Brand placements in Films and Television: An effective marketing communication strategy to influence customers

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Abstract- *There is a growing trend of brand or product placements in films and television shows globally, as well as in Pakistan (Aijaz, 2016; Balakrishnan, Shuaib, Dousin, & Permarupan, 2012). The aim of this study is to explore the impact of brand placement strategies in film and television as a communication strategy from a viewpoint of Pakistani market. Surveys are conducted and questionnaires were distributed online among a sample of Pakistanis belonging to different income levels. Brand Placement Acceptance (BPA) is taken as independent variable, and its influence is tested on three dependent variables: Brand Loyalty (BL), Intention to Purchase (IP) and Attitude towards Brand (ATB). The results indicate that BPA has significant influence on BL, IP and ATB separately, and it can be used as an effective marketing tool to influence customers in a hyper competitive marketing landscape. This research concludes that brand placement has significantly favorable acceptance in Pakistani market.*

Keywords- *Brand placement; Marketing communication; Marketing strategies.*

1. INTRODUCTION

1.1 Overview

According to Business Dictionary, a product placement is "an advertising technique used by companies to subtly promote their products through a non-traditional advertising technique, usually through appearances in film, television, or other media"(BusinessDictionary.com, 2016)[5]. The variant of product placement is brand integration in which "the product or company name becomes part of the show in such a way that it contributes to the narrative and creates an environment of brand awareness beyond that produced by advanced placement"(Lotz, 2007).

The effect of traditional broadcast advertising is diminishing rapidly and the firms are looking towards films and television shows to display their products. Products placements are resulting in tremendously high stock returns, and this is resulting in higher interests of the firms to place their products in popular media (Wiles & Danielova, 2009)[34]. Brands are now playing well integrated and well defined roles as far as the content is concerned in respective media. Writers, set designers, directors and other technical professionals are collaborating extensively to use brands in films or television as a tool of effective marketing communication strategy. It may include portraying the specific personality traits in actors or to enhance the historic accuracies of a period drama with the help of brands or products. A product placement can also be taken as an example of presenting hybrid messages to gain attention of the audience who do not usually recognize a sponsor (Balasubramanian, Karrh, & Patwardhan, 2006)[3]. However, product placements strategies can also go wrong, especially in the case of those viewers who show a high level of involvement or high program liking. But it can also have a positive impact in the case of those viewers who show lower levels of involvement (Cowley & Barron, 2008)[7]. So, product placement strategies ought to be designed and implemented very carefully, having the several factors in consideration.

Previous studies have relied heavily on limited set of variables again and again; mainly production budget and advertising budget, restricting this field of study in a very narrow domain. Despite the gaining popularity of brand placements as a marketing tactic, there is little empirical evidence of its effectiveness in consumer responses (Miles, 2009)[23]. Mainly, these research studies focus on developed economies, mainly America and Europe, but there are very few ones which are tapping the potential of developing or emerging markets. Furthermore, the marketing communication strategy is incorporated in a very limited scope and very few studies have looked on the return of profits on a particular marketing strategy in a film.

1.2 Background

Product placement is now an integral ingredient of communication mix in television and motion pictures, and it is an emerging marketing dimension. Marketing communication and advertising strategies play a significant role in the stock prices of the firms. (Balakrishnan, Shuaib, Dousin, & Permarupan, 2012)[2]. Recently, there is a trend of strong collaboration of the firms with production houses. For example, the Pond's line by Unilever was used in the ads of *Mamma Mia* (2008) by Universal Studios (Elliot, 2008)[15]. Ben Affleck's *Argo* (2012) had as many as 21 brand and product placements in the various sequences of the film,

including the Persian language signage of KFC in order to authenticate it with Iranian settings (Aijaz, 2016).

According to Newel, Salmon & Chang (2010)[26], this trend gained momentum after Steven Spielberg's *E.T.* (1982), where a lost alien on earth follows trail of Reese's pieces of Hershey's chocolates to its new home. After the success of this film, the sales of Hershey's products boosted, significantly. In 2005, the annual revenue of product placement in films was approximately $1.2 billion and in television it was valued around $1.8 billion. Its history goes back to as long as the inception of motion pictures itself in the mid-1890s, where the advertisements of the products were interlinked with the business dealings. The earliest connection of commerce and film can be seen in the French film by Louis and Auguste Lumière *The Card Game* (1986), where the protagonist can be seen pouring beer for his friends from a bottle. In the same year, Lumière brothers signed a contract with Francois-Henri Lavanchy-Clarke, the European promoter and distributor of the leading UK based soap manufacturing company, The Lever Brothers. Under the contract, the distributor was bound to showcase the films in Switzerland and also sponsor the shoots of the films in major European and American locations. In return, the Lumière brothers were bound to prominently place Sunlight Soap in their films. The product placement in television can be traced back to 1950s; however, it was subjected to high regulations for paid sponsorships(Newell, Salmon, & Chang, 2010). Recently, there is high penetration of product placement in Television shows especially on digital television and online streaming services. Famous examples of this trend can be seen in *American Idol*'s longstanding collaboration with Coca Cola and high end designer clothing brands in *Sex and the City* TV series (Dens, Pelsmacker, Goos, & Aleksandrovs, 2015)[14]

