Exploring Brand Placements in Bollywood and Pan-Indian Films: A Content Analysis Perspective

Dr. Haritha S, Associate Professor,

Radhika Srilakshmi Chandramouli, BBA Student

Trisha Vijay, BBA Student

International School of Management Excellence, Bangalore

Abstract: *The current research paper delves into the dynamic world of brand placements in movies in India. India, being a diverse country, is a melting pot of multiple cultures. Over the years, a sudden growth has been observed in movies from different parts of the country, with many regional movies simultaneously releasing in multiple languages. These so-called "PAN Indian" movies have a much bigger reach compared to Bollywood movies. This paper assesses the type and nature of brand placements across Bollywood and PAN Indian movies over the past ten years. A content analysis of 24 movies from the period 2015 to 2025 was conducted to examine the characteristics of brand placements. The intent of this study was to assess the patterns and characteristics of brand placements not just across Bollywood movies but also PAN Indian movies. This study provides insights into whether movies as a media channel are still preferred for brand placements. One of the findings of this research is that the repeated inclusion of a brand in both visual and verbal forms was observed throughout the movie to reinforce brand presence, as opposed to relying solely on one form of brand placement. Another significant finding was the increasing prevalence of brand placements in songs, which can be more effective as songs are often viewed on YouTube. The type of brand placements was also assessed. The findings indicated that the majority of brand placements were visual in nature and appeared in the background. A significant observation of the study was a gradual increase in the number of brand placements in songs. The findings will add significant value to organizations seeking brand placements in movies. Web series also emerge as a major venue for brand placements due to their longevity compared to conventional advertising.*

Key Words: *Brand Placements, Back ground, Low Plot involvement*

Introduction

The Indian entertainment industry is undergoing a significant transformation. Historically, Bollywood dominated the Indian film landscape, producing many of the nation's most successful films. However, recent years have witnessed a paradigm shift with the emergence of Pan-Indian films such as Baahubali, KGF, and RRR, originally produced in regional languages from southern India, achieving unprecedented commercial success and transcending linguistic and cultural boundaries.

According to Merriam-Webster (2018), the term "box office" refers to the venue where theatre tickets are sold, with "box office collection" denoting the revenue generated from ticket sales. In the current digital era, revenue collection has diversified across multiple touchpoints, with digital platforms enabling ticket bookings through various channels. Consequently, the metrics for evaluating a movie's success have evolved beyond traditional box office collections to include factors such as production budgets, the number of screens where the film is released, and the growing influence of over-the-top (OTT) platforms. Many films are now simultaneously released in theatres and on OTT platforms or made available online within 2-5 months post-theatrical release, significantly enhancing audience reach. Notably, over 1,700 films were released in 2023 (Basuroy, 2024), creating extensive opportunities for organizations to leverage movies as platforms for brand placement. Compared to standalone advertisements, brand placements in films offer extended shelf life, thereby amplifying their impact.

The OTT video market exemplifies this trend, with penetration in the United States projected to grow from 71% in 2024 to 74.1% by 2025. In India, penetration is expected to increase from 34.1% in 2024 to 42.2% by 2025 (Statista, 2023). This evolution underscores the strategic importance of cinema as a medium for brand communication. A review of existing literature reveals a paucity of contemporary research on brand placements in films, particularly in the Indian context. Most studies have focused on markets like the United States, Brazil, and Mexico, which together represent nearly 80% of the worldwide brand placement market (PQMedia, 2015). However, with the Indian Entertainment and Media industry projected to grow at a compound annual growth rate (CAGR) of 10%, reaching INR 3.88 trillion by 2027 (IBEF, 2024), the role of brand placements in Indian cinema warrants closer examination. Between 1995 and 2005, brand placements in Bollywood films generated revenues ranging from INR 5 million (approximately USD 109,000 in 2004) to INR 50 million (approximately USD 1 million) (Gokulsing & Dissanayake, 2013).

Despite previous studies addressing brand placement in Indian and global cinema (e.g., Thamaraiselvan et al., 2018; Nagar, 2016) and comparative analyses of Bollywood and Hollywood (Kureshi & Sood, 2011), there remains a notable gap in research focusing on the emerging phenomenon of Pan-Indian movies. These films, released simultaneously in multiple languages, effectively eliminate language barriers and cater to diverse audiences.

