

BAB V

PENUTUP

Bab ini akan mengulas simpulan yang dapat ditarik dari keseluruhan penelitian yang sudah dianalisis, yaitu mengenai model susunan sikap (*attitude*) generasi millennial pada *product placement* yang ada di drama Korea.

5.1 Simpulan

5.1.1 Simpulan Analisis Deskriptif

Berdasarkan data yang diperoleh dari 213 responden, peneliti menarik simpulan sebagai berikut:

1. Responden didominasi oleh perempuan (92.96%). Responden laki-laki merupakan responden minoritas (7.04%).
2. Usia responden didominasi oleh usia 20 tahun (13.15%), 21 tahun (26.29%), dan 22 tahun (15.02%).
3. Pekerjaan responden didominasi oleh mahasiswa (61.03%) dan disusul oleh karyawan swasta (17.37%).
4. Responden dominan menonton lebih dari 10 drama Korea dalam satu minggunya (38.97%), disusul oleh responden yang biasa menonton 2 hingga 4 episode setiap minggu (23.47%).
5. Merek dalam drama Korea Goblin yang paling diingat responden adalah Samsung (77.93%) disusul oleh Body Shop (6.10%).
6. Responden dominan tinggal di Yogyakarta (28.17%), kemudian Surabaya (11.74%), dan sisanya tersebar hampir di seluruh Indonesia.

5.1.2 Simpulan Analisis Regresi dan Mediasi

Berdasarkan hasil analisis regresi dalam penelitian, dapat ditarik simpulan:

1. Sikap terhadap aktor terbukti secara signifikan memengaruhi sikap terhadap merek.
2. Sikap terhadap aktor terbukti secara signifikan memengaruhi sikap terhadap *product placement*.
3. Kesesuaian antara aktor dan merek terbukti secara signifikan memengaruhi sikap terhadap merek.
4. Kesesuaian antara aktor dan merek terbukti secara signifikan memengaruhi sikap terhadap *product placement*.
5. Sikap terhadap karakter terbukti secara signifikan memengaruhi sikap terhadap *product placement*.
6. Sikap terhadap drama Korea terbukti secara signifikan memengaruhi sikap terhadap *product placement*.
7. Sikap terhadap *product placement* terbukti secara signifikan memengaruhi sikap terhadap merek.
8. Sikap terhadap *product placement* terbukti merupakan mediasi penuh pengaruh sikap terhadap aktor pada sikap terhadap merek.
9. Sikap terhadap *product placement* terbukti merupakan mediasi penuh pengaruh kesesuaian aktor dan merek pada sikap terhadap merek.

5.2 Implikasi Manajerial

1. Perusahaan dapat menggunakan *product placement* dalam drama Korea sebagai salah satu alat pemasaran mereka. Perusahaan yang melakukan *product placement* dapat menjangkau penonton, terutama pada generasi millennial (kafe atau restoran, ponsel, dan pakaian) serta berjenis kelamin perempuan (kosmetik dan ponsel yang memiliki kesan feminim). Generasi millennial yang didominasi oleh mahasiswa juga dapat menjadi dasar pemikiran untuk menempatkan produk-produk kebutuhan kelompok usia ini.
2. Pencarian latar belakang aktor selebriti perlu dilakukan sebelum berinvestasi pada *product placement* untuk mengetahui sikap target konsumen terhadap aktor yang akan berasosiasi dengan produk. Hal ini dilakukan agar sikap positif penonton terhadap aktor akan berpengaruh positif pula pada sikap mereka terhadap merek yang ada pada drama.
3. Pencarian latar belakang aktor tersebut harus diikuti dengan penilaian cocok atau tidaknya *image* yang dimiliki aktor tersebut dengan *image* yang dimiliki produk dan/atau merek yang akan berasosiasi dengannya di dalam drama. Hal tersebut terbukti penting untuk dilakukan, terutama bila produk yang akan berasosiasi dengan aktor merupakan produk kecantikan atau produk yang berkaitan dengan daya tarik seseorang.
4. Pemasar harus cepat dan pintar mencari informasi drama Korea yang akan diproduksi. Dengan demikian, pemasar dapat mengetahui kemungkinan disukai atau tidaknya drama Korea di kalangan masyarakat sesuai dengan target penonton drama tersebut. Hal tersebut dilakukan karena tidak menutup

kemungkinan drama tersebut akan ditonton masyarakat bahkan hingga di luar Korea Selatan. Informasi diterima atau tidaknya drama dapat diketahui dengan melihat animo masyarakat terhadap drama yang bersangkutan yang secara kalkulasi dapat dirangkum dan dilihat melalui *rating* yang biasa dirilis oleh beberapa lembaga di Korea Selatan.

5. Perusahaan yang akan menggunakan *product placement* seharusnya mencari tahu kemungkinan disukai atau tidaknya karakteristik karakter utama yang ada dalam cerita yang nantinya akan berasosiasi dengan produk atau merek mereka.

5.3 Keterbatasan Penelitian dan Saran

1. Peneliti tidak berfokus pada banyak hubungan antar variabel meskipun ada kemungkinan variabel independen pun saling memengaruhi. Balarubramanian *et al.* (2014) menyatakan bahwa A_{actor} terbukti memiliki hubungan yang signifikan dengan A_{char} . Namun demikian, peneliti tidak menguji hubungan tersebut dan kemungkinan-kemungkinan hubungan lainnya yang dapat terjadi.
2. Penelitian ini bukan merupakan penelitian eksperimen. Oleh karena itu, peneliti tidak mampu mengontrol dan/atau mengetahui jumlah episode yang ditonton responden dan waktu terakhir mereka menonton drama tersebut.
3. Pengumpulan data dilakukan dengan menggunakan kuesioner *online* sehingga peneliti tidak berkemampuan melakukan pengawasan selama proses pengisian data, termasuk bila terjadi kesalahan teknis selama proses pengisian data.
4. Penelitian selanjutnya diharapkan dapat menambah variabel-variabel pendukung lainnya sehingga penelitian tersebut mampu menjelaskan lebih jauh

faktor-faktor pendukung sikap penonton terhadap merek yang konsumen lihat dalam drama Korea yang mereka tonton. Variabel tambahan tersebut seperti *brand recognize* yang kemungkinan bisa menjadi pendukung *attitude towards the brand*. Peneliti selanjutnya juga bisa melanjutkan penelitian kepada tahap pemasaran yang lebih jauh, yaitu untuk mengetahui pengaruh *attitude towards the brand* terhadap keinginan mencari informasi hingga keputusan pembelian yang dilakukan para penonton drama Korea.



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Identitas Responden

Bagian ini berisi pertanyaan mengenai identitas responden. Berilah tanda silang (X) pada abjad yang dirasa sesuai dengan pilihan Anda.

1. Jenis Kelamin
 - a. Laki-laki
 - b. Perempuan
2. Usia Tahun
3. Pekerjaan:
 - a. Mahasiswa, Universitas _____
 - b. Lainnya : _____
4. Jumlah episode rata-rata menonton drama Korea dalam satu minggu:
 - a. 1 episode
 - b. 2-4 episode
 - c. 5-7 episode
 - d. 8-10 episode
 - e. >10 episode
5. Apakah Anda pernah menonton drama Korea berjudul “Goblin”?
 - a. Pernah
 - b. Belum (tidak perlu melanjutkan kuesioner)
6. Apakah Anda sadar ada beberapa produk (*product placement*) yang diselipkan selama berjalannya cerita “Goblin” seolah-olah menjadi barang yang biasa digunakan setiap karakter?
 - a. Ya (Sebutkan produk dan merek yang menurut Anda **paling** sering muncul)

 - b. Tidak (tidak perlu melanjutkan kuesioner)
7. Siapakah nama aktor pemeran Kim Shin atau Goblin dalam drama tersebut?
 - a. Gong Yoo
 - b. Kim Go-Eun
 - c. Lee Dong Wook

Attitude Toward the Actor (A_{actor})

Beri skor pada aktor Gong Yoo dalam drama Korea Goblin

Kemenarikan	V1	Tidak Menarik	1	2	3	4	5	Menarik
	V2	Tidak Berkelas	1	2	3	4	5	Berkelas
	V3	Jelek	1	2	3	4	5	Tampan
	V4	Tidak Elegan	1	2	3	4	5	Elegan
	V5	Tidak <i>Sexy</i>	1	2	3	4	5	<i>Sexy</i>
Kepercayaan	V6	Tidak Teguh Pendirian	1	2	3	4	5	Teguh Pendirian
	V7	Pembohong	1	2	3	4	5	Jujur
	V8	Tidak dapat Diandalkan	1	2	3	4	5	Dapat Diandalkan
	V9	Tidak Tulus	1	2	3	4	5	Tulus
	V10	Tidak dapat Dipercaya	1	2	3	4	5	Dapat Dipercaya
Keahlian	V11	Tidak Ahli	1	2	3	4	5	Ahli
	V12	Tidak Berpengalaman	1	2	3	4	5	Berpengalaman
	V13	Tidak Berwawasan	1	2	3	4	5	Berwawasan
	V14	Tidak berkualifikasi	1	2	3	4	5	Berkualifikasi
	V15	Tidak Berkemampuan	1	2	3	4	5	Berkemampuan

Attitude Toward the Korean Drama (A_{Kdrama})

Mohon evaluasi drama Korea berjudul Goblin secara menyeluruh

V16	Drama Korea yang jelek	1	2	3	4	5	6	7	8	9	Drama Korea yang Baik
V17	Drama Korea yang Tidak Ingin Saya Tonton	1	2	3	4	5	6	7	8	9	Drama Korea yang Ingin Saya Tonton
V18	Drama Korea yang Tidak Akan saya Rekomendasikan	1	2	3	4	5	6	7	8	9	Drama Korea yang Akan Saya Rekomendasikan

V19	Drama Korea yang Tidak Menarik Perhatian Saya	1	2	3	4	5	6	7	8	9	Drama Korea yang Menarik Perhatian Saya
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Attitude Toward the Product Placement (A_{pp})

Beri skor yang menggambarkan perasaan Anda setiap ada Samsung yang muncul pada segmen drama.

V20	Buruk	1	2	3	4	5	Baik
V21	Tidak Suka	1	2	3	4	5	Suka
V22	Mengganggu	1	2	3	4	5	Tidak Terganggu
V23	Tidak Tertarik	1	2	3	4	5	Tertarik

Attitude Toward the Brand (A_b)

Beri skor untuk perasaan Anda mengenai merek Samsung setelah Anda melihatnya pada drama Goblin.

V24	Buruk	1	2	3	4	5	Baik
V25	Sangat Tidak Suka	1	2	3	4	5	Sangat Suka
V26	Tidak Menyenangkan	1	2	3	4	5	Menyenangkan
V27	Berkualitas Buruk	1	2	3	4	5	Berkualitas Baik

Attitude Toward Character (A_{char})

Evaluasilah karakter Kim Shin (Goblin) yang diperankan Gong Yoo.

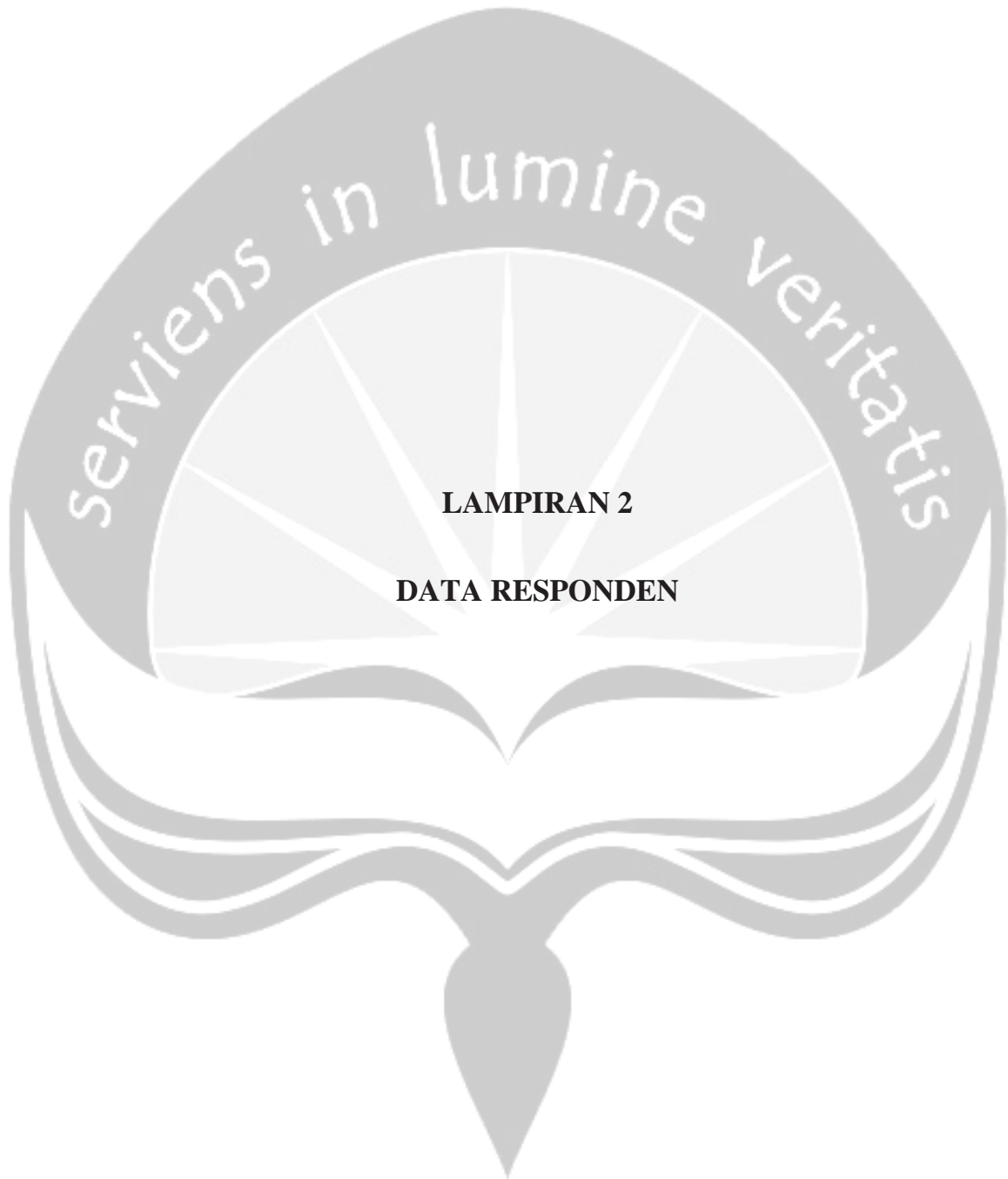
V28	Tidak Diinginkan	1	2	3	4	5	Diinginkan
V29	Tidak Berkesan	1	2	3	4	5	Berkesan
V30	Tidak Diperankan dengan Baik	1	2	3	4	5	Diperankan dengan Baik
V31	Tidak Mencerminkan Pesona Gong Yoo	1	2	3	4	5	Mencerminkan Pesona Gong Yoo

Fit Between Actor and Brand ($A_{actor-b}$)

Nilailah hubungan antara merek (*brand*) yang muncul dengan aktor Gong Yoo pada drama Korea Goblin

		Sangat Tidak Setuju			Sangat Setuju	
V32	<i>Image</i> Samsung sesuai dengan <i>image</i> Gong Yoo	1	2	3	4	5
V33	Merek diperlihatkan Gong Yoo secara natural	1	2	3	4	5
V34	Merek diperlihatkan Gong Yoo secara sempurna dengan alur cerita	1	2	3	4	5