However, the scholarly term "product placement" was coined in 1980s. Previously, the terms tie-ups, exploitation and tie-ins were constantly used in the industry literature. In the earliest days of filmmaking, the term "exploitation"was commonly used. Over the time it was referred to as "publicity by motion picture", "cooperative advertising", "tie-in advertising", "plugs"and "trade outs". These categories included unpaid promotions and paid advertisings. Tie ups had been a part of film publicity since 1930s. Karrh (1994) is of the view that "brand placement" is a more appropriate term than product placement, because brand features are highlighted more in such endorsements rather than product features. (Newell, Salmon, & Chang, 2010). However, the terms "Product Placements" and "Brand Placement" are used interchangeably in academic literature, and so does this research study. The term "Brand Placements" is used in research design and hypothesis testing in the later sections.

Product placement in Pakistani cinema is mostly a recent phenomenon, owing mainly to the fragile stability of this industry in Pakistan. The earliest of the product placements can be seen in Pervez Malik's directorial *Armaan* (1966), where Pepsi can be visibly spotted in one its songs (Aijaz, 2016). However, there are only few recorded instances available where a strong corporate and production studio nexus can be witnessed in decades that followed. The trend mainly started to appear in post-2007 revivalist cinema.

There is an increasing trend of "Branded Entertainment" in major motion pictures. In Pakistan, the post-2007 revivalist cinema is gaining limelight. The estimated value of Pakistani cinema has reached to Rs. 700 million to 800 million, providing emerging horizons for brand managers to invest their brands in. For example, Mehreen Jabbar's directorial *Ramchand Pakistani* (2008) endorsed English Biscuits and Wateen Telecom in its opening credits, although there were no placements of these brands in any of the film scenes. *Main hoon Shahid Afridi* (2013) is the recent film which extensively had prominent brand placements including Habib Bank, Pepsi and Nike. Then, very recently, *3 Bahadur* (2015) and *Jawani Phir Nahi Aani* (2015) had visible brand placements and brand references in various sequences (Aijaz, 2016). Similarly, there is brand integration in Pakistani TV shows and programs as well. The most prominent example of this can be seen in ARY's production *Bulbulay*, where the characters make prominent references of a cell phone brand, Q-mobile in their scripted dialogues (Kazi, 2015)[20]. In *Coke Studio* Pakistan, Coca Cola intends to diversify its consumer base by engaging younger generation in local music to maintain brand loyalty over time (Cook, 2017).

1.3   Problem Definition

Recently, there is an increasing trend of brand placements in Pakistani films and television being employed as communication strategy by the leading companies. This research study tries to explore its impact on film viewers and consumers of the products which appear in films and television.

1.4   Objectives

Following are the objectives of this study:

1. What is the influence of brand placements on the preferences and minds of the Pakistani viewers?
2. Whether the brand placements can be used as an effective marketing communication strategy to influence customers by the various stakeholders to project their brands in film and television media?

2.   LITERATURE REVIEW

The acceptance of brand placement and brand recall in movies plays a very important role in dictating the marketing activities, which enables the marketers to influence the younger generation of customers in more effective manner (Balakrishnan, Shuaib, Dousin, & Permarupan, 2012)[2]. Recently, the phenomena of brand placements in mass media have exploded, mainly in the form of signage, packaging, trademarks and logo etc. The placement types (either subtle or prominent) and

repetition (low, moderate or high) work in tandem to influence the judgments of its customers/viewers. It is interesting here to note that the excessive placement repetitions of prominent brands tend to have a negative impact; however, the subtle placements in such cases tend to have reasonable favorable impact on brand attitude. Therefore, decisions about the placement of brands should be done very carefully, especially by the production studios, as the prominent placements can have a negative impact on the quality of their productions, which in turn may impact their audience (Homer, 2009)[19]This phenomenon has now saturated the respective mediums, but its history goes back to as long as the inception of cinema itself. Using the internal documents of various advertising agencies, PR firms and television networks reveal that the practice began much before the tremendous success of Hershey's placement in Steven Spielberg's E.T. (1982) (Neuman, 2008)[25]