This study aims to bridge this gap by exploring brand placement practices in Pan-Indian films. By examining their prevalence, characteristics, and strategic execution, this research seeks to uncover trends and insights that can enhance the efficacy of brand placements. The findings will contribute to a deeper understanding of how Pan-Indian cinema serves as a powerful platform for marketing and branding, offering critical implications for scholars and practitioners alike.

Literature Review

Emergence of PAN Indian Movies

A distinct shift in the landscape of Pan-Indian cinema emerged following the release of Baahubali in 2015, a phenomenon some have described as the "Baahubalization of Bollywood" (Majumdar 2022). According to Putta (2024), the defining characteristics of Pan-Indian films include multilingual releases, universal themes, high production values, strategic marketing, compelling storytelling, strong promotional efforts, and advancements in filmmaking technology. However, Film Companion, a prominent film editorial platform, emphasizes that Pan-Indian films do not constitute a specific genre. Instead, they are films that transcend linguistic and cultural boundaries, resonating with a broader audience (Team FC, 2023).

In recent years, it has become evident that the majority of successful Pan-Indian films originate from the southern film industries. Historically, the Indian film industry was synonymous with Bollywood, which enjoyed the spotlight through the works of icons like Raj Kapoor and Amitabh Bachchan. However, films like Baahubali, KGF, and RRR have shifted this dynamic, garnering widespread acclaim and commercial success that has overshadowed Bollywood. This shift has also triggered a reverse trend, where Bollywood has begun to recognize the potential of regional audiences. Films like Jawan and Animal are now being released simultaneously in multiple regional languages, significantly boosting their box office performance. The rise of Pan-Indian cinema not only reflects a transformation in audience preferences but also presents a compelling opportunity for brand placements. The broader reach and diverse audience base of these films make them an ideal platform for marketers to enhance brand visibility and engagement.

Brand Placements

Brand placements have long been recognized as a highly effective tool for engaging audiences, with their use by marketers dating back over five decades (Babin & Carder, 1996). Defined as the strategic integration of brands—whether products or services—into entertainment media, brand placements span various formats, including movies (Yang & Roskos-Ewoldsen, 2007), television shows (Avery & Ferraro, 2005), music (Krishen & Sirgy, 2016), and video games (Dardis et al., 2013). Babin and Carder (1996) further define brand placement as the deliberate incorporation of brands into movies or television programs, facilitated either through contractual payment or donation. This marketing communication strategy has gained prominence globally due to its ability to counteract audience resistance to traditional advertising. On television, viewers often engage in "zapping," switching channels during commercial breaks (Elliott, 1992), while on platforms like YouTube, users commonly skip ads. In response to these challenges, organizations increasingly leverage brand placements in movies, TV shows, web series, and other entertainment formats, offering a subtler and more immersive way to connect with audiences.

In the contemporary landscape, movies are either released theatrically or directly on OTT platforms. According to reports by Statista (Navarro, 2023), 80.5% of product placements occur in films with a theatrical release. This preference may stem from the fact that audiences in theatres cannot "zap" or "skip" advertisements, and theatrical viewings tend to have a stronger psychological impact compared to OTT platforms. Brand placements in movies offer advertisers the advantage of targeting specific audience segments, leveraging the well-documented demographic profiles associated with various film genres (Nebenzahl & Secunda, 1993).

Another key advantage of brand placements is their extended lifespan. Unlike traditional advertisements, brand placements remain embedded in the content across theatrical releases, OTT streaming, and television broadcasts (Brennan et al., 1999). Additionally, surveys indicate that audiences often perceive brand placements positively, as they contribute to the realism of movies and TV shows (Nebenzahl & Secunda, 1993). Assessing the effectiveness of brand placements, however, remains a challenge due to the proprietary nature of relevant data (Yang & Roskos Ewoldsen, 2007). Researchers have examined the impact of various placement characteristics, such as whether the placement is visual or verbal (Gupta & Lord, 1998; Russell, 2002;), its visual prominence (Brennen, Dubas, & Babin, 1999; d'Astous & Chartier, 2000; Law & Braun, 2000), and the extent to which it is integrated into the storyline (Russell, 2002).

Despite their potential, brand placements in India often face criticism for being irrelevant or producer-driven, which can undermine their effectiveness. According to Khan (2008), such placements fail to generate meaningful traction for the featured brands, highlighting the need for more strategic and audience-centric approaches. Similar to the Integrated Marketing Communications (IMC) framework, where an organization's objectives determine the selection of communication tools, brand placements are designed based on whether the goal is to enhance brand recognition or build audience familiarity (Russell, 2002). Russell (2002) explored how varying levels of plot integration influence the effectiveness of brand placements.