NO.	Kelamin	Usia	Pekerjaan	Tempat Tinggal	Jumlah Episode	Merek yang diingat
1	P	21	Mahasiswa	Yogyakarta	1	Samsung
2	P	21	Mahasiswa	Surabaya	>10	Samsung
3	P	21	Mahasiswa	Surabaya	>10	Samsung
4	L	20	Mahasiswa	Yogyakarta	>10	Samsung
5	P	21	Mahasiswa	Yogyakarta	2 s/d 4	Body Shop
6	P	21	Mahasiswa	Surabaya	2 s/d 4	Samsung
7	L	21	Mahasiswa	Surabaya	>10	Samsung
8	P	21	Mahasiswa	Surabaya	2 s/d 4	Subway
9	P	23	Karyawan Swasta	Tidak Menyebutkan	>10	Body Shop
10	P	21	Mahasiswa	Yogyakarta	5 s/d 7	Samsung
11	P	20	Mahasiswa	Surabaya	5 s/d 7	Samsung
12	P	21	Mahasiswa	Bandung	>10	Samsung
13	P	21	Mahasiswa	Bandung	>10	Samsung
14	P	21	Mahasiswa	Bandung	2 s/d 4	Samsung
15	P	21	Mahasiswa	Surabaya	5 s/d 7	Samsung
16	P	21	Mahasiswa	Bandung	8 s/d 10	Body Shop
17	P	22	Mahasiswa	Surabaya	5 s/d 7	Body Shop
18	P	21	Mahasiswa	Bandung	2 s/d 4	Samsung
19	P	18	Mahasiswa	Surabaya	5 s/d 7	Samsung
20	P	21	Mahasiswa	Bandung	2 s/d 4	Samsung
21	P	21	Mahasiswa	Bandung	>10	Samsung
22	P	22	Mahasiswa	Bandung	2 s/d 4	Samsung
23	P	21	Mahasiswa	Bandung	5 s/d 7	Samsung

24	P	22	Mahasiswa	Surabaya	5 s/d 7	Samsung
25	P	18	Mahasiswa	Surabaya	8 s/d 10	Samsung
26	P	25	Wirasaha	Tidak Menyebutkan	>10	Samsung
27	P	20	Mahasiswa	Bandung	2 s/d 4	Samsung
28	P	18	Mahasiswa	Surabaya	2 s/d 4	Samsung
29	P	21	Mahasiswa	Bandung	>10	Samsung
30	P	22	Mahasiswa	Bandung	5 s/d 7	Samsung
31	P	19	Mahasiswa	Surabaya	8 s/d 10	Samsung
32	P	21	Mahasiswa	Luar Negeri	1	Lainnya
33	P	21	Mahasiswa	Surabaya	>10	Samsung
34	P	22	Mahasiswa	Yogyakarta	>10	Samsung
35	P	21	Mahasiswa	Yogyakarta	>10	Samsung
36	P	19	Mahasiswa	Yogyakarta	2 s/d 4	Samsung
37	P	20	Mahasiswa	Yogyakarta	2 s/d 4	Baskin Robbins
38	P	20	Mahasiswa	Yogyakarta	5 s/d 7	Subway
39	L	20	Mahasiswa	Yogyakarta	5 s/d 7	Samsung
40	P	22	Mahasiswa	Yogyakarta	>10	Samsung
41	P	19	Mahasiswa	Yogyakarta	2 s/d 4	iLoom
42	P	21	Mahasiswa	Yogyakarta	1	Samsung
43	P	21	Mahasiswa	Yogyakarta	>10	Samsung
44	P	21	Mahasiswa	Surabaya	5 s/d 7	Samsung
45	P	22	Mahasiswa	Yogyakarta	>10	Samsung
46	P	19	Mahasiswa	Luar Negeri	2 s/d 4	Samsung
47	P	21	Mahasiswa	Yogyakarta	>10	Samsung
48	P	20	Mahasiswa	Yogyakarta	>10	Samsung

49	P	21	Mahasiswa	Yogyakarta	2 s/d 4	Samsung
50	P	21	Mahasiswa	Jakarta	8 s/d 10	Samsung
51	P	20	Mahasiswa	Yogyakarta	5 s/d 7	Samsung
52	P	22	Mahasiswa	Yogyakarta	5 s/d 7	Samsung
53	P	20	Mahasiswa	Yogyakarta	>10	Body Shop
54	L	21	Mahasiswa	Yogyakarta	>10	Samsung
55	P	21	Wirasaha	Yogyakarta	8 s/d 10	Samsung
56	P	22	Mahasiswa	Yogyakarta	>10	Body Shop
57	P	21	Mahasiswa	Yogyakarta	>10	Lainnya
58	P	21	Mahasiswa	Yogyakarta	2 s/d 4	Samsung
59	P	22	Mahasiswa	Yogyakarta	>10	Samsung
60	P	21	Mahasiswa	Yogyakarta	>10	Samsung
61	P	25	Karyawan Swasta	Tangerang	5 s/d 7	Samsung
62	P	21	Mahasiswa	Surabaya	1	Subway
63	P	20	Mahasiswa	Yogyakarta	5 s/d 7	Samsung
64	P	20	Mahasiswa	Yogyakarta	>10	Samsung
65	P	20	Mahasiswa	Yogyakarta	2 s/d 4	Samsung
66	P	21	Mahasiswa	Yogyakarta	>10	Subway
67	P	21	Mahasiswa	Yogyakarta	5 s/d 7	Canon
68	P	19	Mahasiswa	Yogyakarta	>10	Samsung
69	P	19	Mahasiswa	Yogyakarta	>10	Samsung
70	P	21	Mahasiswa	Yogyakarta	8 s/d 10	Samsung
71	P	22	Mahasiswa	Yogyakarta	>10	Samsung
72	P	20	Mahasiswa	Lampung	>10	Samsung
73	P	21	Mahasiswa	Yogyakarta	>10	Samsung

74	P	22	Mahasiswa	Yogyakarta	>10	Samsung
75	L	22	Mahasiswa	Yogyakarta	5 s/d 7	Samsung
76	P	21	Mahasiswa	Tidak Menyebutkan	>10	Samsung
77	L	18	Mahasiswa	Yogyakarta	8 s/d 10	Samsung
78	L	22	Mahasiswa	Yogyakarta	2 s/d 4	Samsung
79	P	24	Wirausaha	Tangerang	2 s/d 4	iLoom
80	P	22	Karyawan Swasta	Jakarta	8 s/d 10	Samsung
81	P	20	Mahasiswa	Yogyakarta	5 s/d 7	Samsung
82	P	31	Karyawan Swasta	Klaten	5 s/d 7	Samsung
83	P	20	Mahasiswa	Bogor	2 s/d 4	Samsung
84	L	24	Mahasiswa	Yogyakarta	5 s/d 7	Samsung
85	P	20	Mahasiswa	Yogyakarta	5 s/d 7	Samsung
86	P	24	Wirausaha	Bekasi	>10	Samsung
87	P	24	Mahasiswa	Surakarta	>10	Samsung
88	P	18	Mahasiswa	Pangkaipinang	>10	Samsung
89	P	24	Karyawan Swasta	Bandung	5 s/d 7	Samsung
90	P	19	Mahasiswa	Bali	>10	Lainnya
91	L	26	Mahasiswa	Yogyakarta	>10	Samsung
92	P	22	Mahasiswa	Bandung	8 s/d 10	Samsung
93	P	22	Lainnya	Depok	2 s/d 4	Body Shop
94	P	25	Wirausaha	Kupang	>10	Samsung
95	P	24	Karyawan Swasta	Surabaya	>10	Samsung
96	P	25	Lainnya	Bekasi	8 s/d 10	Samsung
97	P	18	Pelajar	Medan	5 s/d 7	Samsung
98	P	28	Karyawan Swasta	Jakarta	>10	Lainnya

99	P	27	Guru	Solok	2 s/d 4	Samsung
100	P	20	Mahasiswa	Yogyakarta	8 s/d 10	Body Shop
101	P	20	Mahasiswa	Yogyakarta	2 s/d 4	Samsung
102	P	29	Ibu Rumah Tangga	Jakarta	2 s/d 4	Samsung
103	P	25	Karyawan Swasta	Indragiri Hulu	>10	Samsung
104	P	24	Ibu Rumah Tangga	Pangkajene, Sulawesi Selatan	>10	Samsung
105	P	32	PNS	Jakarta	2 s/d 4	Lainnya
106	P	33	Karyawan Swasta	Ungaran	2 s/d 4	Body Shop
107	P	27	Karyawan Swasta	Bandung	2 s/d 4	Baskin Robbins
108	P	22	Karyawan Swasta	Sukabumi	5 s/d 7	Lainnya
109	P	24	Karyawan Swasta	Tebing Tinggi	5 s/d 7	Samsung
110	P	28	Guru	Kupang	>10	Samsung
111	P	22	Wirausaha	Subang	5 s/d 7	Samsung
112	P	30	Mahasiswa	Medan	8 s/d 10	Samsung
113	P	30	PNS	Tidak Menyebutkan	>10	Samsung
114	P	29	Lainnya	Palu	2 s/d 4	Samsung
115	L	25	Wirausaha	Sukoharjo	2 s/d 4	Samsung
116	P	20	Mahasiswa	Banten	>10	Discovery
117	P	21	Mahasiswa	Bali	8 s/d 10	Body Shop
118	P	30	Wirausaha	Yogyakarta	>10	Samsung
119	P	20	Karyawan Swasta	Banjarbaru	>10	Samsung
120	P	18	Pelajar	Surabaya	2 s/d 4	Samsung
121	P	17	Pelajar	Surabaya	2 s/d 4	Baskin Robbins
122	P	23	Mahasiswa	Semarang	8 s/d 10	Samsung
123	P	31	Wirausaha	Payakumbuh, Sumatra Barat	5 s/d 7	Samsung

124	P	19	Mahasiswa	Sumedang	>10	Samsung
125	P	17	Pelajar	Surabaya	>10	Lainnya
126	P	30	Karyawan Swasta	Jakarta	>10	Samsung
127	P	23	Lainnya	Tidak Menyebutkan	>10	Samsung
128	P	25	Karyawan Swasta	NTB	>10	Samsung
129	P	24	Karyawan Swasta	Sukabumi	8 s/d 10	Samsung
130	P	21	Karyawan Swasta	Rembang	>10	Samsung
131	L	17	Mahasiswa	Surabaya	2 s/d 4	Lainnya
132	P	28	Guru	Serang	5 s/d 7	Samsung
133	P	19	Mahasiswa	Kendari, Sulawesi Tenggara	8 s/d 10	Samsung
134	P	21	Mahasiswa	Yogyakarta	5 s/d 7	Samsung
135	P	23	Karyawan Swasta	Sidoarjo	>10	Samsung
136	P	21	Mahasiswa	Kalimantan Timur	2 s/d 4	Samsung
137	P	23	Ibu Rumah Tangga	Banjarmasin	8 s/d 10	Samsung
138	P	28	Wirasaha	Tegal	2 s/d 4	Samsung
139	P	28	Guru	Malang	8 s/d 10	Samsung
140	P	22	Mahasiswa	Madura	>10	Samsung
141	P	21	Mahasiswa	Depok	5 s/d 7	Samsung
142	P	22	Mahasiswa	Tangerang	>10	Samsung
143	P	23	Mahasiswa	Bogor	2 s/d 4	Samsung
144	P	19	Mahasiswa	Yogyakarta	5 s/d 7	Lainnya
145	P	19	Mahasiswa	Makassar	>10	Subway
146	P	25	Karyawan Swasta	Semarang	8 s/d 10	Samsung
147	P	21	Mahasiswa	Yogyakarta	2 s/d 4	Samsung
148	P	22	Karyawan Swasta	Bekasi	8 s/d 10	Samsung

149	P	24	Karyawan Swasta	Tangerang	>10	Samsung
150	P	20	Karyawan Swasta	Tobelo, Halmahera Utara	>10	Samsung
151	P	21	Mahasiswa	Yogyakarta	>10	Samsung
152	P	25	Ibu Rumah Tangga	Jakarta	5 s/d 7	Samsung
153	P	23	Lainnya	Tangerang	2 s/d 4	Samsung
154	P	24	Ibu Rumah Tangga	Salatiga	>10	Body Shop
155	P	19	Mahasiswa	Manado	5 s/d 7	Samsung
156	P	32	Wirasaha	Semarang	2 s/d 4	Lancome
157	P	21	Karyawan Swasta	Tidak Menyebutkan	>10	Samsung
158	P	27	Mahasiswa	Yogyakarta	5 s/d 7	Samsung
159	P	23	Karyawan Swasta	Jakarta	2 s/d 4	Subway
160	P	28	Karyawan Swasta	Banjarmasin	2 s/d 4	Samsung
161	P	19	Mahasiswa	Jember	5 s/d 7	Samsung
162	P	23	Karyawan Swasta	Purwakarta	>10	Samsung
163	P	29	Ibu Rumah Tangga	Depok	2 s/d 4	Samsung
164	P	21	Mahasiswa	Malang	8 s/d 10	Body Shop
165	P	24	Ibu Rumah Tangga	Karawang	>10	Samsung
166	P	21	Mahasiswa	Yogyakarta	>10	Samsung
167	P	20	Mahasiswa	Jakarta	>10	Samsung
168	P	23	Lainnya	Pontianak	>10	iLoom
169	P	18	Mahasiswa	Yogyakarta	2 s/d 4	Samsung
170	P	20	Mahasiswa	Palopo, Sulawesi Selatan	8 s/d 10	Samsung
171	P	24	Wirasaha	Pontianak	>10	Samsung
172	P	28	Ibu Rumah Tangga	Banten	8 s/d 10	Discovery
173	P	20	Karyawan Swasta	Salatiga	2 s/d 4	Subway

174	P	22	Mahasiswa	Tangerang	>10	Samsung
175	P	30	Karyawan Swasta	Banjarmasin	8 s/d 10	Samsung
176	P	27	Guru	Bandung	5 s/d 7	Samsung
177	P	22	Karyawan Swasta	Jakarta	>10	Samsung
178	P	22	Mahasiswa	Yogyakarta	8 s/d 10	Body Shop
179	P	19	Mahasiswa	Kendari, Sulawesi Tenggara	>10	Samsung
180	P	20	Mahasiswa	Tangerang	5 s/d 7	Canon
181	L	24	Lainnya	Gresik	5 s/d 7	Subway
182	P	27	Ibu Rumah Tangga	Jakarta	>10	Subway
183	P	30	Karyawan Swasta	Tangerang	5 s/d 7	Lancome
184	P	20	Mahasiswa	Tidak Menyebutkan	2 s/d 4	Samsung
185	P	22	Mahasiswa	Yogyakarta	2 s/d 4	Lancome
186	P	22	Karyawan Swasta	Purworejo	>10	Samsung
187	P	18	Pelajar	Magetan	1	Baskin Robbins
188	P	22	Karyawan Swasta	Luar Negeri	>10	Samsung
189	P	21	Mahasiswa	Yogyakarta	>10	Samsung
190	L	22	Karyawan Swasta	Bandung	5 s/d 7	Samsung
191	P	23	Karyawan Swasta	Sidoarjo	>10	Samsung
192	P	18	Pelajar	Indramayu	5 s/d 7	Samsung
193	P	28	Ibu Rumah Tangga	Bekasi	5 s/d 7	Samsung
194	P	20	Mahasiswa	Tulungagung	1	Samsung
195	P	20	Mahasiswa	Kalimantan Timur	>10	Samsung
196	P	18	Mahasiswa	Semarang	8 s/d 10	Samsung
197	P	30	Karyawan Swasta	Pemalang	>10	Samsung
198	P	22	Mahasiswa	Malang	2 s/d 4	Samsung

