

Consumer Response to Brand Placements in Films

Role of Brand Congruity and Modality of Presentation in Bringing Attitudinal Change Among Consumers with Special Reference to Brand Placements in Hindi Films

Tapan K Panda*

Advertisers are looking for newer methods and media to reach the consumers for various reasons. The objective of brand communication has been to expose the audience to a brand, whereby the effect can be maximized in terms of increased awareness and higher recall, so that the customer will buy the brand which has the highest recall; and to satisfy the customer to the optimum level. Brand placement refers to the practice of including a brand name, product, package, signage or other trademark merchandise within a motion picture, television or other media vehicles for increasing the memorability of the brand and for instant recognition at the point of purchase. This research paper looks at the rationality of the brand placement, the possible congruity that can be built in the story line and the image of the brand in creating a positive impact in the usage through the characterization in the story, as indicators of success of effective brand placement in films and if so, as variables in bringing the desired change in consumers' attitude. This paper highlights the basic reasons for placing products and brands in Hindi films and the effectiveness of these placements as a tool for enhancing the recall value of the brands in the long-run brands in the films. This paper also suggests the strategy of creating brand congruity and plot connections in bringing a change in the behavior of the audience. The researcher selected four Indian movies from their box office success and then analyzed the effectiveness of the variety of placement in bringing the desired post-exposure opinion. The films selected for the study include – Taal, Phir Bhi Dil Hai Hindustani, Yadein and Dilwale Dulhania Le Jayenge. This research paper bears implications for academicians, brand managers, advertising agency professionals, film scriptwriters and producers, for developing strategies to increase the usage of brand placement in Hindi films.

INTRODUCTION

Brand placements are commercial insertions within a particular media

program, intended to heighten the visibility of a brand, type of product or service. These insertions are not meant

* Professor, Indian Institute of Management Kozhikode, Kunnamngalam P.O., Calicut, Kerala, India.

be commercial breakups, they rather than an integral part of the medium so that the visibility of the brand increases. Attempts are made for the viewer to read the product or the brand as a quality of the characters using and approving it. Researchers have shown that viewers like product placements (unless there are too many) because they enhance realism, aid character development, create historical subtext, and provide a sense of familiarity. For marketers, the availability of a captive audience with greater reach than traditional advertisements, and the advantage of showing brands in their natural environment provide motivation for product placements (Turcotte, 1995). Brand placements are frequently used in Hollywood films (Fuller, 1997; Wasco, 1994) and have subtly, of late entered into Indian films.

Brand placements are different than the celebrity endorsement advertisements in many ways. The celebrities endorse products and brands with commercial reasons, which normally come in the breaks in television programs or in cinema halls. The phenomenon of zipping and change in the television usage behavior due to surfing during commercial breaks has reduced the effectiveness of the television commercials. Similarly, the commercials in cinema halls are found to be of low involvement as the audience takes them as blocks between the reasons of visiting the cinema hall and the time available to them for entertainment. So the brand communication and the entertainment products are viewed differently by the audience in both the media. Brand placement provides an opportunity where the involved audience gets exposure to the brands and products

during the natural process of narration of the movie or television commercial.

THE OPPORTUNITY FOR BRAND PLACEMENT, CONSUMER INFORMATION PROCESSING AND ISSUE OF BRAND CONGRUITY

The traditional media has failed in catching the attention of the customer for reasons known globally. There is an emergence of brand placement as a potential tool for creating attitudinal change in the customer's purchase patterns. The use of brand placement as a technique of communication, is very rampant in the western cinema and television, but of late there have been attempts by Indian producers and brand managers to come together and place the brand in a situation where the audience is captive and is more prone to show a high level of retention. Many consumers and researchers are of the view that this method is excessive commercialization of the media and intrusion in the life of the viewer.

The viewer does not necessarily go there to see the brands, rather he is visiting the cinema halls to escape the realities of the life. Brand managers are using different types of placements to make the brand look obvious at the point of emergence. They are also integrating the brand presence with the plot of the cinema, so that the audience does not feel the brand to be out of context. The brand should also be reflective of the class of the user or character in the film. If the plot connection is missing and the brand usage is not reflective of the character's class of usage, then probably the whole brand placement exercise will be futile. The success of Indian movies is not based over sound fundamentals which is evident

CONSUMER RESPONSE TO BRAND PLACEMENTS IN FILMS: ROLE OF BRAND CONGRUITY AND MODALITY OF PRESENTATION IN BRINGING ATTITUDINAL CHANGE AMONG CONSUMERS WITH SPECIAL REFERENCE TO BRAND PLACEMENTS IN HINDI FILMS

from the number of feature films flopping every year. So if the vehicle in which the brand is placed does not have the required viewership, then the tariff charged to bring the brand at some point of the story will also go in the drain.

Films are selected as the context of research for various reasons as explained below. Compared to television, viewing of movies involve higher involvement. While watching a television program, the viewer can do multifarious work at a home setting, which may affect the degree of attention span of the audience and hence, reduce the overall effectiveness of the medium for enhancing brand retention. In opposition to this argument, is the movie-going behavior where the viewer makes a voluntary choice for viewing (exposure) a specific film (product) at a cost (time, financial and opportunity cost) for the purpose of wholesome entertainment. So he is more receptive to the brand communication provided to him in the movie hall while watching the movie of his choice.

Further, there are concepts of zipping and zapping in television viewing, where the audience has a choice to shift the channel or change the program or slow down the program suitably to avoid advertising (Tivo, as an example in USA), because the television programming is an involuntary exposure due to fixed schedules, content and timing. This involuntary exposure makes the audience to have a choice of voluntary viewing of the program of his choice and then he or she may switch to another channel. It has been observed from research that brand recall for commercials shown during the television programs with higher level of TRPs are very poor due to the channel

switching behavior (Fourier and Dolan 1997). High level of media clutter, similarity of programming across channels, channel switching behavior are the factors responsible to generate sufficient level of research interest among researchers at the practice of brand placements in movies.