In prime time television, brand placements are most prevalent. They are mainly featured in news, sports, game shows and feature magazines. 40% of the products that appear in TV shows are also similar in context to that of commercial cinema. These appearances are mainly in the form of prominent displays, which includes proper references by a character in a dialog (Fewaro & Avery, 2012)[16]. Sponsoring TV shows are used as a tool to enhance brand positioning and loyalty in the supply of goods and services. However, much consideration has to be done to match emotional appeal of the programme and brand alike. At evaluation stage, careless handling of brand awareness and recall can lead to unrealistic prediction of viewers' reaction (Bloxham, 1998)[4]. Hang (2014)[17] addressed the issue of placement effectiveness in Kid's entertainment media. It was revealed that brand placement in video games have the lowest incidence of brand recall among the kids. It can influence the choice of children without having any "explicit cognitive process". It also revealed that the placement of a competitive brand will have a negative impact on brand choice (Hang, 2014)[17]

d' Astous and Séguin (1997)[10] advocated that product placement strategies have a different impact on the ethical judgment and consumer evaluation of the viewers, and it is depends on the type of television program being watched. Product placement evaluation has the most negative impact in the case of TV drama and mini-series. It is a general perception that the passive product placements, which are not very clearly expressed in a program, are less ethical in the case of service and information magazines especially. Furthermore, it suggests that sponsor-program congruity can lead to favorable consumer response and ethical judgments in all sorts of TV programs except TV dramas and mini-series(d' Astous & Séguin, 1997)[10]. de Gregorio and Sung (2010)[12] are of a view that peer communication predicts most strongly the product behaviors and attitudes, and both across demographic characteristics which includes ethnicity, gender and Income (de Gregorio &

Sung, 2010)[12]. Regarding the movie-going experience, DeLorme and Reid (1999)[13] found out that regarding of movie-going frequency or any age bracket, the viewers actively participate in a film narrative and they strongly judge the brands which appear in films. However, the younger audience has more intimacy with the brand placements while the older generation interpret it as an indicator of social change. These trends further provided the implications to advertising firms (DeLorme & Reid, 1999)[13]

The characteristics of a placement, which includes placement prominence, commerciality and modality, have a strongest influence in terms of audience reaction. The beliefs and attitude of the audience regarding brand placement, media and advertising shape up their response and reaction towards a particular brand placement. Furthermore, the psychological and advertising theories provide more valid explanations towards such effects (Reijmersdal, Neijens, & Smit, 2009)[27].

A great deal of responsibility falls on the shoulders of advertisers, who require to have a great deal of control on brands which are going to appear in films or TV show. Well-structured programs having a strong storylines tend to have least prominent brand placements; while TV reality shows and game shows have the most prominent brand exposures. Magazine and News programs usually have the brands in the center of screens, and there usually are close-ups to give more exposures to a particular brand (La Ferle & Edwards, 2006)[21]Product placement and its place in a movie plot are interrelated. The prominence of brand placement in coherence with movie plot led to favorable results in brand recall then the ones where brand placement had no connection with the plot of a movie. In later case, brand recall happened to be the worst (Lehu & Bressoud, 2009)[22]

Firms are rapidly inclining towards product placements in television and films, due to less effectiveness of broadcast advertising these days. The abnormal placement returns are reinforced my tie-in advertisements but it is mainly inhibited by the violence in film content, critical acclaim and audience absorption (Wiles & Danielova, The Worth of Product Placement in Successful Films: An Event Study Analysis, 2009).

d'Astous and Chartier (2000)[9] examined the impact subjective and objective influences of product placement on consumer memory and evaluation; and they concluded that the placement of a product in any medium as its communication strategy should have to be aligned with the specific and particular objectives of decision maker (d' Astous & Chartier, 2000)[9]There should be a creative integration approach in the marketing communication strategy towards either placing a product in traditional media (for example, Advertising) or non-traditional media (for example, product placement in films). This approach can lead to desirable results in terms of recall, intention or attitude. For non-traditional marketing, like product placement in films, should take into account the factors underlying that creative approach. For example, two sided

approach of presenting negative and positive aspects of a product should be presented in such a way that negative aspects are not salient (d' Astous & Berrada, 2011)[11] Haumann, Güntürkün, Schons, & Wieseke (2015)[18] found out in their study that coproduction intensity can have negative impact on customer satisfaction with co-production process. It further highlights that firms can manipulate the negative effects of corporate communication strategy by effectively implementing corporate communication strategy that focuses on particular co-production value propositions or the additional co-production service supplements (Haumann, Güntürkün, Schons, & Wieseke, 2015)[18]