High plot placement occurs when a brand is deeply embedded in the storyline or contributes to the development of a character's persona (Russell, 1998). In contrast, low plot placement, often referred to as background placement, involves the brand appearing in a less prominent capacity (Russell, 1998, 2002). A significant finding from Russell's (2002) research is that brands featured in high plot visual placements achieve higher recognition rates than those in low plot visual placements. In background placements, the product may appear alongside a main character but is not actively used by them. When a product is actively used by a character, it is classified as "used by character" placement. "Story connection" placement, on the other hand, integrates the product into the narrative as a critical enabler, such as assisting the protagonist or resolving a pivotal conflict in the storyline. These insights provide practitioners with a nuanced understanding of brand placement strategies, emphasizing the importance of plot integration in maximizing the effectiveness of such marketing efforts.

An analysis of several research papers yielded the findings summarized in Table 1. Upon reviewing the table, it is evident that fashion product placements in movies significantly influence audience behavior (Tammy et al., 2023; Raj & Adithi, 2023). Bollywood, in particular, has played a pivotal role in shaping fashion trends, with researchers noting how viewers often attempt to replicate the costumes featured in films.

According to Rao (2010) and Nelson & Deshpande (2013), there remains a preference for Indian brands over foreign ones in product placements within Indian movies. Additionally, studies have emphasized that brands prominently featured in movies or integrated into the plot tend to achieve higher recall among audiences (Patel & Patel, 2015; Chawla & Pincha, 2017).

Table 1: Summary of Literature Review

Sl. No	Authors & Year	Title of the Paper	Variables & Underlying theory	Methodology (Quantitative or Qualitative or Mixed)	Findings
1	Tammy R Kinley Sanjukta Pookulangara 2023	Bollywood influence on clothing selection of Indian consumers	Influence of Bollywood movies on fashion purchases and personal appearance of Indian consumers. ● Bollywood Engagement ● Fashion Involvement ● Cultural Pressure	Quantitative Survey of more than 1000 participants using mall intercept method	Study revealed that Bollywood engagement influenced clothing choices, clothing purchases, and hairstyle preferences, with a stronger effect observed among male participants. The participants in this study drew inspiration for their clothing style from the films, using it as a means to navigate cultural pressure to follow traditional dress codes while also embracing the look and implied persona of a Western-influenced lifestyle.
2	Raj, S. J., & Suresh, A. K 2023	Bollywood self fashioning: Indian popular culture and representations of girlhood in 1970s Indian cinema (2023)	Understanding and researching on - Stephen Greenblatt's concept of self-fashioning and Guy Murkowski's idea of self-design ● Self-fashioning ● Consumerism ● Western Culture	Qualitative Research	Transformations of girlhood representations in Bollywood and redefining selfhood. Movies like Bobby and Guddi helped redefining girlhood.
3	Rao, S. 2010	"I Need an Indian Touch": Glocalization and Bollywood Films (2010)	Audience demand that Bollywood films have "an Indian touch" even while exhibiting global Influence Glocalization as a theoretical framework	Qualitative	Despite Western and Global influences in Indian movies, the Indian audience prefer "Indian touch" movies with "familial emotion" and Indian traditions to be depicted in the movies

4	Nelson, M. R., & Deshpande, S 2013	The Prevalence of and Consumer Response to Foreign and Domestic Brand Placement in Bollywood Movies (2013)	Consumer ethnocentrism Global brand strategy Brand placement	Qualitative + Quantitative Survey	Survey results show that Indians view the practice positively but still tend to prefer domestic product placements over foreign ones, with consumer ethnocentrism emerging as a stronger predictor than admiration for a Western lifestyle.
5	Thamaraiselvan Natarajan, Senthil Arasu Balasubramani am, Gladys Stephen &J. Daniel Inbaraj 1995-2015	Brand placements: prevalence and characteristics in Bollywood movies,	Brand placement Content analysis	Longitudinal observational study	Content analysis shows that, on average, ten brands appear in each film, with brand associations involving main characters being the most common approach. The study also notes a growing trend in Bollywood of mentioning or acknowledging brand placements in the end credits.
6	Aanya Thakur 2019	A Study on the Recalling and Influencing Power of Product Placement in Bollywood Movies	Product placement Brand recall	Quantitative Questionnaire	Sometimes this is also observed that people go to the market want to buy something but they are not able to select brand, instantly they recall a brand and buy it.
7	Bhavna Chawla & Satyam Pincha 2017	Product Placement in Bollywood Movies.	Brand Endorsement Product Placement Brand awareness	Qualitative	The research concluded that prominently featured products in films are recognized more easily than those integrated subtly into the movie's context.
8	Patel, C. R., & Patel, P. V. 2015	Brand Recall for Product Placement in Hindi Movies.	Product Placement Brand Recall	Quantitative Experimental	Results revealed that brand recall scores are highest in drama movies for both genders. Hence, dramas may provide better placement opportunities for some brands and products. Further it reveals that placing products prominently in movies generate higher recall than placing subtly.