199	P	21	Mahasiswa	Malang	2 s/d 4	Lainnya
200	L	23	Mahasiswa	Malang	8 s/d 10	Samsung
201	P	21	Lainnya	Jambi	5 s/d 7	Samsung
202	P	21	Mahasiswa	Malang	>10	Subway
203	P	22	Lainnya	Cilegom	>10	Samsung
204	P	32	Lainnya	Purwodadi	>10	Samsung
205	P	22	Mahasiswa	Madura	>10	Samsung
206	P	23	Karyawan Swasta	Cilacap	5 s/d 7	Samsung
207	P	21	Mahasiswa	Surabaya	2 s/d 4	Samsung
208	P	23	Mahasiswa	Yogyakarta	1	Samsung
209	P	21	Mahasiswa	Surabaya	2 s/d 4	Samsung
210	P	27	Ibu Rumah Tangga	Malang	1	Samsung
211	P	21	Mahasiswa	Surabaya	2 s/d 4	Samsung
212	P	23	Mahasiswa	Jakarta	5 s/d 7	Samsung
213	L	21	Karyawan Swasta	Surabaya	2 s/d 4	Samsung



LAMPIRAN 3

DATA KUESIONER

NO	A _{actor}												A _{Kdrama}				A _{App}				A _b				A _{char}				Fit _{actor-b}									
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128	5	5	5	2	5	5	5	5	4	5	5	5	5	5	71	4	5	5	4	4	4	18	3	3	3	4	4	4	4	14	5	5	3	3	16	4	3	4	4	15	3	3	9		
129	4	4	4	4	3	4	5	4	5	4	5	5	5	5	63	4	4	5	5	18	3	3	3	3	3	3	3	3	3	12	4	4	4	4	4	4	5	5	18	3	3	9			
130	4	5	4	4	3	4	4	4	5	4	4	5	5	5	61	5	4	5	5	19	4	4	4	3	4	3	4	4	4	15	3	4	4	4	14	4	4	5	4	4	17	2	4	4	10
131	5	5	5	4	5	5	5	5	5	5	5	5	5	5	74	5	5	5	5	20	4	4	5	5	5	5	5	5	5	18	5	4	3	5	17	5	5	5	5	5	20	3	3	9	
132	3	4	4	4	5	4	4	4	4	4	4	4	4	4	61	4	4	4	4	16	4	4	4	4	4	4	4	4	17	4	4	4	4	16	4	4	4	4	4	16	3	3	9		
133	5	5	5	5	5	5	5	4	5	4	4	4	4	4	71	5	5	5	5	20	5	5	5	5	5	5	5	5	5	20	5	5	5	5	20	5	5	5	5	5	20	3	3	9	
134	5	5	5	5	5	5	5	5	5	5	5	5	5	5	75	5	5	5	5	20	5	5	5	5	5	5	5	5	5	20	5	5	5	5	20	5	5	5	5	5	20	2	2	6	
135	5	5	5	5	5	5	5	5	5	4	4	5	5	5	73	5	5	5	5	20	4	5	20	4	5	4	5	4	18	4	4	5	17	5	5	5	5	5	20	4	5	4	13		
136	4	5	4	4	4	4	5	5	5	5	5	5	5	5	69	5	5	5	5	20	5	5	5	5	5	5	5	5	20	5	5	5	5	20	4	4	4	4	4	16	3	3	9		
137	5	5	4	4	4	4	4	4	5	4	3	5	5	5	64	5	4	5	5	19	3	3	4	3	4	4	4	4	13	4	4	4	4	16	4	5	5	5	19	3	3	9			
138	5	5	5	5	5	5	5	5	5	5	5	5	5	5	75	5	5	5	5	20	5	5	5	5	5	5	5	5	20	5	5	5	5	20	5	5	5	5	5	20	5	5	5	15	
139	5	5	5	5	4	5	5	5	4	5	5	5	5	5	73	5	5	5	5	20	5	5	5	5	5	5	5	5	20	5	5	5	5	20	5	5	5	5	5	20	3	3	9		
140	3	3	2	3	4	4	5	5	4	5	3	4	3	3	55	3	3	2	2	10	3	2	3	2	3	2	3	2	10	3	3	3	12	3	3	4	3	4	3	3	3	9			
141	5	5	4	5	4	5	5	5	5	5	5	5	5	5	73	5	5	5	5	20	5	5	5	5	5	5	5	5	20	5	5	5	5	20	5	5	5	5	5	20	5	5	4	14	
142	5	5	5	5	4	5	5	5	5	5	5	5	5	5	74	5	5	5	5	20	5	5	5	5	5	5	5	5	20	5	5	5	5	20	5	5	5	5	4	19	5	5	5	15	

179	4	5	4	4	4	4	4	4	4	4	3	4	4	61	5	4	5	19	5	5	4	4	4	18	5	4	4	4	4	4	5	5	5	5	5	5	5	20	3	3	3	9				
180	5	5	3	4	4	3	4	4	5	5	5	5	5	68	5	5	5	20	5	5	5	5	5	20	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	19	5	5	5	15		
181	5	5	5	5	5	5	5	5	5	5	5	5	5	75	5	5	5	20	5	5	5	5	5	20	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	20	3	4	5	12		
182	5	5	5	5	5	5	5	5	5	5	5	5	5	73	5	4	4	17	4	4	5	3	16	5	4	5	5	5	5	5	5	5	5	5	5	5	5	5	5	20	4	5	5	14		
183	5	5	5	5	5	5	5	5	5	5	5	5	5	74	5	5	5	20	4	5	4	4	17	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	20	3	4	4	11
184	4	4	4	4	4	4	4	4	5	5	5	5	5	67	4	3	4	4	15	3	4	4	4	5	16	4	4	4	4	4	4	4	4	4	4	4	4	4	3	15	3	3	3	9		
185	4	5	4	4	3	3	3	4	4	4	5	4	4	59	4	5	4	18	3	4	4	4	15	3	3	4	4	4	4	4	4	4	4	4	4	4	5	4	18	4	3	3	10			
186	4	5	4	4	3	4	3	4	4	5	5	5	5	63	5	5	5	20	5	5	5	5	20	4	4	4	4	4	4	4	4	4	4	4	4	4	5	5	18	3	4	4	11			
187	5	5	5	3	5	3	3	5	5	5	5	5	5	67	5	5	5	20	5	5	5	5	20	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	20	3	5	5	13			
188	5	5	4	5	5	5	3	4	5	5	5	4	5	70	5	5	5	20	4	3	3	1	11	5	3	3	5	11	5	3	5	3	5	5	5	5	5	5	20	3	4	5	12			
189	5	5	4	5	4	5	4	5	5	5	5	5	5	72	5	5	5	20	4	4	4	5	17	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	19	3	3	3	9			
190	4	5	4	5	5	5	4	5	5	5	5	5	5	72	5	5	5	20	5	5	5	5	20	5	4	4	5	18	4	4	5	4	4	4	4	5	5	18	3	5	5	13				
191	5	5	5	5	5	5	5	4	5	5	5	5	5	71	4	4	4	16	4	5	4	5	18	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	19	4	4	4	12			
192	3	3	4	4	3	5	4	5	5	5	4	5	4	64	4	3	4	14	3	4	3	3	13	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	15	3	3	3	9		
193	5	5	3	5	2	5	5	5	5	5	5	5	5	70	5	5	5	20	3	3	5	4	15	5	3	3	3	5	3	3	5	16	5	5	5	5	5	5	20	3	5	4	12			
194	4	4	3	3	3	3	3	3	4	4	5	4	4	59	4	5	4	17	4	4	4	5	17	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	18	3	4	3	10		
195	5	5	5	5	3	5	5	5	5	5	5	5	5	73	5	5	5	20	5	5	5	5	20	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	20	5	5	5	13		
196	5	5	5	5	4	5	5	5	5	5	5	5	5	74	5	5	5	20	5	4	4	4	17	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	20	5	4	19	3	3	3	9



LAMPIRAN 4

OLAH DATA UJI INSTRUMENTAL AWAL

LAMPIRAN 14a – UJI VALIDITAS AWAL

Attitude Toward the Actor

		Correlations									
		Aactor 1	Aactor 2	Aactor 3	Aactor 4	Aactor 5	Aactor 6	Aactor 7	Aactor 8	Aactor 9	Aactor 10
Aactor1	Pearson Correlation	1	.749**	.648**	.820**	.638**	.438**	.230	.323	.367*	.251
	Sig. (2-tailed)		.000	.000	.000	.000	.008	.177	.055	.028	.140
	N	36	36	36	36	36	36	36	36	36	36
Aactor2	Pearson Correlation	.749**	1	.572**	.778**	.606**	.419*	.190	.364*	.556**	.415*
	Sig. (2-tailed)	.000		.000	.000	.000	.011	.267	.029	.000	.012
	N	36	36	36	36	36	36	36	36	36	36
Aactor3	Pearson Correlation	.648**	.572**	1	.756**	.728**	.350*	.290	.479**	.418*	.284
	Sig. (2-tailed)	.000	.000		.000	.000	.037	.087	.003	.011	.093
	N	36	36	36	36	36	36	36	36	36	36
Aactor4	Pearson Correlation	.820**	.778**	.756**	1	.768**	.490**	.273	.422*	.302	.211
	Sig. (2-tailed)	.000	.000	.000		.000	.002	.107	.010	.074	.216
	N	36	36	36	36	36	36	36	36	36	36
Aactor5	Pearson Correlation	.638**	.606**	.728**	.768**	1	.405*	.238	.322	.466**	.444**
	Sig. (2-tailed)	.000	.000	.000	.000		.014	.162	.056	.004	.007
	N	36	36	36	36	36	36	36	36	36	36
Aactor6	Pearson Correlation	.438**	.419*	.350*	.490**	.405*	1	.627**	.464**	.256	.357*
	Sig. (2-tailed)	.008	.011	.037	.002	.014		.000	.004	.132	.033
	N	36	36	36	36	36	36	36	36	36	36
Aactor7	Pearson Correlation	.230	.190	.290	.273	.238	.627**	1	.367*	.215	.320
	Sig. (2-tailed)	.177	.267	.087	.107	.162	.000		.027	.208	.057
	N	36	36	36	36	36	36	36	36	36	36
Aactor8	Pearson Correlation	.323	.364*	.479**	.422*	.322	.464**	.367*	1	.463**	.444**
	Sig. (2-tailed)	.055	.029	.003	.010	.056	.004	.027		.004	.007
	N	36	36	36	36	36	36	36	36	36	36
Aactor9	Pearson Correlation	.367*	.556**	.418*	.302	.466**	.256	.215	.463**	1	.895**
	Sig. (2-tailed)	.028	.000	.011	.074	.004	.132	.208	.004		.000
	N	36	36	36	36	36	36	36	36	36	36
Aactor10	Pearson Correlation	.251	.415*	.284	.211	.444**	.357*	.320	.444**	.895**	1
	Sig. (2-tailed)	.140	.012	.093	.216	.007	.033	.057	.007	.000	
	N	36	36	36	36	36	36	36	36	36	36
Aactor11	Pearson Correlation	.647**	.695**	.594**	.582**	.512**	-.011	-.142	.163	.529**	.404*

	Sig. (2-tailed)	.000	.000	.000	.000	.001	.950	.408	.341	.001	.015
	N	36	36	36	36	36	36	36	36	36	36
Aactor12	Pearson Correlation	.647**	.695**	.594**	.582**	.512**	-.011	-.142	.163	.529**	.404*
	Sig. (2-tailed)	.000	.000	.000	.000	.001	.950	.408	.341	.001	.015
	N	36	36	36	36	36	36	36	36	36	36
Aactor13	Pearson Correlation	.690**	.661**	.622**	.724**	.689**	.275	.188	.313	.645**	.602**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.105	.273	.063	.000	.000
	N	36	36	36	36	36	36	36	36	36	36
Aactor14	Pearson Correlation	.814**	.749**	.648**	.820**	.701**	.508**	.353*	.323	.611**	.552**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.002	.035	.055	.000	.000
	N	36	36	36	36	36	36	36	36	36	36
Aactor15	Pearson Correlation	.909**	.832**	.742**	.901**	.681**	.466**	.232	.279	.445**	.324
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.004	.173	.099	.007	.054
	N	36	36	36	36	36	36	36	36	36	36
Total Aactor	Pearson Correlation	.823**	.818**	.791**	.856**	.804**	.608**	.459**	.540**	.672**	.619**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000	.005	.001	.000	.000
	N	36	36	36	36	36	36	36	36	36	36

Correlations

		Aactor11	Aactor12	Aactor13	Aactor14	Aactor15	Total Aactor
Aactor1	Pearson Correlation	.647**	.647**	.690**	.814**	.909**	.823**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000
	N	36	36	36	36	36	36
Aactor2	Pearson Correlation	.695**	.695**	.661**	.749**	.832**	.818**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000
	N	36	36	36	36	36	36
Aactor3	Pearson Correlation	.594**	.594**	.622**	.648**	.742**	.791**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000
	N	36	36	36	36	36	36
Aactor4	Pearson Correlation	.582**	.582**	.724**	.820**	.901**	.856**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000
	N	36	36	36	36	36	36
Aactor5	Pearson Correlation	.512**	.512**	.689**	.701**	.681**	.804**
	Sig. (2-tailed)	.001	.001	.000	.000	.000	.000
	N	36	36	36	36	36	36
Aactor6	Pearson Correlation	-.011	-.011	.275	.508**	.466**	.608**
	Sig. (2-tailed)	.950	.950	.105	.002	.004	.000
	N	36	36	36	36	36	36
Aactor7	Pearson Correlation	-.142	-.142	.188	.353*	.232	.459**
	Sig. (2-tailed)	.408	.408	.273	.035	.173	.005
	N	36	36	36	36	36	36
Aactor8	Pearson Correlation	.163	.163	.313	.323	.279	.540**
	Sig. (2-tailed)	.341	.341	.063	.055	.099	.001
	N	36	36	36	36	36	36
Aactor9	Pearson Correlation	.529**	.529**	.645**	.611**	.445**	.672**
	Sig. (2-tailed)	.001	.001	.000	.000	.007	.000
	N	36	36	36	36	36	36
Aactor10	Pearson Correlation	.404*	.404*	.602**	.552**	.324	.619**
	Sig. (2-tailed)	.015	.015	.000	.000	.054	.000

	N	36	36	36	36	36	36
Aactor11	Pearson Correlation	1	1.000**	.802**	.647**	.714**	.673**
	Sig. (2-tailed)		.000	.000	.000	.000	.000
	N	36	36	36	36	36	36
Aactor12	Pearson Correlation	1.000**	1	.802**	.647**	.714**	.673**
	Sig. (2-tailed)	.000		.000	.000	.000	.000
	N	36	36	36	36	36	36
Aactor13	Pearson Correlation	.802**	.802**	1	.910**	.774**	.851**
	Sig. (2-tailed)	.000	.000		.000	.000	.000
	N	36	36	36	36	36	36
Aactor14	Pearson Correlation	.647**	.647**	.910**	1	.909**	.920**
	Sig. (2-tailed)	.000	.000	.000		.000	.000
	N	36	36	36	36	36	36
Aactor15	Pearson Correlation	.714**	.714**	.774**	.909**	1	.887**
	Sig. (2-tailed)	.000	.000	.000	.000		.000
	N	36	36	36	36	36	36
Total Aactor	Pearson Correlation	.673**	.673**	.851**	.920**	.887**	1
	Sig. (2-tailed)	.000	.000	.000	.000	.000	
	N	36	36	36	36	36	36

** . Correlation is significant at the 0.01 level (2-tailed).

*. Correlation is significant at the 0.05 level (2-tailed).