3.   RESEARCH METHODOLOGY

This research project has employed the quantitative research analysis to examine the influence of brand placements in films and television from marketing communication perspective. Primary data is gathered using questionnaires from 200 respondents and distributed on social media platforms including Facebook, LinkedIn, and electronic mail. Statistical analysis is done using SPSS and AMOS software.

Secondary data is consulted to gain deeper insights into the subject matter. Published research articles from renowned research journals are used for the purpose of getting in-depth analysis of brand placements in film and television shows, and especially on the history and academic contributions in this subject matter (The details can be seen in chapter 2).

All the film and television audiences of Pakistan are taken as a population for this research study. A sample of 200 respondents belonging from various income level groups who has access to internet and users of social media are taken as a representative of this research study.

Following research hypothesis are developed which will be tested in this research paper:

H_1:There is a significant positive relationship between Brand Placement Acceptance and Brand Loyalty

H_2:There is a significant positive relationship between Brand Placement Acceptance and Intention to Purchase

H_3: There is a significant positive relationship between Brand Placement Acceptance and Attitude towards Brand

The gathered data of 200 responses is analyzed through Confirmatory Factor Analysis (CFA), and the reliability test is conducted through Cronbach's Alpha with a benchmark of 0.6. Average Variance Reliability (AVE) and Composite Reliability (CR) are used as standardized solutions to test the reliability in CFA. Then, the Discriminant Reliability (DR) is established by matching AVE with the squared correlations of all the constructs.

3.1   Theoretical Framework

The following theoretical framework in Figure 1 (Shown below) is used as a structure to be followed during the course of this research study. There is one independent variable (Brand Placement acceptance), as illustrated left hand side of the framework, and there are three dependent variables (Brand Loyalty, Intentions to Purchase and Attitude Towards Brand) in the theoretical framework.

Figure 1: The Framework
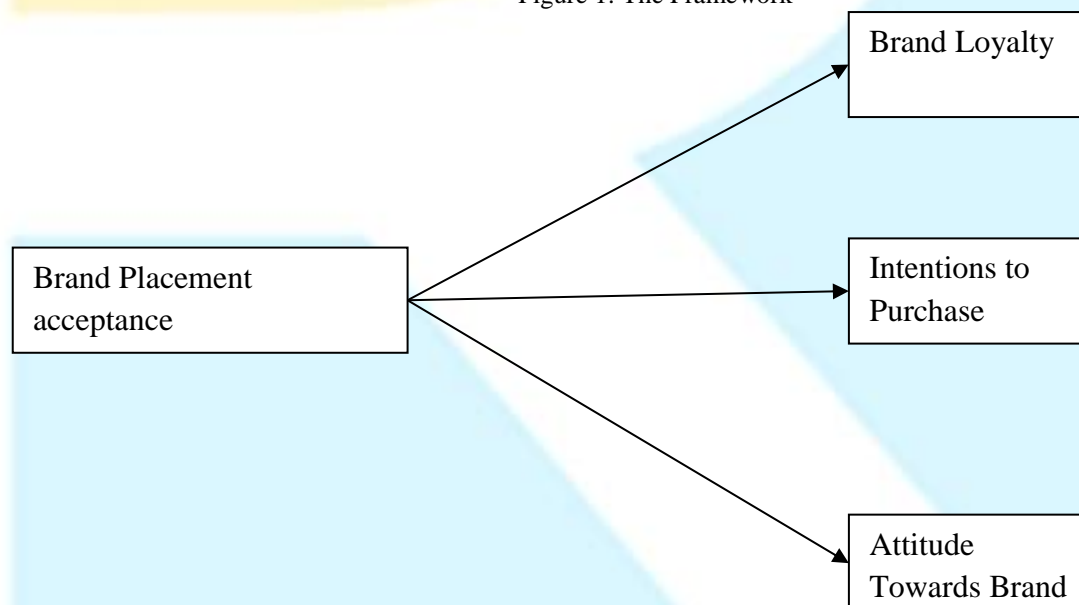
Source: Author's own description

4   TESTS AND RESULTS

The questionnaires were distributed to 200 respondents online; on social media platforms (Facebook and LinkedIn) and e-mails. Respondents were from the major

cities all across Pakistan and were segmented on the basis of age group, gender, household income range education level, current employment status and marital status.