9	Michelle R. Nelson, Sameer Deshpande & Alexandra M. Vilela 2015	Exploring first versus third-person perceptions of product placement influence on consumption and fashion in India	Product Placement Third-Person perception influence	Quantitative and qualitative Interviews and questionnaire	The study confirms the perception that "youngsters" (broadly defined) are greatly influenced by Product Placement in films.
10	Clare M. Wilkinson Weber 2006	Tailoring Expectations How film costumes become the audience's clothes	Unclear	Qualitative - interviews with tailors	The stars wear leading brand names in their films and imitators settle for versions that they won't request tailors to create. The possible reason for this happening is that the appeal of getting something quickly outweighs the benefits of having a better fit.
11	Coonoor Kripalani 2006	Trendsetting and product placement in Bollywood film: Consumer ism through consumption	Consumeris m through consumptio n Product placement Brand endorsement	Qualitative	The advantages of in-film placements is the cost. This includes endorsements by major stars; films cross geographic, class, and cultural boundaries while offering an uncluttered setting; and unlike television or other media, they cannot be skipped, muted, or avoided, ensuring a captive audience.

Research Methodology:

Content analysis was conducted to examine the patterns of brand placements in Bollywood and PAN India films. A total of 13 Bollywood movies and 11 PAN India films, released between 2015 and 2023, were included in the study. This time frame was selected due to the notable rise in PAN India films following the release of Baahubali in 2015. The sample movies were sourced from platforms such as IMDB (Internet Movie Database) and Film Companion. In the absence of a comprehensive database for brand placements, similar to those available for Hollywood films, the criteria for identifying brand placements were based on the methodology proposed by Kureshi and Sood (2011). According to these criteria, a brand placement is considered valid if any one of the following conditions is met:

- The camera prominently focuses on the brand name or logo.
- The brand name or another identifier, such as a phone model or advertisement tagline, is explicitly mentioned.
- The brand is depicted in use.
- A combination of any of the above elements.

Certain PAN India films, such as RRR, Kalki, and Baahubali, were excluded from the study due to their genres (mythological, dystopian, or historical). Although these films featured several brands in their credits, brand placements mentioned in the credits were not included in this study.

Analysis and Findings

The observations were tabulated as below:

Movie Name	Brand placement	Part of the plot/background	Music video or no	Used by protaganist/antagonist	Type of product/service	Verbal or visual use
KGF (2018)	Raymonds	Plot	No	Protagonist	Apparel	Visual
Master (2021)	Hugo boss (sunglasses), Vodafone, Coco-Cola	Part of the background	No	Both	FMCG	Visual
Vikram (2022)	Zomato, Finolex Pipes, NESTLE (Nan-pro, Maggi), Marshal speakers	Zomato - Background, Finolex - Background, Nan-pro - Background, Maggi Plot, Marshals Background	Zomato is part of a music video, and Marshals is part of another music video	Used by protaganist	Products - Online food portal, FMCG, Luxury speakers	Only Maggi is verbal, others are visual
Liger (2022)	Puma, Reebok, Royal Enfield, Oppo and Samsung phones	Part of the background	Yes	Both	Sports Apparel	Visual
Brahmastra (2022)	Apple Products	Used by the protagonist	No	Protagonist	Electronic Product	Visual