Attitude Toward the Korean Drama

		Correlations			
		AKdrama16	AKdrama17	AKdrama18	AKdrama19
AKdrama16	Pearson Correlation	1	.683**	.657**	.467**
	Sig. (2-tailed)		.000	.000	.004
	N	36	36	36	36
AKdrama17	Pearson Correlation	.683**	1	.751**	.535**
	Sig. (2-tailed)	.000		.000	.001
	N	36	36	36	36
AKdrama18	Pearson Correlation	.657**	.751**	1	.751**
	Sig. (2-tailed)	.000	.000		.000
	N	36	36	36	36
AKdrama19	Pearson Correlation	.467**	.535**	.751**	1
	Sig. (2-tailed)	.004	.001	.000	
	N	36	36	36	36
Total AKdrama	Pearson Correlation	.822**	.865**	.930**	.802**
	Sig. (2-tailed)	.000	.000	.000	.000
	N	36	36	36	36

		Correlations
		Total AKdrama
AKdrama16	Pearson Correlation	.822**
	Sig. (2-tailed)	.000
	N	36
AKdrama17	Pearson Correlation	.865**
	Sig. (2-tailed)	.000
	N	36
AKdrama18	Pearson Correlation	.930**
	Sig. (2-tailed)	.000
	N	36
AKdrama19	Pearson Correlation	.802**
	Sig. (2-tailed)	.000
	N	36
Total AKdrama	Pearson Correlation	1
	Sig. (2-tailed)	
	N	36

** . Correlation is significant at the 0.01 level (2-tailed).

*Attitude Toward the Product Placement***Correlations**

		App20	App21	App22	App23	Total App
App20	Pearson Correlation	1	.810**	.525**	.581**	.894**
	Sig. (2-tailed)		.000	.001	.000	.000
	N	36	36	36	36	36
App21	Pearson Correlation	.810**	1	.555**	.565**	.892**
	Sig. (2-tailed)	.000		.000	.000	.000
	N	36	36	36	36	36
App22	Pearson Correlation	.525**	.555**	1	.349*	.700**
	Sig. (2-tailed)	.001	.000		.037	.000
	N	36	36	36	36	36
App23	Pearson Correlation	.581**	.565**	.349*	1	.789**
	Sig. (2-tailed)	.000	.000	.037		.000
	N	36	36	36	36	36
Total App	Pearson Correlation	.894**	.892**	.700**	.789**	1
	Sig. (2-tailed)	.000	.000	.000	.000	
	N	36	36	36	36	36

** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

*Attitude Toward the Brand***Correlations**

		Ab24	Ab25	Ab26	Ab27	Total Ab
Ab24	Pearson Correlation	1	.816**	.764**	.793**	.923**
	Sig. (2-tailed)		.000	.000	.000	.000
	N	36	36	36	36	36
Ab25	Pearson Correlation	.816**	1	.843**	.765**	.938**
	Sig. (2-tailed)	.000		.000	.000	.000
	N	36	36	36	36	36
Ab26	Pearson Correlation	.764**	.843**	1	.714**	.904**
	Sig. (2-tailed)	.000	.000		.000	.000
	N	36	36	36	36	36
Ab27	Pearson Correlation	.793**	.765**	.714**	1	.894**
	Sig. (2-tailed)	.000	.000	.000		.000
	N	36	36	36	36	36
Total Ab	Pearson Correlation	.923**	.938**	.904**	.894**	1
	Sig. (2-tailed)	.000	.000	.000	.000	
	N	36	36	36	36	36

** . Correlation is significant at the 0.01 level (2-tailed).

*Attitude Toward the Character***Correlations**

		Achar28	Achar29	Achar30	Achar31	Total Achar
Achar28	Pearson Correlation	1	.629**	.430**	.441**	.786**
	Sig. (2-tailed)		.000	.009	.007	.000
	N	36	36	36	36	36
Achar29	Pearson Correlation	.629**	1	.636**	.503**	.793**
	Sig. (2-tailed)	.000		.000	.002	.000
	N	36	36	36	36	36
Achar30	Pearson Correlation	.430**	.636**	1	.667**	.793**
	Sig. (2-tailed)	.009	.000		.000	.000
	N	36	36	36	36	36
Achar31	Pearson Correlation	.441**	.503**	.667**	1	.853**
	Sig. (2-tailed)	.007	.002	.000		.000
	N	36	36	36	36	36
Total Achar	Pearson Correlation	.786**	.793**	.793**	.853**	1
	Sig. (2-tailed)	.000	.000	.000	.000	
	N	36	36	36	36	36

** . Correlation is significant at the 0.01 level (2-tailed).

*Fit Between Actor and the Brand***Correlations**

		Factor-b32	Factor-b33	Factor-b34	Total Factor-b
Factor-b32	Pearson Correlation	1	.770**	.831**	.921**
	Sig. (2-tailed)		.000	.000	.000
	N	36	36	36	36
Factor-b33	Pearson Correlation	.770**	1	.836**	.934**
	Sig. (2-tailed)	.000		.000	.000
	N	36	36	36	36
Factor-b34	Pearson Correlation	.831**	.836**	1	.951**
	Sig. (2-tailed)	.000	.000		.000
	N	36	36	36	36
Total Factor-b	Pearson Correlation	.921**	.934**	.951**	1
	Sig. (2-tailed)	.000	.000	.000	
	N	36	36	36	36

** . Correlation is significant at the 0.01 level (2-tailed).

LAMPIRAN 14b – UJI REABILITAS AWAL

Attitude Toward the Actor

Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	36	100.0
	Excluded ^a	0	.0
	Total	36	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.926	15

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Aactor1	65.78	29.435	.789	.917
Aactor2	65.69	30.390	.790	.918
Aactor3	65.83	29.457	.750	.918
Aactor4	65.67	30.400	.834	.918
Aactor5	66.08	27.507	.746	.919
Aactor6	66.06	29.768	.520	.927
Aactor7	66.44	30.654	.335	.938
Aactor8	65.78	31.892	.484	.926
Aactor9	65.75	31.336	.629	.922
Aactor10	65.81	31.018	.560	.924
Aactor11	65.64	31.494	.633	.922
Aactor12	65.64	31.494	.633	.922
Aactor13	65.72	30.035	.826	.917
Aactor14	65.78	28.806	.903	.914
Aactor15	65.72	29.292	.866	.915

*Attitude Toward the Korean Drama***Scale: ALL VARIABLES****Case Processing Summary**

		N	%
Cases	Valid	36	100.0
	Excluded ^a	0	.0
	Total	36	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.877	4

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
AKdrama16	14.50	1.000	.680	.864
AKdrama17	14.47	.999	.763	.834
AKdrama18	14.56	.825	.854	.793
AKdrama19	14.47	1.056	.663	.870

*Attitude Toward the Product Placement***Scale: ALL VARIABLES**

Case Processing Summary			
		N	%
Cases	Valid	36	100.0
	Excluded ^a	0	.0
	Total	36	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics	
Cronbach's Alpha	N of Items
.835	4

Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
App20	13.06	3.597	.789	.733
App21	12.97	3.742	.795	.733
App22	12.61	4.873	.539	.844
App23	13.19	3.875	.583	.838

*Attitude Toward the Brand***Scale: ALL VARIABLES**

Case Processing Summary			
		N	%
Cases	Valid	36	100.0
	Excluded ^a	0	.0
	Total	36	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics	
Cronbach's Alpha	N of Items
.935	4

Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Ab24	12.64	3.894	.859	.910
Ab25	12.92	3.736	.881	.903
Ab26	12.86	4.180	.836	.919
Ab27	12.75	4.079	.812	.925

*Attitude Toward the Character***Scale: ALL VARIABLES****Case Processing Summary**

		N	%
Cases	Valid	36	100.0
	Excluded ^a	0	.0
	Total	36	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.767	4

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Achar28	14.53	1.056	.557	.724
Achar29	14.33	1.371	.696	.700
Achar30	14.33	1.371	.696	.700
Achar31	14.56	.825	.610	.736

*Fit Between Actor and the Brand***Scale: ALL VARIABLES****Case Processing Summary**

		N	%
Cases	Valid	36	100.0
	Excluded ^a	0	.0
	Total	36	100.0

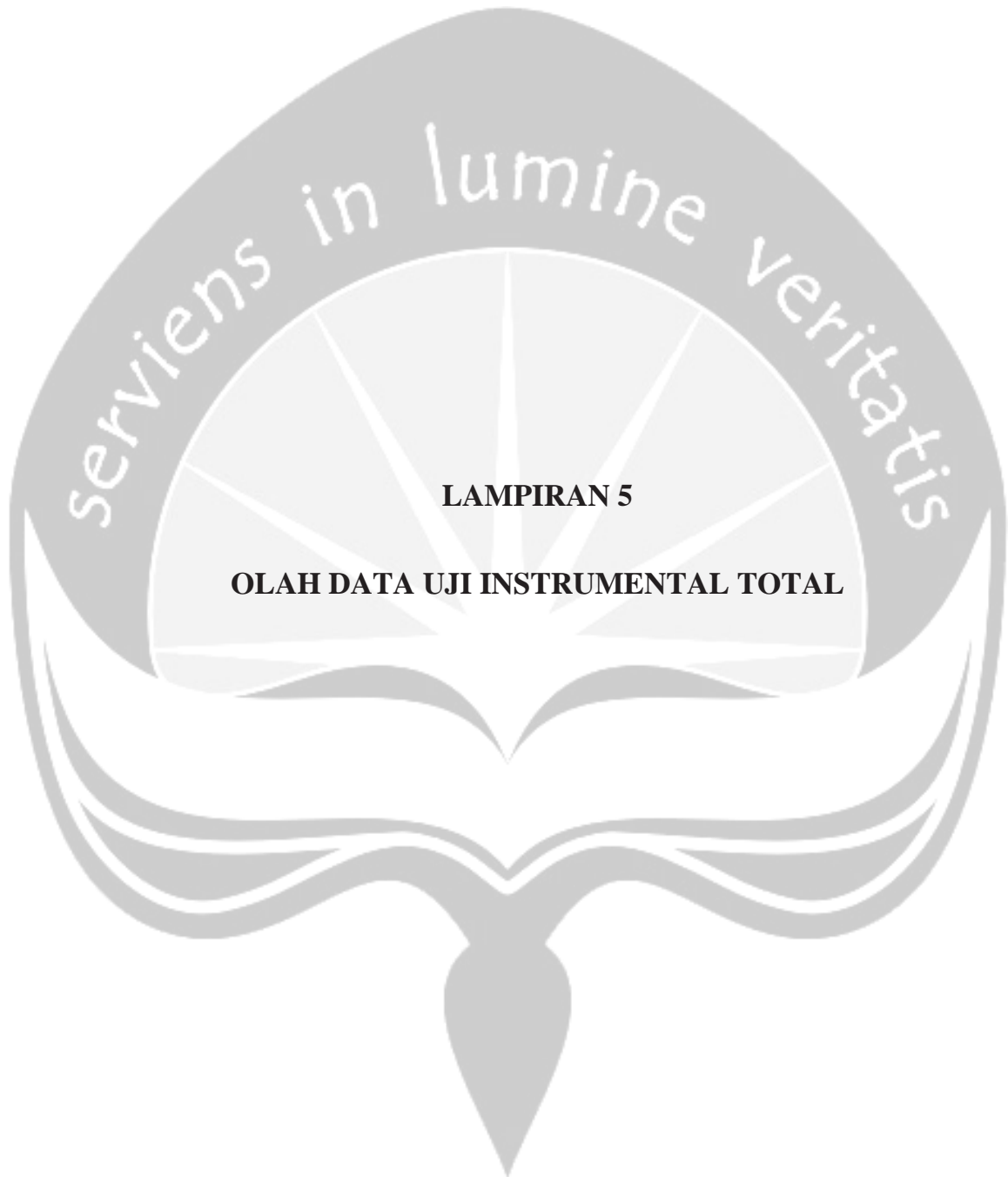
a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.927	3

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Factor-b32	7.33	4.286	.835	.910
Factor-b33	7.00	3.714	.840	.906
Factor-b34	7.11	3.816	.886	.865



V10	Pearson Correlation	.428**	.441**	.327**	.467**	.360**	.341**	.466**	.561**	.657**	1
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000	.000	.000	.000	
	N	213	213	213	213	213	213	213	213	213	213
V11	Pearson Correlation	.325**	.380**	.217**	.269**	.310**	.129	.098	.439**	.429**	.337**
	Sig. (2-tailed)	.000	.000	.001	.000	.000	.061	.152	.000	.000	.000
	N	213	213	213	213	213	213	213	213	213	213
V12	Pearson Correlation	.468**	.491**	.388**	.422**	.310**	.123	.119	.338**	.350**	.389**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.074	.084	.000	.000	.000
	N	213	213	213	213	213	213	213	213	213	213
V13	Pearson Correlation	.357**	.357**	.311**	.396**	.377**	.223**	.351**	.381**	.364**	.472**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.001	.000	.000	.000	.000
	N	213	213	213	213	213	213	213	213	213	213
V14	Pearson Correlation	.511**	.480**	.377**	.453**	.398**	.377**	.388**	.385**	.405**	.447**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000
	N	213	213	213	213	213	213	213	213	213	213
V15	Pearson Correlation	.543**	.460**	.432**	.449**	.422**	.402**	.320**	.420**	.453**	.401**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000
	N	213	213	213	213	213	213	213	213	213	213
ACT OR	Pearson Correlation	.744**	.699**	.684**	.756**	.658**	.623**	.605**	.618**	.651**	.697**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000
	N	213	213	213	213	213	213	213	213	213	213

Correlations

		V11	V12	V13	V14	V15	ACTOR
V1	Pearson Correlation	.325**	.468**	.357**	.511**	.543**	.744**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000
	N	213	213	213	213	213	213
V2	Pearson Correlation	.380**	.491**	.357**	.480**	.460**	.699**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000
	N	213	213	213	213	213	213
V3	Pearson Correlation	.217**	.388**	.311**	.377**	.432**	.684**
	Sig. (2-tailed)	.001	.000	.000	.000	.000	.000
	N	213	213	213	213	213	213
V4	Pearson Correlation	.269**	.422**	.396**	.453**	.449**	.756**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000
	N	213	213	213	213	213	213
V5	Pearson Correlation	.310**	.310**	.377**	.398**	.422**	.658**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000
	N	213	213	213	213	213	213
V6	Pearson Correlation	.129	.123	.223**	.377**	.402**	.623**
	Sig. (2-tailed)	.061	.074	.001	.000	.000	.000
	N	213	213	213	213	213	213

V7	Pearson Correlation	.098	.119	.351**	.388**	.320**	.605**
	Sig. (2-tailed)	.152	.084	.000	.000	.000	.000
	N	213	213	213	213	213	213
V8	Pearson Correlation	.439**	.338**	.381**	.385**	.420**	.618**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000
	N	213	213	213	213	213	213
V9	Pearson Correlation	.429**	.350**	.364**	.405**	.453**	.651**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000
	N	213	213	213	213	213	213
V10	Pearson Correlation	.337**	.389**	.472**	.447**	.401**	.697**
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000
	N	213	213	213	213	213	213
V11	Pearson Correlation	1	.676**	.542**	.429**	.572**	.555**
	Sig. (2-tailed)		.000	.000	.000	.000	.000
	N	213	213	213	213	213	213
V12	Pearson Correlation	.676**	1	.629**	.571**	.613**	.628**
	Sig. (2-tailed)	.000		.000	.000	.000	.000
	N	213	213	213	213	213	213
V13	Pearson Correlation	.542**	.629**	1	.748**	.580**	.670**
	Sig. (2-tailed)	.000	.000		.000	.000	.000
	N	213	213	213	213	213	213
V14	Pearson Correlation	.429**	.571**	.748**	1	.722**	.739**
	Sig. (2-tailed)	.000	.000	.000		.000	.000
	N	213	213	213	213	213	213
V15	Pearson Correlation	.572**	.613**	.580**	.722**	1	.743**
	Sig. (2-tailed)	.000	.000	.000	.000		.000
	N	213	213	213	213	213	213
ACTO R	Pearson Correlation	.555**	.628**	.670**	.739**	.743**	1
	Sig. (2-tailed)	.000	.000	.000	.000	.000	
	N	213	213	213	213	213	213