Brand placements are used to increase the level of brand knowledge among consumers as in every advertising medium. The uniqueness of the medium is found in the process of exposure and congruity of the brand in the story. There is no competitive exposure in the same medium at the same time, unlike television or newspaper. This is significant because it may increase the level of brand knowledge. Brand knowledge is conceptualized as consisting of a brand node in memory to which a variety of associations are linked. So the researcher tries to identify the properties of the brand node and brand associations.

Different variables are used in research for establishing the relationships between the level of information processing through exposure and elements of brand choice in these selected markets. Any exposure to the brand communication affects consumer response, which can be measured by analyzing variables like brand awareness in terms of recall and recognition, favorability, strength and uniqueness of the brand associations in the consumer memory. These dimensions affect other characteristics of brand congruity and relationships among the brand associations in consumer memory for building a positive image.

The factors include the level of abstraction and qualitative nature of the

brand memory effect; and the congruity among brand associations affects the favorability, strength and uniqueness of the brand associations. *Brand Awareness* is the strength of the brand node or trace in the memory as reflected by consumer's ability to identify the brand under different conditions. *Brand Image* is the set of perceptions, held in the consumer's memory, as reflected by brand associations. Are the other informational nodes linked to the brand node in memory and contain the meaning of the brand for the consumers? *Brand Attitudes* are important because they are the consumers' overall evaluation of the brand. They often form the basis for the consumers' choice.

This is measured on a multi attribute model (Fishbein and Ajzen 1975). The next variable to be studied is the *Favorability of Brand Association*. Associations differ according to how favorably they are evaluated. The success of a marketing program largely depends on the ability of the marketing program in creating the trust among consumers that the attributes and associated benefits are there in the brand talked about in communications. *The Strength of the Brand Association* depends on how the information enters consumers' memory (encoding) and how it is retained as part of the brand image (storage). Strength is a function of both the amount or quantity of processing information received at encoding (how much the person thinks about the information), and the nature or quality of the information at the encoding end (the manner in which the person thinks about the information).

Congruence of a Brand with the information and the story of the film and presentation in the film is another measure. Congruence is defined as the

extent to which the brand association shares the content and meaning with other brand associations. This explains how easily one existing brand association can be recalled and how additional associations can be linked to the brand node in memory. Brand Leverage compares the characteristics of the secondary associations with those for primary brand associations. The secondary associations are derived out of the usage of the brand by the character in the film. For example, in the movie *Taal*, the hero uses the bottle of Coke as a symbol of exchange of love and this contextual placement increases the strength of the association of the brand. Earlier research has shown the importance of a strong link between the brand and the film (in the case of television, it is between the sponsor and the sponsored entity). The stronger the link, the greater is the impact between the brand's image and the attitude towards the brand sponsor (d Astous and Bitz, 1995; Mc Donald, 1991; Meenaghan, 1983; Parker, 1991). Extending this basic finding, a strong brand placement—film congruity implies that the brand and the activities around the brand in the film should be related to the content of the program.

THE CATEGORIZATION OF PLACEMENTS AND MODALITY OF PRESENTATION

Increase in product placements and institutionalization of the industry indicate that advertisers are using the technique to sway consumers' brand attitudes (Avery and Ferraro, 2000). The type of placements should look natural to the narration, as consumption symbols are often used to enrich the plot, theme and characters of popular culture texts

CONSUMER RESPONSE TO BRAND PLACEMENTS IN FILMS: ROLE OF BRAND CONGRUITY AND MODALITY OF PRESENTATION IN BRINGING ATTITUDINAL CHANGE AMONG CONSUMERS WITH SPECIAL REFERENCE TO BRAND PLACEMENTS IN HINDI FILMS

(Hirschman 1998; Holbrook and Grayson 1986).

Some consumers may feel that the use of brand names in popular culture simply reflects the increased commercial content of a culture (Freidman 1985) or the producer's efforts to enhance the realism of their film (Solomon and Englis 1994). However, in case where the brand takes a major role in the story of the film as in the movie *Friends* or where its presence in the movie might look suspect (Indian Film *Yadein*), the audience may realize that it was placed there to affect their judgements and they may counter argue them just as they do to the traditional advertising messages (Friestad and Wright 1995). Critics have already voiced their concern about the increasing embeddedness of marketing efforts within the popular culture and the intensifying commercialization of films (Wasko, Phillips, and Purdie 1993). Shapiro (1993), in the context of movies, classifies PPL into four types:

- a. That provides only clear visibility (product/brand name shown);
- b. That is used in a scene;
- c. That has a spoken reference; and
- d. That provides hands-on use and mentioned by a main star.

Researchers have widely categorized the placements in different forms. For example, D' Astous and Seguin (1998) have defined three types of product placements namely: **Implicit PPL**: An implicit PPL is one where the brand, the firm or the product is present within the program without being formally mentioned. It plays a passive, contextual role. In the implicit PPL, the logo, the

brand name, or the name of the firm appear without a clear demonstration of product benefits. **Integrated Explicit PPL**: A PPL is integrated explicit whenever the brand or the firm is formally mentioned within the program, that is, it ~~plays~~ plays an active role. In this type of PPL, the attributes and benefits of the product are clearly demonstrated; **Non Integrated Explicit PPL**: A nonintegrated explicit PPL is one where the brand or the firm is formally expressed, but is not integrated within the contents of the program. The sponsor name may be presented at the beginning, middle or end of the program, or it may be part of the program title.

Shapiro(1993) provided four types of PPL in the context of movies. They are termed as—**Implicit**: where brand is shown without verbal reference to brand name or benefits; **Used in Scene**: where brand is used in a scene without verbal reference to name or benefits, **Integrated explicit PPL**: where the benefits/attributes of the brand/product are mentioned by the main star, along with hands-on use.

Russel (1998) has classified them along three dimensions: Visual, auditory and plot connection. Visual dimension refers to the appearance of the brand on the screen. This is called screen placement which can also have different levels, depending on the number of appearances on the screen, the style of the camera shot for the product and so forth. Auditory dimension refers to the brand being mentioned in a dialogue. This is also called script placement which has a varying degree, depending on the context on which the brand is mentioned, the frequency with which it is mentioned and the emphasis on the brand name through the tone of the voice, place in the

dialogue, and the character speaking at that time.