Around 54% of the respondents were female, and the rest 46% were male. Mostly the respondents in the age bracket

of 21-25, owing to the reason that participants were mostly university going students, either undergraduates or postgraduates, who were tech savvy and having a high internet usage. The household income range of most of the respondents fell in the bracket of PKR 50,001-100,000 and PKR 100,001-150,000. About 70.5%of the respondents were unmarried (single / widowed / divorced) and 20.9% were married.

The details of the respondents is illustrated in Table 1 (Appendix).

The questionnaire was composed of 13 questions, with the intention to predict the influence of product placements in film and television on Pakistani consumers. Initially, there were 20 questions, but later they we reduced to 13, after Confirmatory Factor Analysis (CFA). There is one independent variable (Brand Placement Acceptance) and three dependent variables (Brand Loyalty, Intention to Purchase and Attitude towards Brand). The detailed questionnaire design is illustrated in the appendix. Confirmatory Factor Analysis (CFA) and Regression Analysis were done and their results are discussed in the upcoming sections.

4.1   Confirmatory Factor Analysis (CFA)

CFA is a statistical technique primarily used to validate the factor structure on the set of variables which are being observed. It allows the testing of hypothesis in accordance with the relationship of the observed variable and their latent constructs. The researcher uses the information from the already established theories, the empirical research or both of them. A relationship pattern is postulated on priori patterns which can then lead to the testing of hypothesis statistically (Suhr, 2006). The results of confirmatory factor analysis are illustrated in Table 2 in the appendix. CFA path diagram is illustrated in Figure 2 in the appendix.

4.1.1   Factor Loading

The analyses of four variables are done. They are:

1)   Brand Placement Acceptance
2)   Brand Loyalty
3)   Intention to Purchase
4)   Attitude Towards Brand

The factor loading of these four variables is illustrated in Table 2 (Appendix). The cutoff point taken for factor loading is 0.4 (Stevens, 2006). There were some questions which were deleted in order to meet the cutoff criteria. The final selection of factor loading ranges from 0.44 to 0.89.

4.1.2   Discriminant Validity

Discriminant Test was proposed by Fornell and Larcker (1981) and it is used to see that whether the proposed constructs are empirically distinct or not. The value of AVE is compared with the square of MSV and ASV, and if AVE>MSV, ASV then it means that the relationship holds. As seen from the Table 2 (Appendix), that the relationship holds in all of the cases.

4.1.3   Construct Reliability

Construct reliability mainly looks at the correlation patterns of scales with various other measures. Correlations then typically illustrates convergent evidence (What it actually is measuring) and Discriminant evidence (What is actually is *not* measuring). The Construct Reliability (CR) should be greater than AVE in order for the relationship to hold, otherwise if it is low, it shows the low active involvement of the respondents. As shown in Table 4.2 (Appendix) that the relationship holds for most of the cases.

4.1.4   Model Fit

Table 3 (Appendix) illustrates the various components of the model fit accuracy. The CMIN/DF ranges from any number between1 and 3; more it is closer to 1, the more is the level of model fit. CMIN/DF obtained in this case is 1.970, which means that the level of acceptability is higher and thus more fit the model is.

AGFI (Adjusted Goodness of Fit index) should be above 0.7 in order to be considered as good or acceptable. In this case, it is illustrating an acceptable value of 0.878.

GFI (Goodness of Fit Index) should have a range between 0 and 1; the more it is closer to 1, the more "exact fit" it is. In this case, the value of GFI is 0.912, which means that it is much closer to the "exact fit".

TLI (Tucker Lewis Index) should have a value closer to 1 in order to qualify as a good fit. In this case, it is 0.927, which means it has a very good fit in the model.

NFI (Normal Fit Index) should have a value more than 0.7 in order to be considered as more fit in the model. In this case, it is 0.833, which is well above 0.7, and hence it is a considerable good fit in the model.

CFI (Comparative Fit Index) is considered a better measure than NFI in most of the cases. Again, its value should be above 0.7 in order to qualify as acceptable level of fit. In this case, it is 0.938, well above 0.7, and hence a very good fit in the model.