*Attitude Toward the Korean Drama***Correlations**

		V16	V17	V18	V19	KDRAM A
V16	Pearson Correlation	1	.740**	.746**	.759**	.889**
	Sig. (2-tailed)		.000	.000	.000	.000
	N	213	213	213	213	213
V17	Pearson Correlation	.740**	1	.742**	.756**	.889**
	Sig. (2-tailed)	.000		.000	.000	.000
	N	213	213	213	213	213
V18	Pearson Correlation	.746**	.742**	1	.833**	.922**
	Sig. (2-tailed)	.000	.000		.000	.000
	N	213	213	213	213	213
V19	Pearson Correlation	.759**	.756**	.833**	1	.926**
	Sig. (2-tailed)	.000	.000	.000		.000
	N	213	213	213	213	213
KDRAM A	Pearson Correlation	.889**	.889**	.922**	.926**	1
	Sig. (2-tailed)	.000	.000	.000	.000	
	N	213	213	213	213	213

*Attitude Toward the Product Placement***Correlations**

		V20	V21	V22	V23	PPL
V20	Pearson Correlation	1	.828**	.580**	.534**	.869**
	Sig. (2-tailed)		.000	.000	.000	.000
	N	213	213	213	213	213
V21	Pearson Correlation	.828**	1	.569**	.632**	.901**
	Sig. (2-tailed)	.000		.000	.000	.000
	N	213	213	213	213	213
V22	Pearson Correlation	.580**	.569**	1	.496**	.767**
	Sig. (2-tailed)	.000	.000		.000	.000
	N	213	213	213	213	213
V23	Pearson Correlation	.534**	.632**	.496**	1	.818**
	Sig. (2-tailed)	.000	.000	.000		.000
	N	213	213	213	213	213
PPL	Pearson Correlation	.869**	.901**	.767**	.818**	1
	Sig. (2-tailed)	.000	.000	.000	.000	
	N	213	213	213	213	213

*Attitude Toward the Brand***Correlations**

		V24	V25	V26	V27	BRAND
V24	Pearson Correlation	1	.735**	.692**	.651**	.869**
	Sig. (2-tailed)		.000	.000	.000	.000
	N	213	213	213	213	213
V25	Pearson Correlation	.735**	1	.820**	.633**	.910**
	Sig. (2-tailed)	.000		.000	.000	.000
	N	213	213	213	213	213
V26	Pearson Correlation	.692**	.820**	1	.688**	.912**
	Sig. (2-tailed)	.000	.000		.000	.000
	N	213	213	213	213	213
V27	Pearson Correlation	.651**	.633**	.688**	1	.835**
	Sig. (2-tailed)	.000	.000	.000		.000
	N	213	213	213	213	213
BRAND	Pearson Correlation	.869**	.910**	.912**	.835**	1
	Sig. (2-tailed)	.000	.000	.000	.000	
	N	213	213	213	213	213

** . Correlation is significant at the 0.01 level (2-tailed).

*Attitude Toward the Character***Correlations**

		V28	V29	V30	V31	CHAR
V28	Pearson Correlation	1	.646**	.536**	.478**	.821**
	Sig. (2-tailed)		.000	.000	.000	.000
	N	213	213	213	213	213
V29	Pearson Correlation	.646**	1	.740**	.522**	.870**
	Sig. (2-tailed)	.000		.000	.000	.000
	N	213	213	213	213	213
V30	Pearson Correlation	.536**	.740**	1	.524**	.820**
	Sig. (2-tailed)	.000	.000		.000	.000
	N	213	213	213	213	213
V31	Pearson Correlation	.478**	.522**	.524**	1	.784**
	Sig. (2-tailed)	.000	.000	.000		.000
	N	213	213	213	213	213
CHAR	Pearson Correlation	.821**	.870**	.820**	.784**	1
	Sig. (2-tailed)	.000	.000	.000	.000	
	N	213	213	213	213	213

** . Correlation is significant at the 0.01 level (2-tailed).

*Fit Between Actor and the Brand***Correlations**

		V32	V33	V34	FIT-A-B
V32	Pearson Correlation	1	.543**	.500**	.784**
	Sig. (2-tailed)		.000	.000	.000
	N	213	213	213	213
V33	Pearson Correlation	.543**	1	.764**	.904**
	Sig. (2-tailed)	.000		.000	.000
	N	213	213	213	213
V34	Pearson Correlation	.500**	.764**	1	.883**
	Sig. (2-tailed)	.000	.000		.000
	N	213	213	213	213
FIT-A-B	Pearson Correlation	.784**	.904**	.883**	1
	Sig. (2-tailed)	.000	.000	.000	
	N	213	213	213	213

** . Correlation is significant at the 0.01 level (2-tailed).

LAMPIRAN 5b – OLAH DATA UJI REABILITAS TOTAL DATA

Attitude Toward the Actor

Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	213	100.0
	Excluded ^a	0	.0
	Total	213	100.0

a. Listwise deletion based on all variables in the procedure.

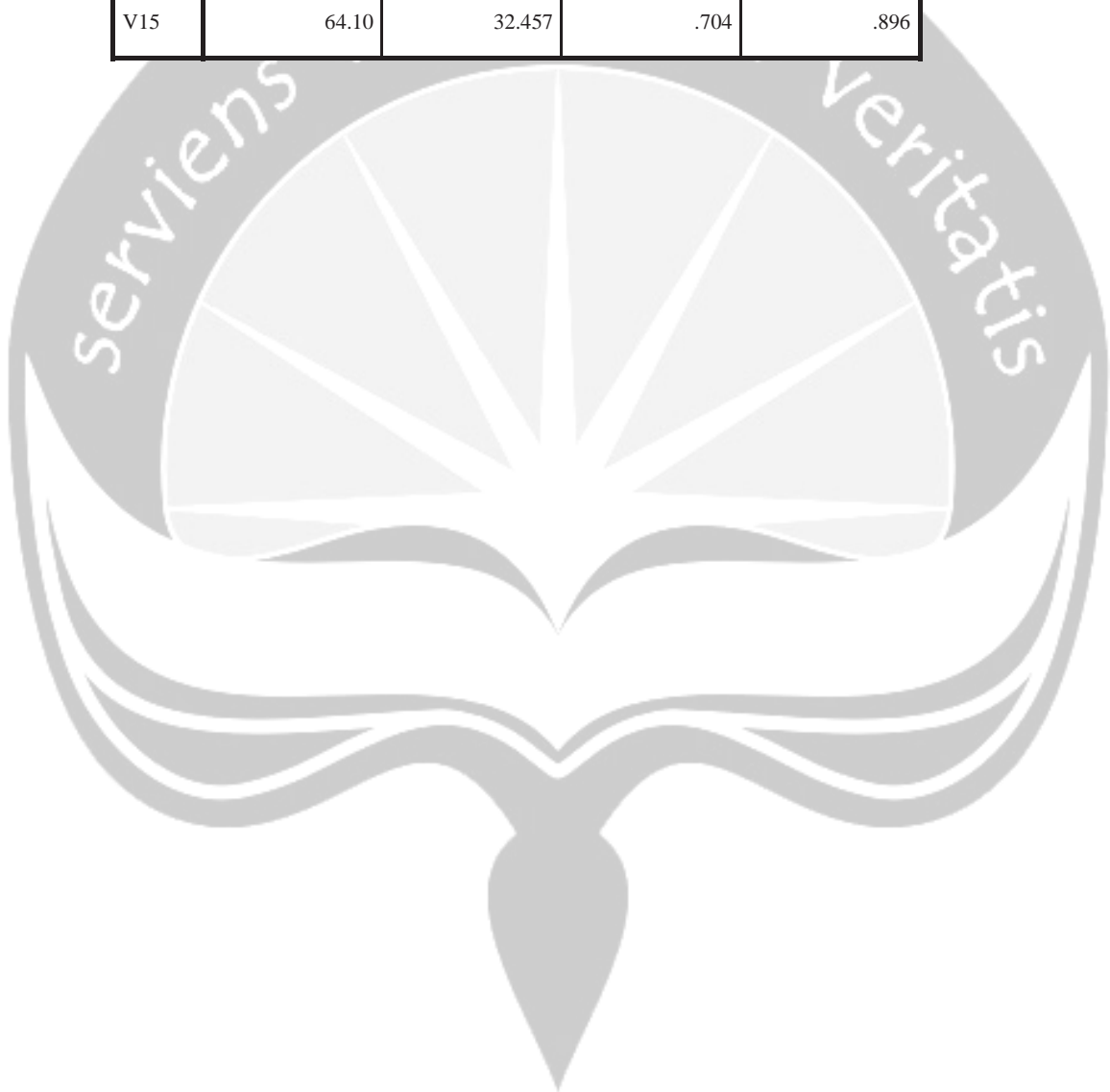
Reliability Statistics

Cronbach's Alpha	N of Items
.905	15

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
V1	64.19	31.672	.696	.895
V2	64.15	32.285	.648	.897
V3	64.40	31.137	.612	.898
V4	64.31	31.109	.704	.894
V5	64.68	30.362	.563	.902
V6	64.51	31.298	.534	.902

V7	64.77	31.338	.510	.904
V8	64.18	33.025	.561	.900
V9	64.15	32.754	.597	.899
V10	64.28	31.854	.640	.897
V11	64.05	33.753	.500	.902
V12	64.03	33.669	.584	.900
V13	64.14	32.628	.618	.898
V14	64.17	32.144	.695	.896
V15	64.10	32.457	.704	.896



*Attitude Toward The Korean Drama***Scale: ALL VARIABLES**

		N	%
Cases	Valid	213	100.0
	Excluded ^a	0	.0
	Total	213	100.0

a. Listwise deletion based on all variables in the procedure.

Cronbach's Alpha	N of Items
.927	4

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
V16	14.12	2.410	.811	.912
V17	14.12	2.368	.807	.912
V18	14.13	2.115	.849	.900
V19	14.12	2.174	.862	.894

*Attitude Toward the Product Placement***Scale: ALL VARIABLES**

		N	%
Cases	Valid	213	100.0
	Excluded ^a	0	.0
	Total	213	100.0

a. Listwise deletion based on all variables in the procedure.

Cronbach's Alpha	N of Items
.855	4

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
V20	13.00	4.212	.760	.789
V21	12.92	4.045	.814	.766
V22	12.70	4.851	.621	.846
V23	13.07	3.981	.631	.855

*Attitude Toward the Brand***Scale: ALL VARIABLES****Case Processing Summary**

		N	%
Cases	Valid	213	100.0
	Excluded ^a	0	.0
	Total	213	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.905	4

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
V24	12.82	3.962	.771	.883
V25	13.10	3.580	.827	.862
V26	13.01	3.599	.833	.860
V27	12.82	4.122	.720	.900

*Attitude Toward the Character***Scale: ALL VARIABLES****Case Processing Summary**

		N	%
Cases	Valid	213	100.0
	Excluded ^a	0	.0
	Total	213	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.832	4

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
V28	14.22	1.701	.646	.798
V29	14.06	1.746	.760	.744
V30	13.98	2.009	.711	.780
V31	14.17	1.767	.580	.830

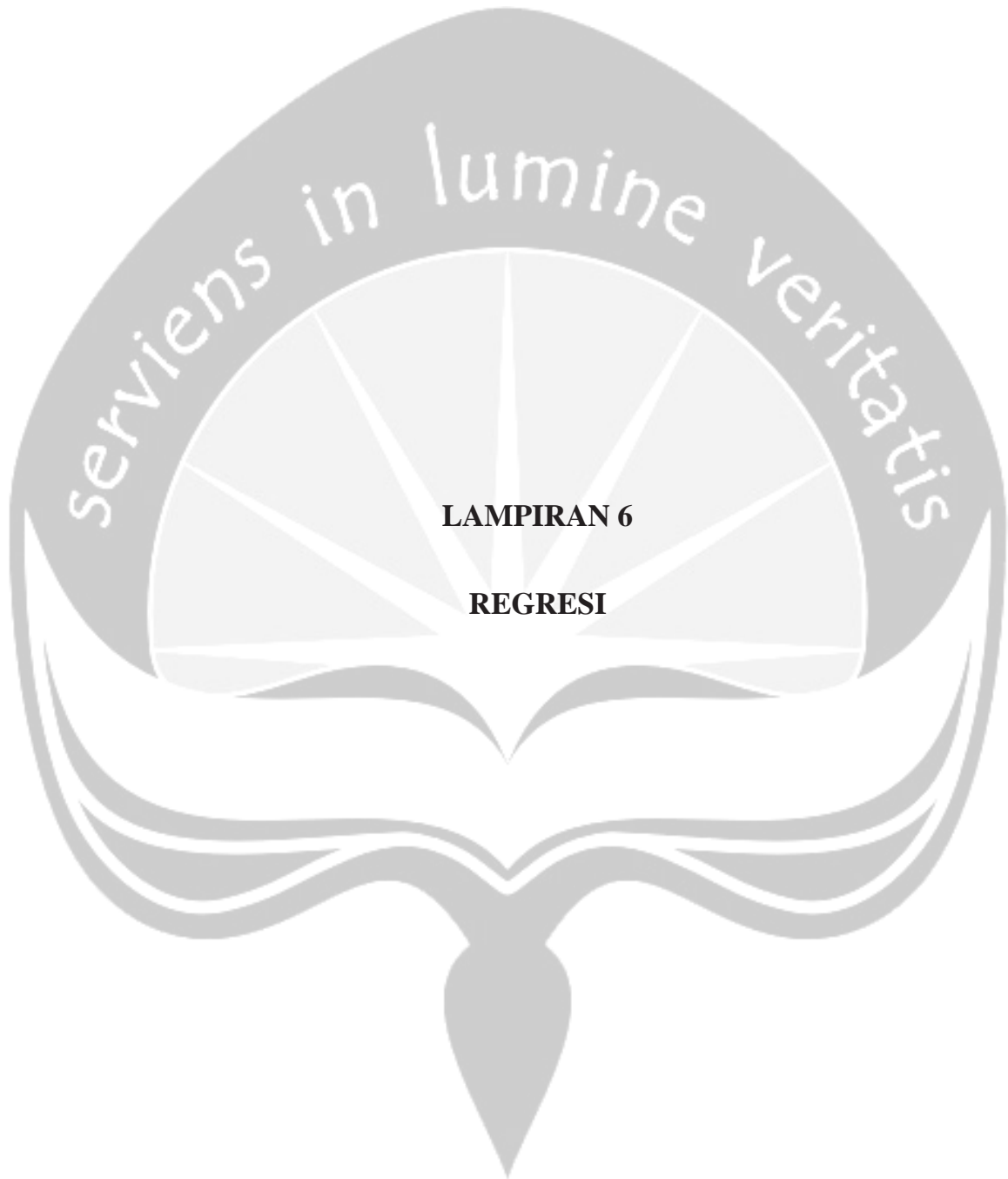
*Fit Between Actor and the Brand***Scale: ALL VARIABLES**

		N	%
Cases	Valid	213	100.0
	Excluded ^a	0	.0
	Total	213	100.0

a. Listwise deletion based on all variables in the procedure.