Research on the modality of presentation in the audiovisual context suggests that the visual and auditory channels differ in the amount of meaning they carry. The visual channel serves to create the context in which the story is set. Previous research done on modality has concentrated in the encoding of the differences between visual and auditory information. It is often treated as a perceptual variable and related to some encoding mechanisms and their associated memory retrieval process (Unnava, Agarwal and Haugtvedt, 1996). Recent research has expanded to the realm of elaboration of its level of meaningfulness. The visual channel serves to create the context in which the plot is created to look more realistic (Solomon and Englis 1994; Solomon and Greenberg, 1993). Information presented through the auditory channel has more meaningful information because an individual can process information in a film or television program even when he is looking at it, and here the auditory modality serves as a conveyer of semantic information through speech. Hence the character using and speaking about the brand in the film (refer *Shahrukh* referring about Stroh bear in the movie *Dilwale Dulhania le jayenge* from Appendix 1), is assumed have higher impact than the mere visual display of the brand) (Rolandelli *et al.*, 1991). These modalities are important because meaningful stimuli become more integrated in a person's cognitive structure (Lenhart 1981), are processed deeply and generate greater recall (Crai and Lockhart 1972) and elaboration. As the modalities show the level of meaning a stimulus

carries, modalities of presentation are crucial in determining the effectiveness of a presentation.

Plot connection dimension refers to the degree to which the brand is integrated in the plot of the story (Russel 1998). Where lower plot placements do not contribute much to the story, higher plot placements constitute a major thematic element (Holbrook and Grayson 1996), taking the major place in the story line or building the persona of the character. A mere mention of the brand or a brief appearance of the product on the screen is taken as a lower plot. However, when the character is clearly identified with the brand like *Shahrukh* with a Santro Zip drive in the movie *Phir bhi dil hai hindustani* or James Bond with his Aston Martin, then his BMW Z3, or where the brand becomes the central part of the plot like Coca Cola in *Taal*, Pottery Barn episode of *Friends* can be called higher plot placements.

So there can be either a match or mismatch between the modality and the plot connection. The matches can produce higher plot audio placement, where verbally mentioned brand names contribute to the narrative structure of the plot are highly connected to the plot; or lower plot visual placements, where visual brands that should serve an accessory role to the story are lower in plot connection. Mismatches occur when audio placements are lower in plot connection or visual placements are higher in plot connections (Russel, 2002).

From the previous discussion of brand awareness, brand recognition and comprehension versus brand recall and its effect on purchase behavior, it seems that

brand recognition as a measure, is more objective in character than brand recall. Recognition describes the form of memory that requires a person to judge whether or not a stimulus is located in a set of distracting stimuli. (Bettman, 1979). Unaided recall exists when people retrieve information from memory without any assistance. Recognition is considered a measure of unaided recall, and more important than aided recall. Gupta and Lord, 1998 have studied the impact of product placement on brand recognition: The impact of various product-placement categorization (prominent vs. subtle) and product-placement mode (visual, audio and audiovisual). They report a significant advantage for both audio and visual prominent brand placements over subtle visual placements. False recognition occurs when a subject incorrectly reports recognizing a brand as having been placed in a movie; this might be due to the fact that subjects tend to falsely recall familiar brands.

Literature survey in the Indian context was more disheartening despite the fact that brand placement is used more and more in Indian films these days. The author could not find any evidence of work carried out on brand placement in Indian movies. This study is unique in the sense that it will provide a direction to further studies in this area, and is consequently exploratory in nature. The Indian Hindi film industry is the largest in the world in terms of the number of movies produced. Yet the success rate of the movies in Indian Hindi film industry is very less. If a proper research on brand placements can be done, it can guide the producers, brand managers and academicians to develop an effective brand placement strategy in which the

risk of film making and failure will come down substantially in the Indian market. The producers can charge a price for the brand placement and cover a portion of their production cost; the brand managers will find a platform to communicate with the audience about their brands in a more effective manner than conventional television advertising. A total of 967 Hindi feature films were certified in 2003. Since a majority of the movies are produced in Hindi, the author decided to restrict the study to Hindi films produced in the recent past and having popular appeal.

OBJECTIVES OF THE STUDY

The purpose of this research was to investigate whether the strategies followed for brand placements within Hindi films affect the memory for the brands and the attitude towards those brands. From the survey of the available literature, the researcher modified Sahpiro's classification. The opinion of the advertising and branding professionals was also taken in to account to arrive at a classification for the purpose of research, and the brand placements were grouped as:

A. Implicit: Where brand is shown without verbal reference to brand name or benefits (no auditory support).

B. Used in Scene: Where brand is used in a scene without verbal reference to name or benefits (no auditory support but with high plot connection due to character usage shown on screen).

C. Integrated Explicit Brand Placement: Where the benefits/attributes of the brand/product are mentioned by a main star, along with hands-on use (both auditor and visual mode of presentation with plot connection).

The objective of the study includes consumer's evaluation of the brand placement, as a strategy for providing brand communication and the reactions to the level of ethicality involved in brand placement which talks about the commercialization of the entertainment products and intrusion in the life of the consumer. Thus, two basic variables—the evaluative beliefs and ethical reactions are measured for different kind of placements to find out the effective placements in Hindi films. The researcher proposes that an implicit brand placement is a less obtrusive type of placement followed in the scene than the integrated explicit brand placement. Following are the list of hypotheses developed for the study:

H 1: The more positive is the brand image, the more positive is the consumer's brand evaluation towards the brand placement.

H2: The stronger the brand and program congruity, the more is the consumer positive evaluation towards the brand.

H3: An implicit brand placement generates more positive consumer evaluative responses than integrated explicit brand placements—leading to more consumer evaluative responses to non integrated explicit brand placements.