Leo	Ceat car, Range rover, Tata Nexon, Samsung phone, Mercedes Benz	All are background	Once as part of music video	Both	Automobiles, Tech	All are visual
Animal (2023)	Mercedes, BMW, Rolls Royce, Range Rover, Skoda, Ray Ban (Sunglasses), Apple products, Swiggy, Tom Ford	All were part of the background except for Rolls Royce and Swiggy which were part of the plot	Part of multiple music videos	Both - Swiggy was mentioned by the lead character in the movie	Automobile, Accessories, Tech, Online food portal	All visual except Rolls Royce which was verbal
Varisu (2023)	Kia motors, Rado watches, Coco-Cola, Puma	All were part of the background	No	Both	Luxury cars, Eyewear and Apparel	All were visual
Pushpa 2 (2024)	Kalyan jewellers	Both	Once as part of music video	Protagonist	Jewellery	Once verbal, Once visual
GOAT (2024)	Pepsodent, Maruti Suzuki, Muthoot Finance, AGS entertainment (the movie was produced by this company), Apple, CSK	All are background	No	Both	Automobiles, Tech, Finance	Visual
Jawan (2023)	Zomato (multiple times), Asian Paints (multiple times), Bondtite, Muthoot finance, SanDisk, GM Modular, Just in Time watches, Giva Rings	All part of the background, except Zomato and Giva Rings that are a part of the Plot	No	Used by both protagonist and antagonist	Online food portal, FMCG, Technology, Jewellery	Visual

Table 3: Brand Placements and Nature of Brand Placements in Bollywood Movies

Movie Name	Brand placements	Part of the Plot or Background	Used By - Protagonist or Antagonist	Type of product / service	Verbal or Visual
Bajrangi Bhaijaan (2015)	Maggi (Ketchup), Astral Pipes, Sony (Camera), Dell (laptop)	Maggi (Ketchup) - background, Astral Pipes - background, Sony (Camera) - Plot Dell (laptop) - Plot	Predominantly in the background, so not used by anyone	Maggi (Ketchup) - FMCG, Astral Pipes - Industrial, Sony (Camera) - Technology Dell (laptop) - Technology	All are visual
Dil Dhadakne Do (2015)	Titleist (golf clubs), Pullmantur cruises Forbes, MasterCard, Apple Dell, Puma, Heinkein US Polo	Titleist (golf clubs) - Plot, Pullmantur cruises - Background, Forbes - Plot, MasterCard - Background, Apple - Background, Dell - Background, Puma - Background, Heinkein - Plot, US Polo - Background	Titleist (golf clubs) - Protagonist, Pullmantur cruises - Protagonist, Forbes - Protagonist, MasterCard - Protagonist, Apple - Protagonist and Antagonist, Dell - Protagonist, Puma - Side character, Heinkein - Protagonist, US Polo - Side character	Titleist (golf clubs) - Sports, Pullmantur cruises - Lifestyle/travel, Forbes - Magazines, MasterCard - Finance, Apple - Technology, Dell - technology, Puma - Sports, Heinkein - Alcohol, US Polo - Apparel	Titleist (golf clubs) - Visual, Pullmantur cruises - Visual, Forbes - Verbal, MasterCard - Visual, Apple - Visual, Dell - Visual, Puma - Visual, Heinkein - Visual, US Polo - Visual
Ms Dhoni: The untold story (2016)	Brittania, Bajaj, Stanford (cricket equipment),Yamaha, Finolex Pipes Gulf Oil, MRF Tyres, Tata Steel TVS, Cartier, Lava, Garnier, Reebok	Brittania - Background, Bajaj - Background, Stanford (cricket equipment) - Background, Yamaha - Background, Finolex Pipes - Plot, Gulf Oil - Plot MRF Tyres - Background, Tata Steel - Background TVS - Plot, Cartier - Background, Lava - Background Garnier - Background, Reebok - Background	Yamaha , Finolex Pipes, Gulf Oil - Protagonist	Brittania - FMCG, Bajaj - Automobile Stanford (cricket equipment) - Sports, Yamaha - Automobile, Finolex Pipes - Industrial, Gulf Oil - Industrial, MRF Tyres - Automobile, Tata Steel - Industrial, TVS - Automobile, Cartier - Jewellery, Lava - Technology , Garnier - FMCG Reebok - Sports	All are visual
Tamasha (2015)	Coca Cola	Coca Cola	Coca Cola - Protagonist	Coca Cola - FMCG	Visual
Sultan (2016)	Videocon, TataSky, Force Motors	Videocon - Background, TataSky - Background Force Motors - Plot	predominantly in the background, so not used by anyone	Videocon and TataSky – Television, Force Motors - Automotive	All are visual