Cronbach's Alpha	N of Items
.821	3

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
V32	7.70	2.624	.556	.865
V33	7.26	2.015	.758	.666
V34	7.25	2.188	.726	.701



LAMPIRAN 6a – REGRESI SEDERHANA A_{actor} TERHADAP A_b

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	ACTOR ^b	.	Enter

a. Dependent Variable: BRAND

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.353 ^a	.125	.121	2.404

a. Predictors: (Constant), ACTOR

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	174.086	1	174.086	30.115	.000 ^b
	Residual	1219.726	211	5.781		
	Total	1393.812	212			

a. Dependent Variable: BRAND

b. Predictors: (Constant), ACTOR

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	6.934	1.887		3.675	.000
	ACTOR	.150	.027	.353	5.488	.000

a. Dependent Variable: BRAND

LAMPIRAN 6b – REGRESI SEDERHANA A_{actor} TERHADAP A_{pp}

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	ACTOR ^b	.	Enter

a. Dependent Variable: PPL

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.403 ^a	.162	.158	2.470

a. Predictors: (Constant), ACTOR

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	248.895	1	248.895	40.811	.000 ^b
	Residual	1286.833	211	6.099		
	Total	1535.728	212			

a. Dependent Variable: PPL

b. Predictors: (Constant), ACTOR

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	4.896	1.938		2.526	.012
	ACTOR	.179	.028	.403	6.388	.000

a. Dependent Variable: PPL

LAMPIRAN 6c – REGRESI SEDERHANA FIT_{actor-b} TERHADAP A_b

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	FIT-A-B ^b	.	Enter

a. Dependent Variable: BRAND

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.279 ^a	.078	.074	2.468

a. Predictors: (Constant), FIT-A-B

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	108.802	1	108.802	17.865	.000 ^b
	Residual	1285.010	211	6.090		
	Total	1393.812	212			

a. Dependent Variable: BRAND

b. Predictors: (Constant), FIT-A-B

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	13.578	.885		15.348	.000
	FIT-A-B	.330	.078	.279	4.227	.000

a. Dependent Variable: BRAND

LAMPIRAN 6d – REGRESI SEDERHANA FIT_{actor-b} TERHADAP A_{pp}

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	FIT-A-B ^b	.	Enter

- a. Dependent Variable: PPL
 b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.343 ^a	.117	.113	2.535

- a. Predictors: (Constant), FIT-A-B

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	180.157	1	180.157	28.042	.000 ^b
	Residual	1355.571	211	6.425		
	Total	1535.728	212			

- a. Dependent Variable: PPL
 b. Predictors: (Constant), FIT-A-B

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	12.507	.909		13.765	.000
	FIT-A-B	.425	.080	.343	5.295	.000

- a. Dependent Variable: PPL

LAMPIRAN 6e – REGRESI SEDERHANA A_{char} TERHADAP A_{pp}

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	CHAR ^b	.	Enter

a. Dependent Variable: PPL

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.380 ^a	.145	.140	2.495

a. Predictors: (Constant), CHAR

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	221.938	1	221.938	35.644	.000 ^b
	Residual	1313.789	211	6.226		
	Total	1535.728	212			

a. Dependent Variable: PPL

b. Predictors: (Constant), CHAR

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	6.191	1.857		3.334	.001
	CHAR	.587	.098	.380	5.970	.000

a. Dependent Variable: PPL

LAMPIRAN 6f – REGRESI SEDERHANA A_{Kdrama} TERHADAP A_{pp}

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	KDRAMA ^b	.	Enter

- a. Dependent Variable: PPL
 b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.432 ^a	.187	.183	2.433

- a. Predictors: (Constant), KDRAMA

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	287.075	1	287.075	48.511	.000 ^b
	Residual	1248.652	211	5.918		
	Total	1535.728	212			

- a. Dependent Variable: PPL
 b. Predictors: (Constant), KDRAMA

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	6.181	1.595		3.875	.000
	KDRAMA	.587	.084	.432	6.965	.000

- a. Dependent Variable: PPL

LAMPIRAN 6g – REGRESI SEDERHANA A_{pp} TERHADAP A_b

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	PPL ^b	.	Enter

a. Dependent Variable: BRAND

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.741 ^a	.549	.547	1.726

a. Predictors: (Constant), PPL

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	764.874	1	764.874	256.605	.000 ^b
	Residual	628.938	211	2.981		
	Total	1393.812	212			

a. Dependent Variable: BRAND

b. Predictors: (Constant), PPL

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	5.089	.768		6.624	.000
	PPL	.706	.044	.741	16.019	.000

a. Dependent Variable: BRAND

LAMPIRAN 6h – REGRESI BERGANDA A_{actor} DAN A_{pp} TERHADAP A_b

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	PPL, ACTOR ^b	.	Enter

a. Dependent Variable: BRAND

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.743 ^a	.552	.548	1.724

a. Predictors: (Constant), PPL, ACTOR

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	769.940	2	384.970	129.584	.000 ^b
	Residual	623.872	210	2.971		
	Total	1393.812	212			

a. Dependent Variable: BRAND

b. Predictors: (Constant), PPL, ACTOR

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.602	1.373		2.624	.009
	ACTOR	.028	.021	.066	1.306	.193
	PPL	.680	.048	.714	14.162	.000

a. Dependent Variable: BRAND

LAMPIRAN 6i – REGRESI BERGANDA FIT_{actor-b} DAN A_{pp} TERHADAP A_b

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	PPL, FIT-A-B ^b	.	Enter

a. Dependent Variable: BRAND

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.741 ^a	.550	.545	1.729

a. Predictors: (Constant), PPL, FIT-A-B

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	765.915	2	382.957	128.080	.000 ^b
	Residual	627.897	210	2.990		
	Total	1393.812	212			

a. Dependent Variable: BRAND

b. Predictors: (Constant), PPL, FIT-A-B

Coefficients^a

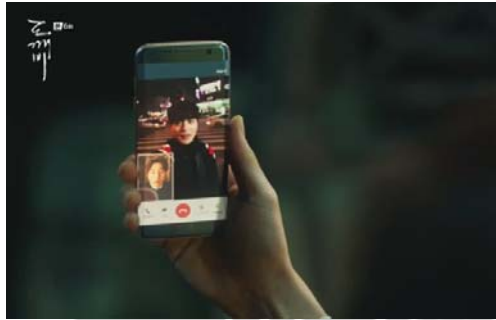
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	4.871	.854		5.703	.000
	FIT-A-B	.034	.058	.029	.590	.556
	PPL	.696	.047	.731	14.825	.000

a. Dependent Variable: BRAND



LAMPIRAN 7

***PRODUCT PLACEMENT* DALAM DRAMA GOBLIN**



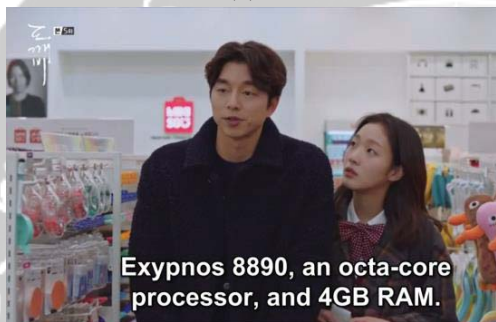
(Sumber: adegan drama Goblin)

(1)



(Sumber: adegan drama Goblin)

(2)



(Sumber: : adegan drama Goblin)

(3)



(Sumber: : adegan drama Goblin)

(4)

Samsung S7

Smartphone merupakan properti yang paling sering digunakan dalam drama Korea (Gambar 1). Merek seringkali ditutup ketika dijadikan properti, hanya terlihat beberapa kali dan sekilas saja namun dalam *scene* penuh dan mencolok (Gambar 2), namun karakter dalam cerita sempat mendiskripsikan keunggulan produk secara terang-terangan (Gambar 3) dan ditampilkan setiap akhir episode (Gambar 4).



(Sumber: : adegan drama Goblin)

(Sumber: : adegan drama Goblin)

iLoom

Iklan diletakkan secara mencolok di setiap awal episode dengan Gong Yoo sebagai *ambassador*-nya (Gambar 5 dan Gambar 6).



(Sumber: : adegan drama Goblin)

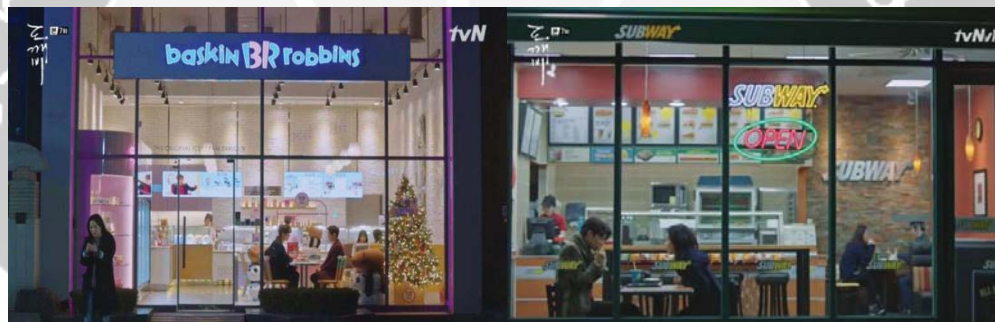
(7)

(Sumber: : adegan drama Goblin)

(8)

The Body Shop – Parfum *White Musk*

Merek diperlihatkan dengan jelas selama satu bagian segmen cerita. Karakter dalam cerita bahkan menyelipkan kata-kata persuasif mengenai produk tersebut selama cerita berjalan.



(Sumber: : adegan drama Goblin)

(9)

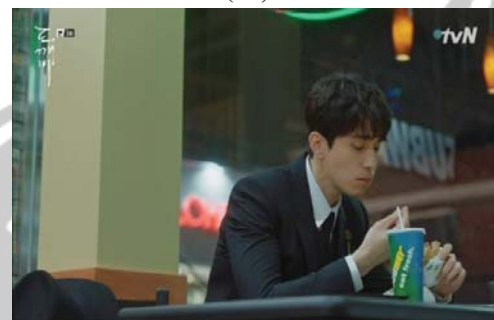
(Sumber: : adegan drama Goblin)

(10)



(Sumber: : adegan drama Goblin)

(11)

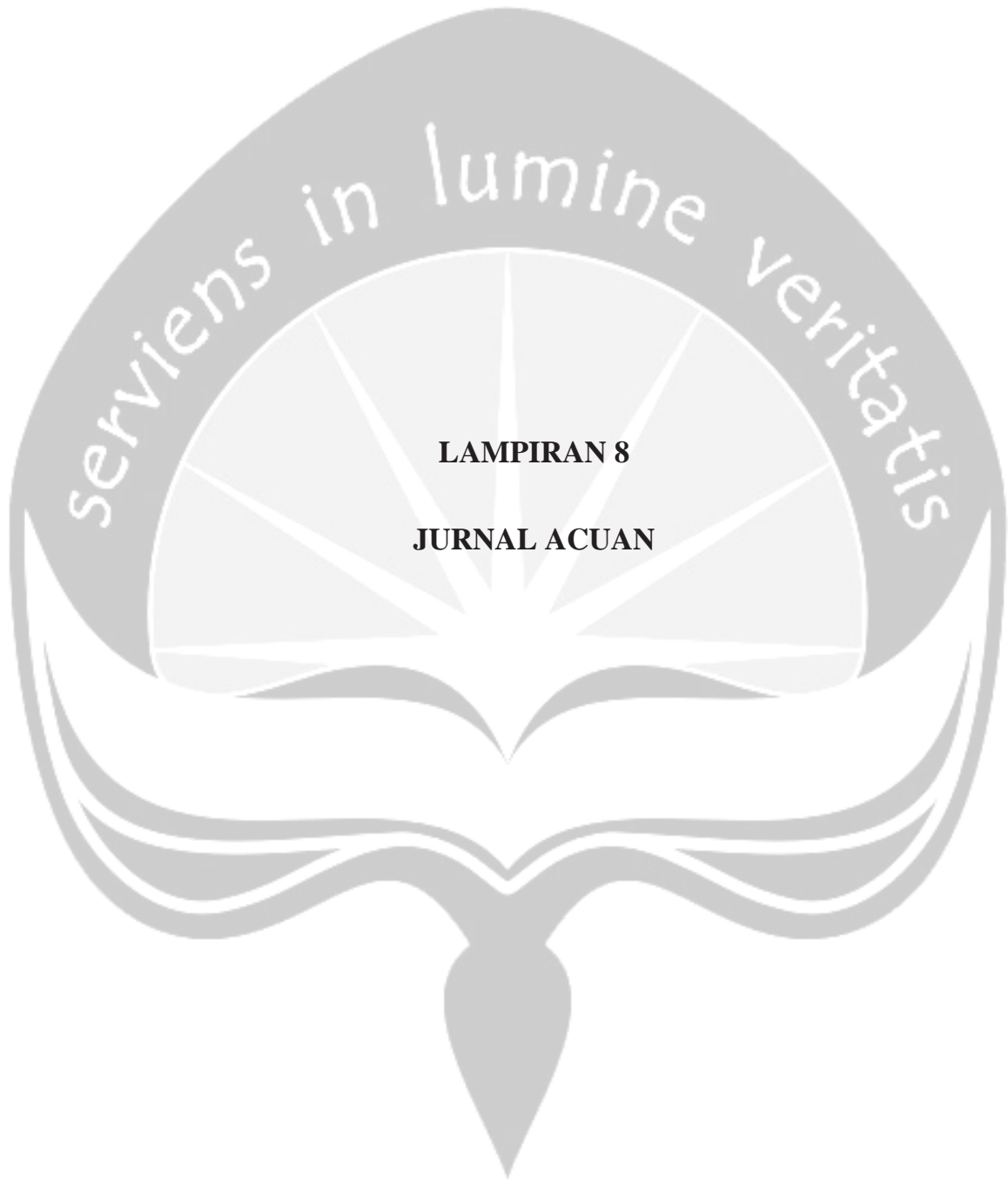


(Sumber: : adegan drama Goblin)

(12)

Baskin Robbins (Gambar 9) dan Subway (Gambar 10-Gambar 12)

Kedua merek es krim dan makanan cepat saji yang terkenal ini beberapa kali ditampilkan sebagai latar tempat cerita (Gambar 9 dan Gambar 10). Merek ditampilkan dengan sangat jelas dan bahkan ditunjukkan benar-benar dimakan oleh karakter di dalamnya (Gambar 12).



LAMPIRAN 8

JURNAL ACUAN

Modeling attitude constructs in movie product placements

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Abstract

Purpose – The purpose of this paper is to propose and test a conceptual framework of attitudinal constructs that influence attitude toward the brand in movie product placements. Advertising literature is replete with studies on factors that influence attitude toward the brand (A_b). However, this topic remains under-explored for product placements.

Design/methodology/approach – Our framework showcases several theories to relate attitude and fit constructs to attitudes toward the product placement and attitude toward the brand. We use the structural equation model approach to estimate the conceptual framework.

Findings – Several attitudinal movie constructs (attitude toward the actor, the character and the movie) influence attitude toward the product placement, which in turn mediates the relationship between the former attitudinal constructs and attitude toward the brand. Interestingly, only the fit between the actor and placed brand impacted attitude toward the product placement, with no effects found for the fit between the character and the fit between the movie and brand and the attitude toward the product placement.

Research limitations/implications – We focus on explicit attitudes; implicit attitudes need future research attention.

Practical implications – Findings affirm a key role for the actor featured in the placement in directly or indirectly shaping the attitude toward the brand.

Originality/value – This is the first study to apply the structural equation modeling approach to this research area.

Keywords Attachment theory, Advertising, Brand evaluation, Identification theory, Meaning transfer model, Product placement, SEM (structural equation modeling), Social learning theory

Paper type Research paper

Introduction

Product placement is a hugely popular practice. *PQ Media (2012)* estimates the amount spent on product placements at \$8.25 billion in 2012, up from \$6.25 billion spent in 2009; 64 per cent of which was spent in the USA alone. Worldwide, spending is forecast to nearly double by 2016, making placements a “strategic must-have” in the overall communications mix (*PQ Media, 2012*). According to research conducted by AC Nielsen, over 200,000 brand occurrences on cable and broadcast networks were reported in the first six months of 2008 (*Saini, 2008*).