H4: An implicit brand placement leads to more negative ethical response compared to an explicit brand placement.

An overall perception of the consumer and level of brand recognition in a day after the recall test is also planned during the study.

METHODOLOGY

The study evaluates the effectiveness of brand placements within Hindi movies on

the basis of recall, recognition and favorability of association. Films in Hindi were selected on the basis of popular appeal (whether the movie was a super hit, average run or a poor grosser depending on the box office report), the variety of placement types (implicit, used in the scene and integrated explicit brand placement) (Refer – Appendix-I) in these films. The author and two judges (film enthusiasts who had viewed multiple instances of the movies in question) viewed these clips and listed the number of brands placed in these movies. Short clips showing scenes with the products in question were created using digital MPEG-extraction software. Care was taken to restrict the length of the clips. Ten clips of an average running time of approximately 1:50 minutes were obtained. The list of films and the relevant brand placement situations are listed in Appendix 1. Considering that brand awareness is the primary goal of advertisers in brand placement, memory-based awareness measures such as recognition or recall are appropriate (Nelson, 2002). Short-term memory immediately after exposure, as well as consumer evaluation of product placements was tested.

EXPERIMENTATION PROCEDURE

The study is a unique attempt in which a theatrical method was used for audience response measure. The main motivation for using a theatrical setting was to increase the level of experimentation control while providing an environment similar to the existing movie halls. Since most brand placements occur in Hindi films, the experiment had to be conducted in an audiovisual environment that

reproduced most of the characteristics of the cinema (Russel 2002). Furthermore, developing a set of film shots with varied types of placements allowed multiple treatment and provided a unique environment for the empirical testing of different types of brand placements. It also improved the internal validity of the experiment. The screening was carried out on a randomly selected sample of 80 postgraduate students of management at the Indian Institute of Management (s) at Lucknow, Indore and Kozhikode during the author's visit while teaching courses in these schools. A homogenized student sample was considered adequate for the purpose of testing formal hypothesis and keeping in view the preliminary nature of the study. The respondents were told that the study was part of the student learning process and they were not told the aim of the research. By providing a more natural exposure setting, the methodology removed the problems related to forced exposure design of typical persuasion experiments, which tend to push subjects to attend to the stimuli more than they otherwise would have (Deighton, Romer and McQueen 1989). Verbal consent was sought before administering the survey.

The movie clips so selected were combination of all the three kinds of placements, i.e., implicit, used in scene and explicit as per our definition and all the subjects saw all brand placements in the similar environment. Respondents were given a CD with the movie clips, and asked to view them. Proper software and speakers/earphones were provided in the room for viewing the placements. At the end of the clips, they were offered a structured questionnaire (for copies of the

questionnaire contact the author) and asked to fill it up. No interviewer cue was provided and the study objective was not mentioned in advance. A total of 100 responses (60 male and 40 female) were obtained. The average duration of the survey was 25 minutes.

MEASURES

As defined earlier, responses were measured using frequency measures for brand recall and recognition for brands. The subjects were given a questionnaire to report their attitudes about brand placement, recall and recognition of brands in a post-exposure scenario. Thus, the dependent variable used for the study was behavior, reported as a result of brand placement exposure. Beliefs about the practice of brand placement were measured using the eight component statements adapted from previous studies on brand placements (Karrh, 2001; 1998b, Gupta and Gold 1997). Component items included in this construct were meant to assess the individual subject's perception, awareness and feelings about brand placements, including its perceived benefits related to traditional advertising, its usefulness in establishing the movie scene authenticity and the merit of the practice of brand placement in general. Subjects evaluated eight items using a five point Likert scale that measured the individual's intensity of agreement to each item. The component items that constituted the belief towards the brand placement were illustrated in the result table (Table-II). The validity of the scale was tested with a pilot of 22 management students at the initial stages of the research. The final set of dependent variables was selected after careful

consideration and it included eight items on a bipolar five point scale as explained above, to obtain the degree of agreement of the respondent on the product placement.

Behavior, as a construct, is represented by four variable components that measured the individual's reported product usage behavior, as an outcome of his exposure to brand placements in movies, including the influence in trial, use and discontinuous use. The behavior variables were measured by using the nominal scale of 'yes-no' categories of responses. The component variables incorporated under the behavior construct are explained in Table-II. An open-ended question, asking respondents to express their feeling about brand placements in Hindi movies, was also put up before the respondents for knowing their overall impression about placements and their utility in the Indian context.

RESULTS AND DISCUSSIONS

All the respondents noticed the presence of brands inside the movie. The range of values for the unaided recall varied from 5 to 100 with Coke having the highest score (100%) with HMV having the least (5%).

The respondents were also subsequently given aids and clues for an aided recall in the form of musical clues, names of the actors in the movie, etc., and then they were asked to recall the brands they have seen during the cd show. The scores of aided recall are mentioned in Table-I. The range of values varied from 4 to 80, with Coke having the highest score (100%) with HMV having the least (5%) as evident from the table below.

The belief about brand placements was tested by taking the eight statements that reflected positive and negative aspects of brand placements as a strategy of communication for the evaluation of the subjects. The response ratings for the negatively worded items were reverse coded to facilitate analysis and ensure that the overall score presented an accurate reflection of the subject's assessment. This means the ratings, which indicated disagreement with the negatively worded beliefs about brand placement received higher weight and which indicated agreement received lesser weight. By running descriptive statistics, mean scores were found for each variable. Higher mean values for positively coded items means

Table 1: Unaided and Aided Recall Scores of Brands Placed in the Experiment (Total Number of Subjects = 100)

Brand Recalled	Unaided Recall Score	Aided Recall Score
Coke	100	100
Pass Pass	75	80
Stroh	70	75
Santro	70	87
Hero Cycles	63	63
Swatch	42	45
Akai	30	32
HMV	5	5