4.2   Cronbach's Alpha

4.2.1   Model Cronbach

Cronbach's Alpha score is used as an estimate of reliability (Cronbach, 1951)[8]. It is used as a test of reliability of the correlation that if the various variables are measuring the same correlation (Nannally, 1978)[24]. Its score should be anywhere between 0 and 1; the more it gets closer to 1, the more reliable it is. According to Cooper and Schindler (2006), the acceptable threshold is 0.7, above which the value is considered legitimate and if it is below it, then it becomes unacceptable for academic purposes.

The benchmarks of Cronbach's Alpha, as developed by George and Mallory (2003), are commonly used as standards. The benchmarks can be seen in Table 3 (Appendix).

For 13 items, the Cronbach's Alpha is 0.888, as illustrated in Table 4 (Appendix), which is well towards the excellent side of the spectrum according to set benchmarks.

4.3 Regression Analysis

Regression analysis is used for the purpose of statistical modeling in order to estimate the relationships between the variables. To be more particular, it helps in understanding that how a value of dependent variable changes in accordance with the value of independent variable. This research study carries out the relationship of three dependent variables with one dependent variable separately using the linier regression analysis, which will be discussed in upcoming sections in detail.

4.3.1 Hypothesis Testing

H_1:There is a significant positive relationship between Brand Placement Acceptance and Brand Loyalty

Table 5 (Appendix) illustrates the hypothesis test results of H_1.On the confidence interval of 95%, if we look at R and R^2 values, we can see that there is not a very significant relationship between the two variables, with a low degree of correlation. In such a case, only 30.6% correlation can be found, which is quite low.

If we look at the ANOVA table; here, the significance level of $p < 0.005$ indicates that this regression model is statistically significant, and it is the good fit for the given data.

The Coefficients table provides us with the information for the prediction of Brand Loyalty, and besides, determining whether Brand Placement Acceptance has the significant influence in the given model. Here, it can be seen that there is a significant contribution of Brand Placement Acceptance towards Brand loyalty, as the t-value is significantly higher and hence a good model fit.

The results of the two-tailed t-test indicate that H_1 can be accepted, and H_1^0 can be rejected.

The resultant regression equation is as follows:

$$BL = 0.636 + 0.702 \text{ BP} + 0.553$$

H_2:There is a significant positive relationship between Brand Placement Acceptance and Intention to Purchase

Table 5 (Appendix) illustrates the Regression test results of H_2

On the confidence interval of 95%, if we look at R and R^2 values, we can see that there is not a very low or insignificant relationship between the two variables, with a low degree of correlation. In this case, only 20.4% correlation can be found, which is quite low.

If we look at the ANOVA table; here, the significance level of $p < 0.005$ indicates that this regression model is statistically significant, and it is the good fit for the given data.

The Coefficients table provides us with the information for the prediction of Intention to Purchase, and besides, determining whether Brand Placement Acceptance has the significant influence in the given model. Here, it can be seen that there is a significant contribution of Brand Placement Acceptance towards Intention to Purchase, as the t-value is significantly higher and hence a good model fit.

The results of the two-tailed t-test indicate that H_2 can be accepted, and H_2^0 can be rejected.

The resultant regression equation is as follows:

$$ITP = 1.404 + 0.563 \text{ BP} + 0.452$$

H_3: There is a significant positive relationship between Brand Placement Acceptance and Attitude towards Brand

Table 5 (Appendix) illustrates the Regression test results of H_3

On the confidence interval of 95%, if we look at R and R^2 values, we can see that there is not a very low or insignificant relationship between the two variables, with a low degree of correlation. In this case, only 23.2% correlation can be found, which is quite low.

If we look at the ANOVA table; here, the significance level of $p < 0.005$ indicates that this regression model is statistically significant, and it is the good fit for the given data.

The Coefficients table provides us with the information for the prediction of Attitude towards Brand, and besides, determining whether Brand Placement Acceptance has the significant influence in the given model. Here, it can be seen that there is a significant contribution of Brand Placement Acceptance towards Attitude towards Brand, as the t-value is significantly higher and hence a good model fit.

The results of the two-tailed t-test indicate that H_3 can be accepted, and H_3^0 can be rejected.

The resultant regression equation is as follows:

$$ATB = 1.751 + 0.5 \text{ BP} + 0.482$$

The details of the regression analysis can be seen in Table 5 (Appendix).