Not surprisingly, product placements have generated a strong and steady research stream that has become quite prolific over the past few years (*Taylor, 2009*). Studies have

reviewed past findings (*van Reijmersdal, Neijens and Smit, 2009; Romaniuk, 2009*); investigated effects on brand attitudes and recall (*van Reijmersdal, 2009; De Gregorio and Sung, 2010; Dens et al., 2012; Gillespie et al., 2012; Peters and Leshner, 2013*); in cross-cultural settings (*Lee et al., 2011; Hackley and Hackley, 2012; Nelson and Deshpande, 2013*); in various media (*Brennan, 2008; Delattre and Colovic, 2009; van Reijmersdal, 2011; Pinzaru et al., 2013; Noguti and Russell, 2014; Hui-Fei, 2014*); investigated effects on stock prices (*Wiles and Danielova, 2009*) and financial returns over time (*Karnouchina et al., 2011*); explored acceptability for ethically charged products (*Eisend, 2009*); and effects on children (*Hang, 2012*). Despite this impressive research stream, much remains to be explored in terms of understanding the process by which placements shape audience evaluations and attitudes towards featured brands.

There are several reasons why insights about this process are somewhat limited, and why that needs to improve (they also motivate this study and its procedures). First, as

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Balasubramanian *et al.* (2006) note in their review article, mixed results characterize studies that examined the effect of placements on brand attitude. For instance, many studies have reported positive (Dens *et al.*, 2012; Kamleitner and Jyote, 2013) and negative (Homer, 2009; Cowley and Barron, 2008) effects on attitudes, suggesting the presence of other variables affecting the results. Execution/stimulus factors like prominence (Van Reijmersdal, 2009), plot connection (Russell, 2002), audio/visual modality (Wilson and Till, 2011) and repetition (Homer, 2009) are known to influence recall, attitudes and intentions.

Second, studying this effect in laboratory/field settings entails significant challenges. For example, Bressoud *et al.* (2010) found that size of the motion picture screen affected recall of placements, suggesting that movies seen on large screens (as in a theatre) may generate recall more effectively. Clearly, any recall assessment is possible only after subjects are exposed to the placement. Additionally, the measurement of (explicit) attitude toward a placed brand is meaningful only for those who can accurately recall the placement and its characteristics after exposure. Furthermore, evidence (Mackay *et al.*, 2009) indicates that only a small fraction of the subjects exposed to a placement are able to recall the brand placed.

Finally, researchers (Balasubramanian *et al.*, 2006) have identified a large number of variables that potentially influence placement effectiveness, several of which may also influence brand attitude. They categorize these variables as stimulus/execution related (prominence, repetition, placement modality, etc.) and individual difference related (attitudes to the practice, the specific placement segments, the vehicle carrying the placement, i.e. movie, TV show, etc., perceptions of fit of the product with the actor and character played by the actor).

It is difficult to study all these variables in one study. Given resource/space constraints, we developed a parsimonious model that embedded eight attitudinal/perceptual constructs as antecedents of attitude to the brand. Our study contributes by providing insights into the attitude formation process while identifying relationships between constructs that are relatively more/less important than others (and hence need more close attention while planning a placement).

Theoretical frameworks and hypotheses

Defining product placement

Product placement has been defined as the paid inclusion of branded products or brand identifiers through audio and/or visual means within mass media programs (Karrh, 1998), and it is also a prominent example of a hybrid message (Balasubramanian, 1994) by which a marketer aims to influence consumers through a paid message that does not identify the sponsor. In conducting this research, we adopt the definition of product placement provided by Balasubramanian (1994 p. 31): “a paid product message aimed at influencing movie (or television) audiences via the planned and unobtrusive entry of a branded product into a movie (or television program)”.

As a hybrid message, product placement mirror other forms of promotions, such as advertisements (Balasubramanian, 1994). As a communication option that aims to influence

consumers, product placements may be assessed in terms of processes and constructs similar to those used in the advertising domain (see Table I). At a basic level, product placements represent a form of marketing communication, as are advertisements. In particular, movie placements share characteristics of audio–visual advertisements. Most product placements carry entertainment value, but advertisements can also be entertaining. However, there is a key difference in message exposure format between advertisements and product placements. Unlike advertisements, the boundary between commercial content and program content is not sharply demarcated for product placements. This difference also showcases the intrinsic marketing appeal of placements: it enables them to unobtrusively reach captive audiences that are more interested in the content they are exposed to than, say, audiences exposed to similar content via advertisements. As the entry of the branded product or the product appearance in the movie (Balasubramanian, 1994) occurs through the movie segment or scene, it is appropriate to consider the product placement as the appearance of the brand in the specific movie segment or scene.

Placements benefit from identification, attachment, social learning and meaning transfer

In a review article, Balasubramanian *et al.* (2006) describe several theories that help audiences to relate to the actors, characters and brands featured in placements. Taken together, these theories convey the immense potential of product placements to shape, refine and transform the consumer experience with placed brands.

Empathetic and emotional identification processes represent common themes that underlie product placements. Drawing on existential phenomenology, Hackley and Tiwsakul (2006) asserted that brand exposure in an entertainment marketing setting allows dramatic portrayals of characters and lifestyles that help consumers to develop their own self-concept and identity. Product placements may present opportunities for audiences to identify with actors (and their character portrayals) in settings that depict brand consumption or endorsement. Viewers may identify with such portrayals, while also absorbing information about the featured brand. Following an extensive review of identification theories, Klimmt *et al.* (2009, p. 351) describe the monadic identification that characterizes video game contexts as a “temporal shift of players’ self-perception through adoption of valued properties of the game character”. Other researchers

Table I Attitudinal construct analogs in advertising and product placement domains

Advertising	Product placement
Attitude toward the brand (A_b)	Attitude toward the brand (A_b)
Attitude toward the advertisement (A_{ad})	Attitude toward the product placement (A_{pp})
Attitude toward the advertising vehicle ($A_{ad-vehicle}$)	Attitude toward specific movie or TV program (A_{movie} or $A_{program}$)
Attitude toward spokesperson/endorser (A_{sp})	Attitude toward the actor (A_{actor}), attitude toward the character (A_{char})

(Gould and Gupta, 2006; Russell, 1998; DeLorme and Reid 1999) have underscored the importance of consumers' empathetic identification with the characters and/or brands featured in product placements.

Brand identification and brand engagement are related to concepts such as attachment, imitative behavior and vicarious experience. Marketing scholars (Belk, 1988; Fournier, 1998; Malar et al., 2011) assert that consumers can cultivate and maintain strong emotional relationships or attachments with brands. According to Thomson (2006), such strong attachments may include "human brands" (i.e. celebrity movie actors and the characters they role-play). As Thomson notes, this premise is strongly supported by attachment theory (which posits that individuals develop attachments toward others because of an innate desire for acceptance) and well-researched concepts such as idolatry, fandom and celebrity worship.

On the other hand, social learning theory (Bandura, 1977) suggests that brand identification behaviors modeled by actors and/or characters in movie placements may encourage imitative responses from audiences exposed to such placements. More fundamentally, product placements may transform a viewer's personal brand consumption experience to a level that matches the enjoyment he/she derives vicariously from a placement depicting the consumption of the same product by a celebrity actor (Russell, 1998). Vice versa, Russell asserts that when real brands (that viewers already identify with) appear within a movie, the authenticity of the viewer experience is enhanced. Moreover, the depiction of such brands in desirable/aspirational settings (that typically characterize movie placements) allows viewers to continue to experience the excitement of these settings in their daily life when they re-engage with these brands as part of normal consumption activities.

In a related vein, McCracken (1989) offers a cogent view of how meanings are transferred from a culturally constituted world to the consumer after exposure to a celebrity endorser advertisement. Advertising and the fashion system facilitate this transfer. According to McCracken, the process begins when an advertiser identifies the cultural meanings intended for the product, i.e. what they should convey to the intended audience. The advertiser then searches for objects, contexts, words and persons in the cultural domain that already carry such meaning. For example, a celebrity endorser may enable advertisers to give concrete form to the selected cultural meanings of a product by the simple process of association – or sharing of space – with a product in an advertisement. This association is carefully planned such that the meaning transfer from celebrity to product is simple, natural and compelling. The next phase of meaning transfer flows from the product to consumers who take possession of these desirable meanings by purchasing the product. Essentially, they perceive the context in which the product is shown in the advertisement and internalize a slice of that life (McCracken, 1989).

Product placements also rely on this meaning transfer process, but likely produce richer and more powerful outcomes than advertisements. First, editorial content is more sought after than advertisement content. Therefore, the target audiences for placements are more attentive than those for advertisements. Second, actors in movie or TV placements –

celebrities in their own right – impart meanings to the placed brand through simple associations (as part of the story script) or even by mere presence within a shared space (product proximity). The goal of movie placements is to unobtrusively expose captive audiences to associations that link desirable attributes of the celebrity actor/character persona to the placed brand through creative execution. The greater the audience acceptance of these linkages, the stronger the positive impact on beliefs about, and affective feelings toward, the placed brand (Fishbein and Ajzen, 1975). Moreover, attitude toward the placed brand reflects the beliefs and affect engendered by a product placement. Therefore, McCracken's (1989) meaning transfer theory is especially relevant to model inter-related attitudinal constructs that influence attitude toward a placed brand. Finally, researchers (Gupta and Gould, 2007; Raney et al., 2003) assert that product placements are less likely to generate reactance than advertisements. The persuasive intent of advertisements is usually more readily apparent than for placements. As a result, audiences may be more predisposed to counter-argue or resist advertisements when compared to placements.

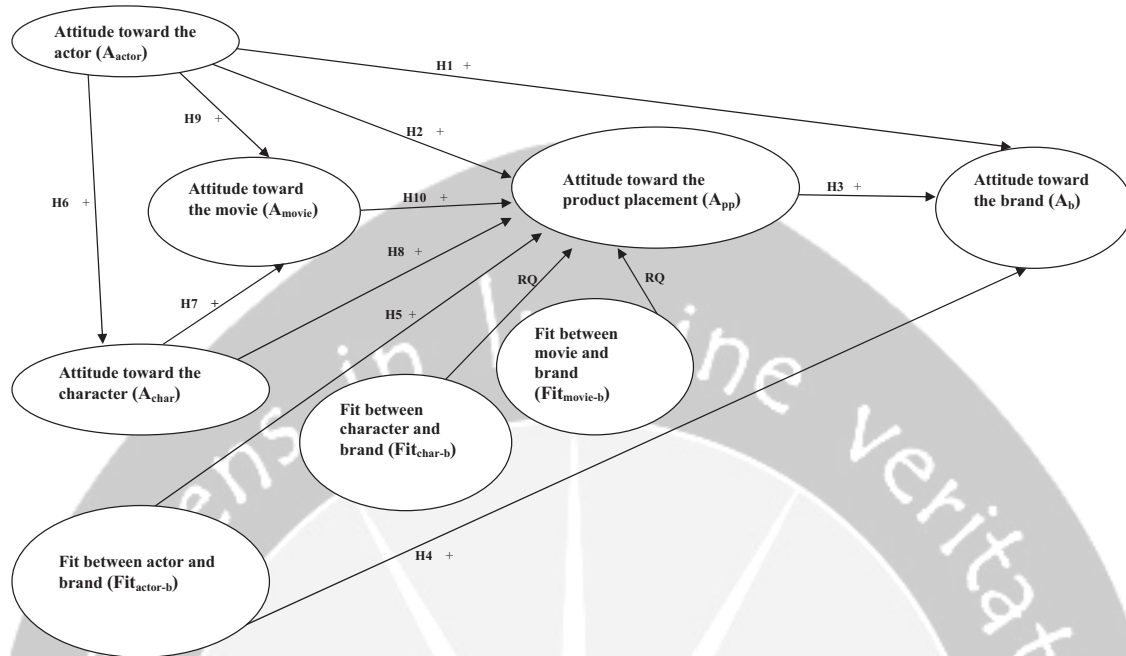
Conceptual model, constructs, related theory and hypotheses

The conceptual model in Figure 1 integrates elements from the theories described earlier to characterize the network of inter-relationships among factors that influence viewers' attitude toward the brand. More specifically, it proposes that a viewer's attitude toward the brand is influenced by four attitudinal constructs (attitudes toward the actor, character, movie and the product placement) and three "fit" constructs that respectively capture the degree of congruence between the placed brand and the actor, the character and the movie.

It is useful to motivate why and how the above constructs were included in our model. Generally, a product sponsor is unlikely to value two comparable placements in two different movies equally. This is because movies may differ on characteristics such as actor-specific variables (the specific actor/actress involved in the placement), character-specific variables, movie-specific variables and placement-specific variables. Given the large number of such characteristics, it is both prudent and practical to focus on a composite evaluation of the role of movie-specific, actor-specific, character-specific and placement-specific variables – a task we address using the corresponding attitude construct for each of these variable categories.

With respect to the model structure, the actor factor is depicted as the foremost antecedent because it informs or influences all other model variables. This is especially true for movies, when compared to say, sitcoms. That is, viewers encounter the same sitcom actor/character across episodes, but may be exposed to the same actor in different character roles across movies. Viewers' identification with the characters may increase over time in both movie and sitcom settings. However, to the extent that viewers accept the actor as the primary model for product consumption decisions, the actor rather than the character may emerge as a stable and enduring source of influence on brand attitudes. Finally, we added the "fit" constructs that capture the appropriateness of using a specific actor, character and movie to place a brand.

Figure 1 Proposed conceptual model, directional hypotheses on inter-relationships between model constructs



Each model construct is discussed next, followed by a description of theoretical relationships between constructs linked together in our model and related hypotheses expressed in terms of the direction and sign corresponding to each model path.

Attitudinal constructs used in the advertising context are especially appropriate for building a model of how product placements work in the meaning transfer context. Germane attitudinal constructs used in advertising research (and corresponding constructs in the product placement domain) are depicted in Table I.

Attitude toward the actor (A_{actor})

It is common for celebrity actors to endorse brands in advertisements. Similarly, movie actors may be perceived to endorse brands in brand placements. Therefore, A_{actor} is conceptually similar in placement contexts to *attitude toward the spokesperson* in advertisement contexts. It captures perceptions of liking and credibility associated with the featured spokesperson (Dimofte et al., 2003).

Attitude toward the character (A_{char})

Russell and Stern (2006) use parasocial theory to characterize the attitude and attachment that viewers develop toward sitcom characters. A_{char} is somewhat similar to what Russell and Stern characterize as consumers' attitude/attachment toward the character, although these authors indicate that attitude and attachment are different constructs.

Attitude toward the product placement (A_{pp})

When focusing on a specific brand message in the advertising and placement domains, respectively, *attitude toward the advertisement (A_{ad})* corresponds to *attitude toward the product placement (A_{pp})* that captures evaluations of the movie segment that embeds the placed brand. Notably, Gould et al. (2000) consider A_{ad} and A_{pp} as conceptually similar

constructs. As previously discussed, product placements lacks the boundary segment provided by advertisements. Thus, it is appropriate to limit the current research focus to the movie segment or scene that embeds the placed brand to measure A_{pp}.

Attitude toward the movie (A_{movie})

This construct captures the idiosyncratic attitudes that viewers have toward a specific movie. Movies are complex experiential products that bundle the talents and reputations of multiple agents (e.g. actor, director, producer and movie studio). If a movie actor, director or script-writer is considered a brand (Levin and Levin, 1997; Wayne, 1999), it is reasonable to also characterize a movie as a distinct brand. This justifies the concept of movie sequels (Sood and Dreze, 2006) and carries practical relevance because sponsors recognize differences in economic payoff from embedding the same placement message in different movies.