CONSUMER RESPONSE TO BRAND PLACEMENTS IN FILMS: ROLE OF BRAND CONGRUITY AND MODALITY OF PRESENTATION IN BRINGING ATTITUDINAL CHANGE AMONG CONSUMERS WITH SPECIAL REFERENCE TO BRAND PLACEMENTS IN HINDI FILMS

stronger agreement with the statement, while that for negatively worded statements means stronger disagreements as per the coding plan (Table II). Ratings for the

statement like "Brand Placements should be banned" (mean 3.96), followed by "Brand placements can keep the price of movie tickets low but I would pay more to see a

Table 2: Factor Analysis Results: Rotated Component Matrix

Name	Item Statement	Item Mean	Factor 1	Factor 2
Belief Constructs				
ALTER	Brand placement in movies are a good alternative to traditional advertising.	3.23 (1.03)	.781	.028
TICKET	Brand placements in movies are a good idea for keeping down the price of tickets.	3.39 (1.06)	.728	.133
BELIEVE	Real brands should be used extensively in movies to make a scene more believable.	3.54 (1.09)	.832	.101
FEEL	The way the brand is used in a movie screen affect my feelings about the brand.	3.17 (1.04)	.657	.039
RECALL	When a character that I like uses the brand in the movie, I am more likely to remember the brand.	3.36 (1.03)	.653	.033
ETHICS*	The idea of placing a brand in movies is not ethical because the moviegoer does not want to watch paid advertising.	3.67 (.97)	.109	.766
BANNED*	In my opinion, brand placement in movies should be banned.	3.96 (.94)	4.426 E-02	.710
PAYMOR*	Brand placements in movies can keep the price of movie tickets low but I would pay more to see a movie without them.	3.89 (.91)	160	.834
Behavior Construct				
SEARCH	I have looked for a brand after seeing it in a movie.	.46 (.47)	NA	NA
STOPUSE	I have stopped using the brand after seeing it in the movie.	.791 (.46)	NA	NA
TRIAL	I wish to try a brand after seeing in a movie.	.598 (.43)	NA	NA
STARTUSE	I have started using the brand after seeing it in a movie.	.432 (.41)	NA	NA

(*) Marked items were reverse coded. Standard deviation for variables are presented in parentheses.

Factor 1 'Typoplacement' Interpretations	Alternative to traditional advertising, idea for lowering ticket prices, scenes more believable, affects the feeling about brands, more likely to remember the brand. Feelings towards the brand placements—i.e., the evaluative component.
Factor 2 Ethicality Interpretations	Not ethical to see paid advertising, should be banned, ready to pay more and not see brand placements. Feelings towards brand placements as a whole idea of communication—i.e., the ethical component.

Communalities		
	Initial	Extraction
ALTER	1	0.611
TICKET	1	0.549
BELIEVE	1	0.700
ETHICS	1	0.432
BANNED	1	0.430
PAYMOR	1	0.375
FEEL	1	0.421
RECALL	1	0.598

movie without them" (mean 3.89). This suggests that subjects disagreed with the proposition of restricting the brand placements in movies and were averse to the idea of paying more in movie ticket fees in order to avoid exposure of such brand placements. This is in support of the earlier research reported (Nebenzahl and Secunda (1993); Morton and Friedman (2002)).

The eight items explaining the belief about brand placements were subjected to a principal component analysis with varimax rotation and Kaiser-Meyer-Olkin Normalization. It is done to search the underlying dimensions, which can explain the belief outcomes. Principal component analysis helps in data reduction in which the minimum number of items are needed to explain the maximum proportion of variance represented in the original set of variables (Hair *et al.*, 1995). As evident

from Table-II, two factors were found explaining 87 percent of the variance. This is generally treated as a high proportion of explained variance (Green, 1978). The resulting factors were given names as 'Typoplacement' and the second factor as 'Ethicality'. The first dimension called Typoplacement, explained 46% of the variance and contained three variables—believability, feel and recall, that related to the impact of how and by whom a product is used in the movie. The second dimension, named Ethicality explained 41% of the residual variance. The ethical component contains two variables as explained in Table- II. This factor explains the concern towards the brand placement in films. Cronbach's alpha is equal to 0.94 for the first factor and 0.01 for the second factor.

Multiple regression analysis was done to examine the relationship between the subject's belief about brand placements and his intended behavior. The predictor variables were the two-belief dimensions found out through factor analysis. The dependent variable was the behavior construct. The variables in behavior constructs were coded in dichotomous categories and it was felt necessary to re-code the individual variables so that the means for each component reflect the actual behavior intention in a post-

CONSUMER RESPONSE TO BRAND PLACEMENTS IN FILMS: ROLE OF BRAND CONGRUITY AND MODALITY OF PRESENTATION IN BRINGING ATTITUDINAL CHANGE AMONG CONSUMERS WITH SPECIAL REFERENCE TO BRAND PLACEMENTS IN HINDI FILMS

exposure scenario. The reported behavior was classified into four categories—search for the brand, trial of the brand, use of the brand and stoppage of use of the brand (Refer Table-II). The result of the multiple regression analysis of the impact of the brand placement use on the individual (Typoplacement) and concerns of the ethicality of brand placement practice (Ethicality) resulted in a significant correlation with the reported behavior ($F=10.69$, $p=.001$, r square = .163) The correlation between the predictor variables was significant ($r=.43$, $p=.027$), which suggested that no shared variance existed between the two factors identified through factor analysis. The estimated regression with standardized beta coefficient was

$$\text{Behavior} = 1.36 (\text{Constant}) + .34(\text{Typoplacement}) + .16 (\text{Ethicality})$$

This equation is in support of the argument that beliefs about the brand placements are correlated with the brand usage behavior and can be used to predict behavioral outcomes.

Analysis of Variance (ANOVA) was conducted for the two dependent variables, i.e., evaluative judgements about the type of placement (typoplacement) and ethicality. Only the

mean squares, F and p values of all main effects and of statistically significant interactions are reported. The patterns of effect are found to be same for both the variables. In both the cases, the brand image has no significant impact. Taking the magnitude of mean squares as an indicator of effect strength, it is observed that the strongest effect is on brand congruity ($MS=50.93$ and 29.67 respectively) followed by type of placement ($MS=48.47$, 21.64) and type of film ($MS=47.65$ and 18.76) respectively.