5 DISCUSSION

This research was conducted with the purpose to find out that if brand placements in film and television is an effective marketing communication strategy to influence customers, with the focus on Pakistani customers and their preferences. And whether brand placements in the respective media can be an effective tool which can be employed by brand managers and advertisers alike. Brand Placement Acceptance (BPA) was taken as an independent variable, and its relationship was determined with three dependent variables, namely: Brand Loyalty (BL), Intention to Purchase (IP) and Attitude towards Brand (ATB). The results, as discussed in Chapter 4, revealed that all these three variables are dependent on Brand Placement Acceptance (BPA), although with varying degree.

The results of this research also revealed that there is significant positive relationship between the variables tested. It depicts that brand placements have significantly favorable acceptance in Pakistani market. The recent trends show that there is a promising potential of film and television market in Pakistan, and the rise of film and television productions indicate the emerging horizons for the brand managers to invest their brands in respective mediums (Aijaz, 2016)[1]. So, brand placements can be one of the most effective tools which can influence the brand loyalty and purchasing decision of the customers. It

can be one of the most potent tools to capture the market share in the contemporary competitive environment. The supporting academic literature also shows such similar trends, and the claims made in this paper can further be validated with the academic literature.

These research findings are well aligned with the research of (Balakrishnan, Shuaib, Dousin, & Permarupan, 2012)[2], which says that brand placement is highly effective across Asian market. It also conforms to the work of Saladino (2008)(Saladino, 2008), which says that brand placement can be used as an effective tool to influence consumer perceptions in the contemporary environment.

This research shows a roadmap for the leading global brands that how they can cater the mediums of film and television in Pakistan in order to get a loyal base from various demographic segments of Pakistani viewers. The recent revival of Pakistani cinema is encouraging young filmmakers to invest their talents in this medium (Shams, 2012), so this study can also help them for raising funds for the projects. Brand placement is an effective tool of communication across Asian market (Balakrishnan, Shuaib, Dousin, & Permarupan, 2012), so this paper can help in formulating the focused strategies to attract the Pakistani base for the local as well as international film and television entertainment consumption.

6 LIMITATIONS AND FUTURE SCOPE

There are several limitations of this research study, mainly owing to the time and resources constraint. This study was devoid of equal demographic representation, and it was mainly skewed towards university going students. The sample size was relatively small, so it was mainly inclined towards the urban population living in the major cities of Pakistan which have access to internet and are active presence on social media. Furthermore, only quantitative data techniques are used, which are limited in scope in a sense that it only incorporates closed-ended responses, and further psychological gauging is very limited in such a case. It could have been enhanced if it had been in tandem with qualitative approaches as well, such as Focus Group Discussion (FGD) and interviews, which can provide more in-depth and relevant information.

This research can further be enhanced by incorporating qualitative data gathering approach, such as Focus Group Discussions (FGD) and interviews. Such qualitative approaches help in more intelligent and accurate design of questionnaires and as a result, in more sophisticated data handling. More variables can be incorporated, and the theoretical framework can be modified in order to include various other variables, which can enhance the scope of this study. Besides Pakistan, it can also include the emerging economies, such as South Asian nations collectively. It would be interesting to study the cross cultural and inter cultural behaviors and influences across South Asia.

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Appendix

Table 1: The details of the respondents

Profile		N=200	%
Gender	Male	92	46
	Female	108	54
Age	15-20 years	15	7.5
	21-25 years	103	51.5
	26-30 years	56	28
	31-35 years	14	7
	36-40 years	3	1.5
	40+ years	9	4.5
Household Income Range	PKR 20,000-50,000	39	19.5
	PKR 50,001-100,000	60	30
	PKR 100,001-150,000	42	21
	PKR 150,001-200,000	26	13
	PKR 200,000+	33	16.5
Education level	Matriculation / O-Level	4	2
	Intermediate / A-Level	7	3.5
	Bachelors	63	31.5
	Masters	116	58
	Doctorate	9	4.5
	Other	1	0.5
Current employment status	Student	61	30.5
	Employed	81	40.5

	Self Employed	18	9
	Housewife	20	10
	Unemployed	20	10
Marital Status	Married	59	29.5
	Unmarried (Single / Widowed / Divorced)	141	70.5