Thappad (2020)	Royal Enfield, Mercedes, Apple ,Kelloggs,PregaNews ,ZeeTV ,Lipton Tea ,AquaGuard, Marks and Spencers,Canon,Audi	Royal Enfield - Background, Mercedes - Background, Apple - Background, Kelloggs - Background, PregaNews - Background, ZeeTV - Plot Lipton Tea - Background, AquaGuard - Background, Marks and Spencers - Background, Canon - Background Audi - Background	predominantly in the background, so not used by anyone	Royal Enfield - Automobile, Mercedes - Automobile, Apple - Tech, Kelloggs - FMCG PregaNews - Lifestyle/feminine hygiene, ZeeTV - Television Services, Lipton Tea - FMCG AquaGuard - Lifestyle, Marks and Spencers - Fashion Canon - Tech Audi - Automobile	All are visual
Rocky aur Rani ki prem kahani (2023)	Versace, Gucci, Fendi,Ferrari , Samsung Saregama Carvaan speaker, Louis Vuitton, Apple (iPhone), Range Rover,Fujifilm,Amiri	Versace - Plot, Gucci - Plot Fendi - background, Ferrari - Plot, Samsung - Background, Saregama Carvaan speaker - Plot, Louis Vuitton - Background, Apple (iPhone) - Background Range Rover - Background, Fujifilm - Plot Amiri - Background	Versace - Protagonist, Gucci - Protagonist, Fendi - Protagonist, Ferrari - Protagonist, Samsung - Protagonist, Saregama Carvaan speaker - Protagonist, Louis Vuitton - Protagonist, Apple (iPhone) - Protagonist, Range Rover - Protagonist, Fujifilm - Protagonist Amiri - Protagonist	Versace - Luxury Fashion, Gucci - Luxury Fashion, Fendi - Luxury Fashion, Ferrari - Luxury Automobile, Samsung - Technology Saregama Carvaan speaker, Louis Vuitton - Luxury Fashion, Apple (iPhone) - Technology Range Rover - Luxury Automobile, Fujifilm - Technology, Amiri - Luxury Fashion	Versace - Visual, Gucci - Verbal and Visual, Fendi - Visual, Ferrari - Visual, Samsung - Visual Saregama Carvaan speaker - Visual, Louis Vuitton - Verbal and Visual, Apple (iPhone) - Visual, Range Rover - Visual, Fujifilm - Visual, Amiri - Visual
Tu Jhooti Mai Makkar (2023)	Vivo Mobiles, Mercedes - Benz, Adidas, Jeep, Land Rover, Emirates, PVR	Vivo Mobiles - Plot, Mercedes - Benz - Background, Adidas - Background, Jeep - Plot, Land Rover - Plot, Emirates - Plot, PVR - Plot	Vivo Mobiles - Protagonist, Mercedes - Benz - Protagonist , Adidas - Protagonist , Jeep - Protagonist , Land Rover - Protagonist , Emirates - Protagonist , PVR - Protagonist	Vivo Mobiles - Technology, Mercedes - Benz - Automobile, Adidas - Sport, Jeep - Automobile, Land Rover - Automobile, Emirates - Airline, PVR - Entertainment	All visual
Dear Zindagi 2016	Ebay (multiple times) , Audi, Skype, Apple ,	Ebay - Plot, Audi - background, Skype - Plot, Apple - Background, Ragu pasta sauce - Plot	Ebay - Protagonist, Audi - Protagonist, Skype - Protagonist, Apple -	Ebay - Online shopping, Audi - automobile, Skype - tech, Apple - tech, Ragu pasta sauce -	Ebay - visual, Audi - visual, Skype - visual,

	Ragu pasta sauce		Protagonist, Ragu pasta sauce - Protagonist	FMCG	Apple - visual, Ragu pasta sauce - Verbal and visual
Teri Baaton Mein Jaisa Uljah Jiya 2024	Apple, BMW	Apple - Background BMW - Plot	Both used by protagonist	Apple - Tech BMW - Automobile	Visual
Chhichhore 2019	Mercedes, Apple, Gold Spot (Discontinued), Campa	Mercedes - Plot, Apple - Background, Gold Spot (Discontinued) - Plot, Campa - Plot	All used by protagonist	Mercedes - Automobile, Apple - Tech, Gold Spot (Discontinued) - FMCG (Beverage), Campa - FMCG (Beverage)	All visual
Raees 2017	BSA	BSA - Plot	Protagonist	Automobile	Visual
Fighter 2024	Asian Paints, Royal Enfield, HRX, Zomato, POCO (Mobiles)	All part of the Plot	All used by protagonist	Asian Paints - Home, Royal Enfield - Automobile, HRX - Apparel, Zomato - Online food delivery, POCO (Mobiles) - Tech	Visual