RESULTS OF HYPOTHESES TESTING

H 1: The more positive is the brand image, the more positive is the consumer's brand evaluation towards the brand placement. Table-III shows that the brand's image has no significant impact on consumer evaluative and ethical judgements. One possible explanation can be that any brand, properly placed, can attract the attention of the customers in the movie. The previous perceptions and brand image do not play a significant role in increasing brand perception. This can also be attributed to the fact that the brands selected for the study were popular ones, so brand image manipulation was not that significant in the experiment as a control measure.

Source of Variation	Dependent Variable					
	Ethical Judgement			Evaluative Judgement		
	Mean Square	F	p	Mean Square	F	p
Brand Image	0.69	0.12	.6943	0.32	.016	.8761
Brand Film Congruity	50.93	53.48	.00017	29.67	29.8	.00014
Type of Placement	48.47	43.12	.00013	21.64	22.6	.00013
Type of Film(Hit/Flop)	47.56	39.65	.00012	18.76	9.13	.00013

H2: The stronger the brand and film congruity, the more is the consumer positive evaluation towards the brand. The brand congruity with the film (in literature referred to as plot connection also) has a significant impact on consumer's evaluative and ethical judgements (Table-III). The explanation is that of the nature of the placement in the film. If there is a high level of congruity between the brand and the story line where the audience essentially feels that the placement is appropriate, then the impact is highest. When the brand looks out of the context and forced upon the plot, then it is supposed to create irritation among the audience.

H3: An implicit brand placement generates more positive consumer evaluative responses than integrated explicit brand placements—leading to more consumer evaluative responses to non integrated explicit brand placements. The scores in Table-III show that the main effect of type of brand placement is significant. But the open ended questionnaire and the frequency measures in Table-I suggest that explicit brand placements are more effective than the implicit placements. So, further test of ANOVA on type of film X type of brand placement interaction was found to be significant ($F= 4.96$ and $p=. 00032$). Thus, taking the data from the recall test into account, we can say that the integrated explicit brand placement is more effective than the implicit brand, as it fails to catch the attention of the audience. Hence, Hypothesis H3 is rejected and consumer's evaluation for explicit and integrated brand placement stands higher than the implicit placements.

H4: An implicit brand placement leads to a more negative ethical response, compared to an explicit brand placement. The main effect of type of placement on consumers' ethical evaluations ($MS= 21.64$, $p = .00013$) is significant and the type of film X type of brand placement is statistically significant ($F = 9.45$, $p < .0001$) which was tested through further ANOVA run. Referring to the results from Table-II, where the ethicality as an explanation of residuary variance after the evaluative component (typo placement), to the overall variance, is less. The pattern of marginal means associated with the ethicality factor is also an explanation of the above. An implicit brand placement is judged less ethical (mean 3.46 on both the types) than an explicit placement (4.12 on both the types) and the difference is significant ($F= 5.56$, $p=. 0221$) through further ANOVA run. The responses from the content analysis to the open ended questions also support the argument that implicit placements are judged less ethical compared to more explicit placements.

THE RESULTS OF CONTENT ANALYSIS

The results show that viewers were generally positive about brand placement in movies. They considered the practice acceptable and frank (mean = 3.7). The practice was also considered amusing (mean = 3.35), pleasant (mean = 3.25) and dynamic (mean = 3.3). However, there were mixed feelings about the practice on agreeability (mean = 3). The originality scores for product placements were found to be low (mean = 2.75), as are scores for relevance (mean = 3.1). In spite of brand placements being a novel concept, respondents felt that the

CONSUMER RESPONSE TO BRAND PLACEMENTS IN FILMS: ROLE OF BRAND CONGRUITY AND MODALITY OF PRESENTATION IN BRINGING ATTITUDINAL CHANGE AMONG CONSUMERS WITH SPECIAL REFERENCE TO BRAND PLACEMENTS IN HINDI FILMS

creativity of the medium had not been explored.

This experiment brought few interesting findings and observations about the views and opinions of Indian audience on brand placements in Hindi films. The researcher has mentioned that this study was exploratory in nature. It uncovers specific truths in the form of evaluative beliefs and ethicality of brand placements in Hindi films. Further research can be conducted by taking into account, the duration of exposure to a brand placement in a movie and its effect on the customer's behavior. There is a 100% recall and recognition rate for brands like Coke. However, this might be due to the higher placement of that brand in the sequences selected for the study. Since the duration of placements was not taken into account, it is not possible to find out reasons for the higher rates. It is observed that well-known brands were recalled more than lesser-known brands. Explicit placements score considerably higher (all brands' aided recall > 60) than implicit or subtle placements. Explicitly mentioned brands had higher recall and recognition rates than brands which remained in the background. The large range of responses suggests that the type of brand placement is significant, irrespective of the brand being well known or lesser known. The content analysis further strengthens the belief that respondents found some of the placements irrelevant to the situation. However, questioning the respondents did not reveal any ill feeling towards the brand. According to the content analysis, it was treated as an artistic flaw.

An interesting observation is the rate of recall of brands that were not formally

placed, but made their appearance. Brands like Armani, Disprin, Walmart, Tata Safari, Gold Spot, Mirinda, Thumsup, TeleKom and Malaysia. This is different from false recall and implies that clutter can occur, though unintentionally, even in brand placements. However, this number might have been influenced by the fact that viewers were more attentive towards the viewing of clips than they would be during normal film viewing.

AREAS FOR FUTURE RESEARCH

The current research provides a foundation for increased understanding about the correlation between beliefs and behavior. This study used a fundamental design where belief measures were correlated with the reported outcomes. Future research should examine the attitudes and interests of the audience towards brands and branded goods, to understand the individual's propensity to get influenced by brand images. It can also identify additional variables to further segment the market on the basis of behavioral intentions in accepting brand placements. In order to avoid the previous exposure to brands, a research design can be built up where the association between placement exposure and reported behavior is framed more definitively by time period and events. The differences within the sample can be measured by collecting further data on consumer demographics. While the choice of a student population was considered adequate for the purpose of this preliminary exploratory study, future studies would need to measure effectiveness over a wider and more representative population. Future studies can also measure relative scores of product

categories (FMCG goods versus consumer goods) and well known versus lesser-known brands. The increasing use of brand placements in other media like television, books, regional language films and computer games, may also be studied.