Figure 2: CFA Path Diagram
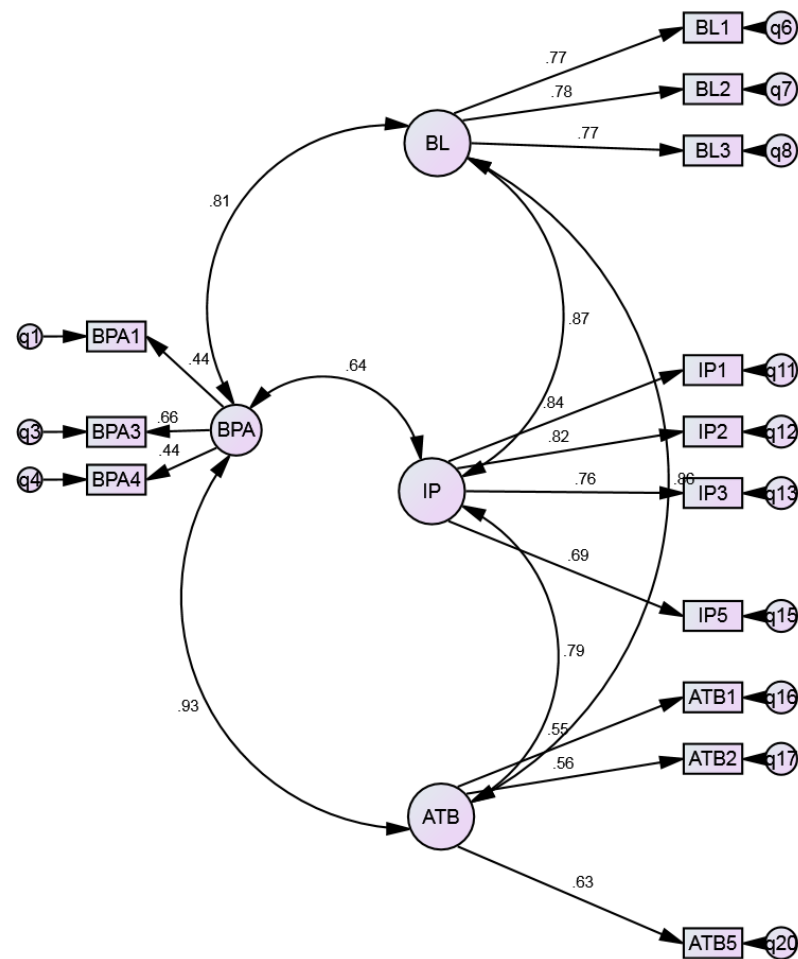
Table 2

Variable	Factor Loading	AVE	Construct Reliability	Discriminant Validity
Brand Placement Acceptance • BPA1: I do accept the existence of brand placements in films/television shows. • BPA3: The information about a particular brand provided in films/television shows is usually informative.	0.44 0.66	 0.274	 0.521	 MSV = 0.212 ASV = 0.219

• BPA4: There should be real brands placed in films/television shows to make it more entertaining and believing.	0.44			
Brand Loyalty • BL1: The brands which appear in films/television shows alter my feelings toward them. • BL2: I sometimes want to change my preferences towards brands use in a films/television shows after watching it in order to adhere to social norms or trends. • BL3: I recommend those brands which appear in films/television shows.	0.77 0.78 0.77	0.598	0.817	MSV = 0.492 ASV = 0.512
Intention to Purchase • IP1: I intend to purchase those brands which I have seen in films/television shows. • IP2: I want to buy those brands which have prominent placement in films/television shows. • IP3: I have bought and used the brands which have appeared in films/television shows. • IP5: I like to buy those brands which are endorsed by high-profile celebrities.	0.84 0.82 0.76 0.89	0.687	0.897	MSV = 0.580 ASV = 0.612
Attitude Towards Brand • ATB1: Mostly, the brand placements in films/television shows are more engaging than other forms of advertising. • ATB2: The features about a specific brand highlighted in films/television shows usually tell the truth. • ATB5: Brand placement in films/television shows helps me recalling specific features.	0.55 0.56 0.63	0.338	0.604	MSV = 0.312 ASV = 0.325

Table 3: Benchmarks for Cronbach's Alpha as proposed by George and Mallery (2003)

> .9	> .8	> .7	> .6	> .5	< .5
Excellent	Good	Acceptable	Questionable	Poor	Unacceptable

Table 4: Cronbach's Alpha

Dependent Variable	Independent Variable	Cronbach's Alpha
Brand Loyalty Intention to Purchase Attitude Towards Brand	Brand Placement Acceptance	0.888

Table 5: Assessment of the structural model

Research Hypotheses	Structural Model Paths			R Square	Significant
H1	Brand Placement Acceptance	<---	Brand Loyalty	.306	**YES**
H2	Brand Placement Acceptance	<---	Intention to Purchase	.204	**YES**
H3	Brand Placement Acceptance	<---	Attitude Towards Brand	.232	**YES**