Findings and Conclusions

An analysis of 13 Bollywood films and 11 Pan-Indian films revealed the following key findings. The most frequently placed product category across both Bollywood and Pan-Indian movies is electronics. Among the Bollywood films analyzed, 10 out of 13 featured electronic brands, while 6 out of the 11 Pan-Indian films showcased brands such as Apple, POCO, and Vivo Mobiles. Following electronics, the automobile and FMCG categories were the next most common. Interestingly, luxury items had comparatively fewer brand placements, likely because not all films are centered around affluent characters who would typically use such products. Movies like Dil Dhadakne Do and Rocky Aur Rani Ki Prem Kahani were exceptions, featuring luxury brand placements. This underscores the importance of aligning brand placements with the storyline to achieve the desired impact. A noteworthy trend is the increasing placement of brands in songs, which are not only integral to movies but also independently consumed on platforms like YouTube. Many songs amass millions of views, significantly enhancing the frequency and reach of brand placements.

Another critical observation is that most brand placements revolve around the protagonist, thereby increasing the brand's salience. These findings align with prior research by Thamaraiselvan et al. (2018). Overall, the analysis highlights that brand placements are a growing trend, with increasing

exposure across theatres, television, OTT platforms, and YouTube. This multi-channel presence ensures higher frequency, greater reach, and enduring impact, signaling that brand placements are poised for continued relevance and expansion.

Managerial Implications

This study holds significant value for organizations, as movies have a longer shelf life through reruns, streaming, and platforms like YouTube. Brand placements in films—particularly in major hits—can foster lasting brand recall. Managers can leverage insights from this research to strategically choose films that provide extended exposure, boosting brand retention over time. A prime example is the €12,000 Hermes Kelly handbag purchased by Arjun for Kabir's fiancé in Zindagi Na Milegi Dobara. Despite the movie being released in 2011, audiences still remember the character "Bagwati" associated with the handbag. When a brand is seamlessly integrated into a film's plot, it leaves a strong, lasting impression. Brand placements, especially in PAN Indian films with a wider audience, offer a cost-effective alternative to traditional advertising. By examining the effectiveness of these placements, marketing managers can identify the best films and genres to maximize return on investment. The patterns uncovered in this study will assist organizations in selecting the most effective brand placements.

References

Avery, R., & Ferraro, R. (2005). Verisimilitude or Advertising? Brand Appearances on Prime-Time Television. *The Journal of Consumer Affairs, 34*(2), 217- 244.

Babin, A. L., & Carder, T. S. (2015). Viewers' Recognition of Brands Placed Within a Film. *International Journal of Advertising, 15*(2), 140-151. Basuroy, T. (2024, April). *Number of new film releases in India from 2017 to 2023*.

Brennan, I., Dhubas, M. K., & Babin, A. L. (1999). The influence of product-placement type & exposure time on product-placement recognition. *International Journal of Advertising, 18*(3), 323-337.

Chawla, B., & Pincha, S. (2017). Product Placement in Bollywood Movies. *International Research Journal of Business and Management, 10*. Dardis, F. E., Schmierbach, M., & Limperos, A. (2013). The Impact of Game Customization and Control Mechanisms on Recall of Integral and Peripheral Brand Placements in Videogames. *Journal of Interactive Advertising, 12*(2), 1-12.

Elliott, S. (1992, September). THE MEDIA BUSINESS: ADVERTISING; Product Placement Is Under New Attack. *The New York Times*, pp. Page 4, Section D.

Fairhurst, A. E., Good,, L. K., & Gentry, J. W. (1989). Fashion Involvement: An Instrument Validation Procedure. *Clothing and Textiles Research Journal, 7*(3), 10-14.

Fairhurst, A., Good, L. K., & Gentry, J. W. (1989). Fashion Involvement: An Instrument Validation Procedure. *Clothing and Textiles Research Journal, 3*(7), 10-14.

Gokulsing, M. M., & Dissanayake, W. (2013). *Routledge Handbook of Indian Cinemas* (1 ed.). Routledge. IBEF. (2024). *Media and Entertainment Industry.* Indian Brand Equity Foundation. Retrieved from https://www.ibef.org/industry/media-entertainment-india

Khanna, M. (2003). A Study of Product Placement in Movies. *MICA ProQuest Dissertations & Theses*.

Kinley, T. R., Pookulangara, S., Josiam , M. B., Spears, D., & Dutta, K. (2023). Bollywood influence on clothing selection of Indian consumers. *Journal of Global Fashion Marketing, 14*(4), 390-403.