MANAGERIAL IMPLICATIONS AND CONCLUSION

Brand placements in Hindi films are still based on gut feeling. This exploratory study suggests that brand managers use a more objective framework for placing and evaluating brand. Even adjusting for the variation in education and attentiveness of our sample compared to the majority of film audiences, we find that brand placements in Hindi films are effective. The high recall, recognition and positive attitude scores suggest that brand managers seriously look at product placements in movies as a new vehicle for reaching to customers.

However, a number of issues need to be kept in mind. Relevance of product to the situation needs to be created: This is possible by incorporating the placement planning at a script level, as practised by the US film industry. (Turcotte, 2002). Subjects expressed concern about the lack of creative execution in placing the brand in the film. The brand manager also needs to guard against the clutter in scenes: Other competing products in the product category should not be incorporated.

The brand managers need to look at the future in which the use of comparative brand placements will be a reality, where brands will be compared and a formal communication of the superiority of one brand will be communicated. The research suggests that explicit placements are more effective than implicit

placements. The brand managers, however, should pretest the placement to determine the exact level at which the viewer irritation sets in. The high failure rate of Hindi movies in India means, that brand managers are ill-equipped to predetermine that audiences will convert their negative attitudes about the movie, into a negative attitude towards the brand. As success of brand placements is dependent on the success of the movie and consequently, its reach, it is not possible to evaluate placements from a sales-generation perspective.

The present study establishes a relationship between brand placement beliefs and brand usage behavior. A subset of beliefs, which are associated with the brand's placement in a movie, may predict the behavior following the exposure. It also identifies that ethical belief about placements is not a predominant influence on behavioral outcome. This study also identifies the effectiveness of type of placement in obtaining the desired recall and recognition. The role of brand congruity with the movie and the character and the type of movie are also significant factors in influencing the subject's attitude towards the brand placement. The present study supports the proposition that brand placement can have a significant effect on the message receptivity, recall, recognition and purchase intent. Factors like brand congruity, type of placement and type of media vehicle (film) selected, also influence the response measure of the subjects. The current study adds to the available knowledge about the effect of brand congruity, category of brand placement and modality of presentation in bringing attitudinal changes and changes in usage behavior.

REFERENCES

1. Avery Rosemary J and Rosellina Ferraro, *Verisimilitude or Advertising? Brand Appearances on Prime Time Television*, *Journal of Consumer Affairs*, 34(2), 217-2444, 2000.
2. Bettman, James R, *An information Processing Theory of Consumer Choice*, Reading, MA: Addison Wesley Publishing Company, 1979.
3. Brennann, Ian, Khalid Dubas and Laurie A Babin, *The Influence of Product Placement Type and Exposure Time on Product Placement Recognition*, *International Journal of Advertising*, 18, 323-337, 1999.
4. d'Astous, Alain; Seguin, Nathalie, *Consumer Reactions to Product Placement Strategies in Television Sponsorship*, *European Journal of Marketing*, Vol. 33 No. 9; 1999.
5. d'Astous, Alain and Bitz. P, *Consumer Evaluations of Sponsorship Programs*, *European Journal of Marketing*, Vol. 29, 12, 6-22, 1995.
6. Deighton, John, Daniel Romer and Josh McQueen, *Using Drama to Persuade*, *Journal of Consumer Research*, December 16, 335-343, 1989.
7. Fishbein, Martin and Aicek Aznel, *Beliefs, Attitude, Intention and Behavior: An Introduction to Theory and Research*, MA: Addison—Wesley Publishing Company.
8. Fournier, Susan and Robert J Dolan, *Launching the BMW Roadster*, Case No-N9-597-002 Harvard Business School, Boston 1997.
9. Fuller, L, *We Cant Duck the Issue: Imbedded Advertising in The Motion Pictures* in Frith, K (Eds), *Undressing the Ad: Reading Culture in Advertising*, New York Lang Publishing.
10. Friedman, Monroe, *The Changing Language of a Consumer Society: Brand Name Usage in Popular American Novels in Postwar Era*, *Journal of Consumer Research*, March 11, 927-938, 1985.
11. Friestad, Marian and Peter Wright, *The Persuasion Knowledge Model: How People Cope with Persuasion Attempts*, *Journal of Consumer Research*, June 22, 62-74, 1995.
12. Green, P E. *Analyzing Multivariate Data*, The Dryden Press, Hisdale, IL, 1978.
13. Gould, Stephen J, Pola B Gupta, Sonja Grabner-Krautter, *Product Placements in Movies: A Cross Cultural Analysis of Austrian, French and American Consumer's Attitude Towards Emerging International Promotion Medium*, *Journal of Advertising*, 29, 41-58, 2000.
14. Gupta P B and Gould, S J, *Consumer Perceptions of the Ethics and Acceptability of Product Placements in Movies: Product Category and Individual Differences*, *Journal of Current Issues and Research in Advertising*, Vol. 19, Spring, 37-50, 1997.
15. Gupta, Pola B and Kenneth R Lord, *Product Placements in Movies: The Effect of Prominence and Mode on Audience Recall*, *Journal of Current Issues and Research in Advertising*, 20, 47-59, 1998.
16. Hair, Joseph F, Rolph E Anderson, Ronald L Tatham and Wiilaim C Black, *Multivariate Data Analysis with Readings (Fourth Edition)*, Engelwood Cliffs: Prentice Hall, 1995.
17. Hirschman, Elizabeth C, *The Ideology of Consumption—A Structural-Syntactical Analysis of 'Dallas' and 'Destiny'*, *Journal of Consumer Research*, December 15, 344-359, 1988.