Kinley, T. R., Pookulangara, S., Josiam, B. M., Spears, D., & Dutta, K. (2023). Bollywood influence on clothing selection of Indian consumers. *Journal of Global Fashion Marketing, 14*(4: Fashion and Film), 390-403

Krishen, A. S., & Sirgy, J. (2016, Jan). Identifying With the Brand Placed in Music Videos Makes Me Like the Brand. *Journal of Current Issues & Research in Advertising, 37*(1), 45-58.

Kureshi, S., & Sood, V. (2011). In-film placement trends: a comparative study of Bollywood and Hollywood. *Journal of Indian Business Research, 3*(4), 244- 262.

Majumdar, S. (2022, April). *The 'Baahubalisation' of Bollywood*. Retrieved from Business Today: https://www.businesstoday.in/opinion/vantage point/story/the-baahubalisation- of-bollywood-331820-2022-04-29

Nagar, K. (2016). Consumer Response to Brand Placement in Movies: Investigating the Brand-Event Fit. *The Journal of decision makers, 41*(2), 149-167. Navvaro. (2023). *Share of the revenue of product placement in film worldwide in 2021, by distribution method*. Retrieved from Statista: https://www.statista.com/statistics/1376069/share-product-placement-film-distribution-worldwide/ Nebenzahl, I. D., & Secunda, E. (1993). Consumers' Attitudes Toward Product Placement in

Movies. *International Journal of Advertising, 12*(1), 1-11. Nelson, M. R., & Deshpande, S. (2013). The Prevalence of and Consumer Response to Foreign and Domestic Brand Placement in Bollywood Movies. *Journal of Advertising, 42*(1), 1-15.

Parengkuan, V., Tulung, J., & Arie, F. (2020). INFLUENCE OF PRODUCT PLACEMENT IN MOVIES AND TELEVISION PROGRAMS TOWARDS BRAND RECALL OF

MILLENNIALS. *8*(1).

Patel, C. R., & Patel, P. V. (2015). Brand Recall for Product Placement in Hindi Movies. *Global Journal of Management and Business Research: E Marketing, 15*(7), 9-15.

Putta, S. K. (2024). EMERGENCE OF PAN-INDIAN SOUTH CINEMA: DECONSTRUCTING THE COMPOSITIONAL ELEMENTS AND NARRATIVE

PARADIGMS. *Shodhkosh: Journal of Visual and Performing Arts, 5*(2), 227-240.

Raj, S. J., & Adithi, K. S. (2023). Bollywood self-fashioning: Indian popular culture and representations of girlhood in 1970s Indian cinema. *Film Fashion & Consumption, 12*(1).

Raj, S., & Suresh, A. K. (2023). Bollywood self-fashioning: Indian popular culture and representations of girlhood in 1970s Indian cinema. *Fashioning Girlhood across the Media in the Mid–Twentieth Century, 12*(1), 67-82.

Rao, S. (2010). "I Need an Indian Touch": Glocalization and Bollywood Films. *Journal of International and Intercultural Communication, 3*(1), 1-19. Russell, C. A. (2002). Investigating the Effectiveness of Product Placements in Television Shows: The Role of Modality and Plot Connection Congruence on Brand Memory and Attitude. *Journal of Consumer Research, 29*(3), 306-318.

Russell, C. A. (2015). Toward a Framework of Product Placement: Theoretical Propositions. *Advances in Consumer Research, 25*, 357-362. Singh, J., & Gupta, K. (2014). Bollywood and Fashion Trends in India: A Longitudinal Study. *International Journal of scientific research and management (IJSRM), 2*(1), 491-495. Retrieved from https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2388178

Team FC. (2023, December 26th). *2023 Wrap: Top 10 Pan Indian Films of 2023*. Retrieved from Film Companion: https://www.filmcompanion.in/fc-wrap 2023/2023-wraptop-10-pan-indian-films- of-2023

Thamaraiselvan, N., Senthil Arasu, B., Gladys, S., & Daniel, I. (2018). Brand placements: prevalence and characteristics in Bollywood movies, 1995-2015. *Journal of Media Business Studies*, 2376- 2977.

Yadav, V., Reddy, M., & Sambatur, H. (2022). "I Saw it in the Web Series": An evolution of Product Placement. Xplore, 1(1), 51-59.

Yang, M., & Roskos-Ewoldsen, D. (2007). The Effectiveness of Brand Placements in the Movies: Levels of Placements, Implicit and Explicit Memory, and Brand Choice Behaviour. *Journal of Communication, 57*(3).