18. Holbrook, Moris B and Mark W Grayson, *The Semiology of Cinematic Consumption: Symbolic Consumer Behavior in Out of Africa*, *Journal of Consumer Research*, December, 374-381, 1986
19. Karrh, James A, Katherine Toland Firth and Coy Caliison. *Audience Attitudes Towards Brand (Product) Placement: Singapore and United States*, *International Journal of Advertising*, 20, 3-24, 2001.
20. Lenhert, Wendy G, *Plot Units and Narrative Summarization*, *Cognitive Science*, 5(4), 293-331, 1981.
21. Mcdonald, C, *Sponsorship and Image of the Sponsor*, *European Journal of Marketing*, 25, 31-38, 1991.
22. Meenaghan, T, *Commercial Sponsorship*, *European Journal of Marketing*, 17, 5-73, 1983.
23. Morton Cynthia R, Meredith Friedman, *I Saw it in the Movies: Exploring the Link Between Product Placement Beliefs and Reported Usage Behavior*, *Journal of Current Issues and Research in Advertising*, 24, fall, 33-39, 2002.
24. Nelson, Michelle. *Recall of Brand Placements in Computer Games*, *Journal of Advertising Research*, Vol. 28 No. 2, pp. 80-92, 1999.
25. Nebennzahl, I D and Secunda, E, *Consumer Attitudes Towards Product Placement in Movies*, *International Journal of Advertising*, Vol. 12, 1-11, 1993.
26. Parker, K, *Sponsorship: The Research Contribution*, *European Journal of Marketing*, 28, 52-75, 1991.
27. Russel, Cristel A, *Towards Framework of Product Placement: Theoretical Propositions in Advances in Consumer Research*, Vol. 25 ed. Joseph W Alba and J Wesley Hutchison Provo, UT: Association of Consumer Research, 357-362, 1998.
28. Russel Cristel Antonia, *Investigating The Effectiveness of Product Placements In Television Shows: The Role of Modality and Plot Connection Congruence on Brand Memory and Attitude*, Vol. 29, December, 306-318, 2002.
29. Solomon, Michel R and Basil G English, *The Big Picture: Product Complementarity and Integrated Communication*, *Journal of Advertising Research*, 34(1), 57-64, 1994.
30. Solomon, Michel R and Lawrence Greenberg, *Setting the Stage: Collective Selection in the Stylistic Context of Commercials*, *Journal of Advertising*, 22(1), 11-24, 1993
31. Shapiro, M, *Product Placements in Motion Pictures*, Working Paper, North Western University, NY.
32. Turcotte, Samuel, *Gimme a Bud! The Feature Film Product Placement Industry*, Masters' Thesis, University of Texas, 1995.
33. Unnava , H Rao, Sanjeev Agarwal and Curtis Purdie, *Interactive Effects of Presentation Modality and Message Generated Imagery on Recall of Advertising Information*, *Journal of Consumer research*, June 23, 81-88, 1996.
34. Wasko, Janet, Mark Phillips and Chris Purdie, *Hollywood Meets Madison Avenue: The Commercialization of US Films*, *Media, Culture and Society*, 15, 271-293, 1993.

CONSUMER RESPONSE TO BRAND PLACEMENTS IN FILMS: ROLE OF BRAND CONGRUITY AND MODALITY OF PRESENTATION IN BRINGING ATTITUDINAL CHANGE AMONG CONSUMERS WITH SPECIAL REFERENCE TO BRAND PLACEMENTS IN HINDI FILMS

APPENDIX 1

Films Used in the Study with Respective Product Placements		
Feature Film	Product/PPL	Situation
<i>Dilwale Dulhania Le Jayenge</i> (1995); clip length 2:05 min.	Stroh's beer; integrated explicit PPL.	Main star is desperately seeking the product; comic situation.
<i>Dilwale Dulhania Le Jayenge</i> (1995); clip length 2:47 min.	Stroh's beer; integrated explicit PPL.	Main star uses product and mentions it in positive light.
<i>Dilwale Dulhania Le Jayenge</i> (1995); clip length 3:12 min.	HMV Audios, integrated implicit.	The company who has the music rights for the film is showcased in the titles given at the start of the film.
<i>Phir Bhi Dil Hai Hindustani</i> (2000); clip length: 1:30 min.	Swatch; Implicit with reference to product category (watch).	Scene in shopping mall with 2 main stars; product logo appears in background, and stars mention product category (watch).
<i>Phir Bhi Dil Hai Hindustani</i> (2000); clip length: 1:20 min.	Akai; Implicit with no reference to product category (television).	Scene in TV showroom, where main star watches movie; product logo in background.
<i>Phir Bhi Dil Hai Hindustani</i> (2000); clip length: 1:06 min.	Hyundai Santro; product in use.	Main stars use the product (car) showcasing maneuverability and speed; no verbal reference.
<i>Taal</i> (1998) Length: 1:37 min.	Coca-cola: Product in use, integrated implicit.	Main stars share a coke; unspoken feeling of goodness of product shown.
<i>Taal</i> (1998) Length : 1:23 min.	Coca-cola: product in use.	Main Stars share a coke; there is even a show of good taste for the product, and it's shown to be picked from a tray of different soft drinks.
<i>Yaadein</i> (2000) Length: 1:16min.	Coca Cola : Integrated explicit.	Scene in a supermarket with the main star drinking the coke. Mention of the product as the star's weakness.
<i>Yaadein</i> (2000) Length:4:23min.	Coca-cola: product in use.	Scene in a party, product used by the stars and shown in the light of a party drink.
	Hero Cycles: Integrated implicit.	Product showcased in a race sponsored by the company. Though no mention of the cycle, the race sequence has several close-ups on the brand name shown in the star's cycle. The product is pictured as the winner's choice.
	Pass Pass: Integrated explicit.	A long shot where the original model for the pass-pass ad was shown along with the star of the film. There is a blatant mention of the product and its advertisement jingle. Both the stars show to be using the product. The taste of the product also mentioned.