A_{movie} is distinct from A_{pp} in that the latter is limited to a movie segment that features the placed brand. In contrast, A_{movie} captures evaluations of the entire movie that comprises a richer, longer and more holistic viewing experience. Additionally, a movie represents editorial content while a product placement may present commercial content as editorial content.

Attitude toward the brand (A_b) is an evaluative outcome that captures an individual's attitudinal predisposition toward a brand. This construct's importance is underscored by several studies that consider A_b as a precursor to purchase intention or behavior.

Relationships among attitude toward the actor, attitude toward the product placement and attitude toward the brand

Product placements may showcase a brand as a background prop, a visual and/or verbal endorsement by the actor.

Brennan *et al.* (1999) characterize background props as “creative” placements and the rest as “on-set” placements. Meaning transfer is achieved when the product shares the same space with the endorser, even if there is no endorsement (McCracken, 1989). In placement contexts, movie actors may already be perceived as celebrity endorsers (Ohanian, 1990), so endorsement may be implicitly inferred even if there is no explicit endorsement. More generally, McCracken’s meaning transfer thesis supports the causal flow of positive affect from the celebrity endorser (movie actor) to the advertisement (placement), and then onward to the brand.

A celebrity’s physical attractiveness may influence brand recall, attitudes and purchase intentions (Kahle and Homer, 1985). Additionally, empathy and identification with actors/characters provide a strong foundation for celebrity influence. While it is well-known that celebrities positively influence viewers’ brand attitudes in advertisement contexts (Kaikati, 1987), such influence is likely stronger for product placements. Therefore, when a brand shares the same space with an actor in a placement setting, viewers’ attitudes toward the actor should influence their attitudes toward both the brand and the movie’s product placement segment. Moreover, in advertisement contexts, there is evidence that viewers’ attitudes toward the advertisement influence brand attitudes (Brown and Stayman, 1992). Similarly, viewers’ attitudes to a placement segment within a movie should influence their brand attitudes. Based on the above, we propose that:

- H1. Attitude toward the actor has a positive influence on attitude toward the brand.
- H2. Attitude toward the actor has a positive influence on attitude toward the product placement.
- H3. Attitude toward the product placement has a positive influence on attitude toward the brand.

Fit between the actor and the placed brand, fit between the character and the placed brand and fit between the movie and the placed brand

Russell and Stern (2006) draw on genre theory to describe relationships between characters and products featured in sitcom settings. The three “fit” constructs are conceptually similar to this relationship within a movie placement context. Movie viewers may be predisposed to develop a primary attachment with the movie actor (i.e. the celebrity) and a secondary attachment with the character role played by that actor.

Relationships among fit between the actor and placed brand, attitude toward the product placement and attitude toward the brand

The literature on spokesperson/product congruence (Kahle and Homer, 1985; Kamins, 1990; Tom *et al.*, 1992) indicates that the endorsement of an attractiveness-related product by a physically attractive celebrity enhances credibility and attitude toward the advertisement when compared to an endorsement from a physically unattractive celebrity. In contrast, for attractiveness-unrelated products, physical attractiveness of the celebrity does not influence attitude to the advertisement. These findings show that viewers consider the fit between the product and the endorser (Kamins, 1990). Additionally, if the

brand matches the endorser’s image, the brand’s appeal increases. Kamins and Gupta (1994) report that increased product/celebrity congruence triggers higher believability and a more favorable brand attitude. A lack of such congruence may diminish brand attitudes (Walker *et al.*, 1992). Finally, the fit notion also extends to congruence between the product and the placement vehicle (Freeman, 2000).

In sum, we posit a positive relationship between viewers’ perceptions of actor–brand fit and their attitudes toward both the placement and the brand:

- H4. The perceived fit of the actor with the placement has a positive influence on attitude toward the brand.
- H5. The perceived fit of the actor with the placement has a positive influence on attitude toward the product placement.

Relationship among attitude toward the actor, attitude toward the character, attitude toward the movie and attitude toward the product placement

For viewers exposed to a movie product placement, the direct model paths in Figure 1 from A_{actor} to A_{pp} (H2) and A_{actor} to A_{b} (H1) reflect *prior/external* perceptions of the actor that shape attitudes toward the product placement and the placed brand. In contrast, A_{char} and A_{movie} modify or frame the attitudinal relationships between the actor, the placement and the brand *within the context of the movie* that embeds the placement. Consistent with the meaning transfer thesis, attachment theory implies that movie placements facilitate affect transfer from “human brands” such as the actor and/or character, or an entertainment brand such as a movie, to the placed brand. Because placements present products in a positive light, social learning theory suggests that actors or characters model desirable consumption behaviors that audiences can learn and emulate. In our model, this process is posited via positive relationships between A_{actor} and A_{char} , A_{char} and A_{movie} and A_{char} and A_{pp} . Because a character is ultimately portrayed by an actor, A_{char} is primarily influenced by A_{actor} . Furthermore, A_{char} is closely related to the product placement context, and consistent with the meaning transfer model, it is likely to influence both A_{movie} and A_{pp} . We therefore propose that:

- H6. Attitude toward the actor has a positive influence on attitude toward the character.
- H7. Attitude toward the character has a positive influence on attitude toward the movie.
- H8. Attitude toward the character has a positive influence on attitude toward the product placement.

Our model focuses on content within a particular media vehicle rather than within a specific type of media. Our research interest does not center on global attitudes toward movies in general, but on attitudes toward a specific movie that embeds the placement. Although global attitudes toward movies may influence viewers’ attitudes toward a particular movie (see D’Astous and Seguin 1999), they are not incorporated in our model. Hirschman and Thompson (1997) assert that media and advertising share a symbiotic

relationship that may enhance advertisement effectiveness by showcasing products in a particular consumption context. These authors assert that the meaning transfer process in advertisements moves from a consumption context (that embeds the endorser) to the brand and the viewer. Similarly, movies often showcase brands in consumption contexts that involve a celebrity actor. The degree of identification/attachment toward a celebrity actor is likely to inform perceptions of the movie that features that actor. Extending this reasoning, we suggest that viewers' evaluations of the actor will influence their attitudes toward the movie, which in turn influences attitude toward the product placement:

H9. Attitude toward the actor has a positive influence on attitude toward the movie.

H10. Attitude toward the movie has a positive influence on attitude toward the product placement.

Although *H4* and *H5* highlight the “fit” between the actor and the brand, it is useful to investigate the relative influence of two other “fit” constructs: the “fit” between the character and the brand, and the “fit” between the movie and the brand.

If viewers develop primary and secondary attachments toward the actor and character, respectively, it is more appropriate to anchor the “fit” construct to the former. Stated differently, the fit between the actor and the placed brand appears more instrumental to the meaning transfer process than the other two fit constructs. No research on this topic exists to develop a formal hypothesis, so we frame this as a research question:

RQ. Which “fit” construct has a greater role in shaping A_{pp} : fit between actor and brand, fit between character and brand or fit between movie and brand?

Method

Sample

We recruited a convenient sample of undergraduate students at a large university, who were invited to participate in an online survey in exchange for course credit. Research indicates that college students are an appropriate sample to study product placements (Gupta *et al.*, 2000; Muzellec *et al.*, 2013). Babin and Carder (1996) note that the predominant movie-watching group ranges between 18 to 34 years, with most having a college education. Movie-watching is a common activity for undergraduate students, making them an attractive audience for both movie-makers and placement sponsors (Nebenzahl and Secunda, 1993).

Procedure

The survey instrument defined product placements as “the practice of placing brand name products in a movie or TV program” and provided descriptive examples of recent placements. Initial screening questions for the survey excluded those below 18 years of age, who had not seen a movie within the past four days and who could not recall a product placement in that recently watched movie. A total of 615 respondents satisfied these screening criteria.

Participants responded to questions about the last movie watched within the previous four days. Specifically, they were

asked to recall four items: the name of this movie, the name of a placed brand in that movie, the product category of this placement and the name the actor/actress in that placement. Our focus on the placed brand is consistent with a previous research indicating that brand awareness represents the primary objective of product placements for practitioners (Karrh *et al.*, 2003). In addition, respondents answered questions on demographics and the measurement scales for each of our model constructs (Appendix).

For respondents who listed multiple movies and/or multiple product placements in their survey, we only considered the first placement recalled. More important, we excluded respondents whose recall about the movie placement did not satisfy subsequent accuracy checks. To authenticate the recalled information reported, we conducted an elaborate verification process using multiple sources (yahoo.movies.com, imdb.com, brandhype.org, www.script-o-rama.com, sfy.ru, www.entertainmentavenue.com, www.brandchannel.com, brandspotters.com, www.davegreten.com, www.imcdb.org, www.commonssensemedia.org/movie-reviews, wearemoviegeeks.com, carsplustomovies.com and www.dvdbeaver.com). If one or more of four items recalled was not verified, that survey was excluded. After accounting for inaccurate or unverifiable information (281 respondents provided unacceptable brand and/or product category recall, 243 provided unacceptable actor name recall and 385 failed to correctly identify brand-actor association in the placement), the final usable sample contained 230 respondents. The usable sample represents 37.3 per cent of those who satisfied our initial screening criteria, a proportion that is comparable to the 25–30 per cent brand recall (immediately after exposure to a game placement setting) reported in Mackay *et al.* (2009). Mackay *et al.* (2009, p. 425) note that brand recall declined to 10–15 per cent in a retest after five months, and assert that “recall of brand placements may not be long term”, implying that recall data should be collected soon after exposure. This supports our decision to restrict focus to respondents who had seen a movie within the previous four days.

Measures

Where possible, our measurement items were extracted from published research. The Appendix provides information for each model construct, corresponding indicator items, response options and item sources. Reliabilities (Cronbach's alpha) for all model constructs were acceptably high, ranging between 0.79 and 0.95.

Analyses and results

We conducted two types of analyses. First, we conducted five mediation and moderated-mediation analyses of appropriate subsets of our conceptual model (Figure 1). Our analyses draw on the related literature (Hayes, 2013; MacKinnon, 2008; Jose, 2013; Edwards and Lambert, 2007; Preacher *et al.*, 2007). Second, we analyzed the model in Figure 1 using the structural equation modeling (SEM) approach.

Mediation analyses

In a mediated relationship, an independent variable X has a direct effect on dependent variable Y, and an indirect (mediation) effect on Y through mediator M. We relied on the bootstrapping approach (with 5,000 random samples with replacement) to empirically produce the sampling distribution of the indirect effect, which was then used to construct the 95 per cent bias-corrected confidence intervals (lower level and upper level confidence intervals). If this bias-corrected confidence interval does not include the zero value, we can infer with 95 per cent confidence that the indirect effect in question is empirically supported (Hayes, 2013).

Results for five mediation analyses are summarized in Table II. Each of these analyses is called a mediation system to signify its local or stand-alone character. That is, a limitation of these analyses is that we only focus on a set of three variables (X, Y and M) at a given time, so the results may not generalize to the entire model network shown in Figure 1.

With this limitation in mind, consider the results for the indirect effect and kappa-squared statistic (Preacher and Kelley, 2011). The latter metric is bounded between 0 and 1, and reflects the ratio of the indirect effect to its maximum possible value. In all five mediation systems analyzed in Table II, the bootstrap confidence intervals for indirect (mediation) effects do not include the value zero, thus supporting indirect effects. That is, A_{pp} mediates the impact of A_{actor} on A_b, A_{char} mediates the impact of A_{actor} on A_{pp}, A_{movie} mediates the impact of A_{actor} on A_{pp}, A_{movie} mediates the impact of A_{char} on A_{pp} and A_{pp} mediates the impact of Fit_{actor-b} on A_b. For mediation systems 1 and 5, the kappa-squared statistic indicates relatively more robust mediation effects compared to others. It is also interesting that

the direct effects for these two mediation systems (A_{actor} on A_b and Fit_{actor-b} on A_b) are not statistically significant, so the indirect effect in these two cases fully mediates the relationship between X and Y.

Moderated mediation analyses

We also examined if the mediation effects in Table II are moderated by other variables in our model framework. This analysis specifies the indirect effect of X on Y through mediator M as a function of a moderator W. The slope of this function, labeled as the index of moderated mediation, represents a formal statistical test of the moderation of the indirect effect of X on Y.

For each of the five mediation systems, we tested the potential role of relevant moderator variables included in our conceptual model, with the remaining variables held as covariates or control variables. Once again, a limitation of these analyses is that we only focus on a limited set of variables (X, Y, M and W) at a given time, so the results may not generalize to the entire model network shown in Figure 1.

Results in Table III show that, with three exceptions noted next, the bulk of the results are not statistically significant, and therefore do not offer support for moderated mediation. In mediation system 1, A_{char} is shown to negatively moderate the indirect effect of A_{actor} on A_b through mediator A_{pp}; similarly, Fit_{char-b} is shown to negatively moderate the indirect effect of A_{actor} on A_b through mediator A_{pp}. In mediation system 5, A_{actor} is shown to negatively moderate the indirect effect of Fit_{actor-b} on A_b through mediator A_{pp}. Interpretively, these three significant moderated mediation effects imply the following:

- 1 as A_{char} increases, the positive indirect effect of A_{actor} on A_b through mediator A_{pp} decreases. In other words, higher levels of A_{char} may diminish, substitute or

Table II Testing for mediation effects

Mediation system	Effect description/metric/test	Effect size	SE	LLCI	ULCI	Statistical inference
1. X = A _{actor} , Y = A _b , M = A _{pp}	Direct effect of A _{actor} on A _b	0.0315	0.0166	-0.0012	0.0643	Not significant
	Indirect effect of A _{actor} on A _b	0.1004	0.0160	0.0723	0.1359	Significant
	Preacher and Kelley kappa-squared	0.3241	0.0446	0.2423	0.4198	Significant
2. X = A _{actor} , Y = A _{pp} , M = A _{char}	Direct effect of A _{actor} on A _{pp}	0.0796	0.0197	0.0407	0.1184	Significant
	Indirect effect of A _{actor} on A _{pp}	0.0837	0.0143	0.0579	0.1152	Significant
	Preacher and Kelley kappa-squared	0.2477	0.0364	0.1789	0.3238	Significant
3. X = A _{actor} , Y = A _{pp} , M = A _{movie}	Direct effect of A _{actor} on A _{pp}	0.1237	0.0185	0.0873	0.1601	Significant
	Indirect effect of A _{actor} on A _{pp}	0.0396	0.0111	0.0208	0.0645	Significant
	Preacher and Kelley kappa-squared	0.1309	0.0339	0.0718	0.2053	Significant
4. X = A _{char} , Y = A _{pp} , M = A _{movie}	Direct effect of A _{char} on A _{pp}	0.4440	0.0511	0.3433	0.5447	Significant
	Indirect effect of A _{char} on A _{pp}	0.0974	0.0290	0.0468	0.1631	Significant
	Preacher & Kelley kappa-squared	0.1189	0.0339	0.0564	0.1911	Significant
5. X = Fit _{actor-b} , Y = A _b , M = A _{pp}	Direct effect of Fit _{actor-b} on A _b	0.0642	0.0397	-0.0139	0.1423	Not significant
	Indirect effect of Fit _{actor-b} on A _b	0.2361	0.0394	0.1657	0.3219	Significant
	Preacher and Kelley kappa-squared	0.3191	0.0437	0.2368	0.4087	Significant

Notes: Legend: X = independent variable; Y = dependent variable; M = mediator; SE = standard error; LLCI or ULCI = lower level or upper level confidence intervals; All computations involving indirect effect used 5,000 bootstrap samples to generate 95% bias corrected bootstrap confidence intervals

Table III Tests for moderated mediation

Mediation system	Moderator	Control variables	Index of MM	SE	LLCI	ULCI	Statistical inference
1. $X = A_{actor}$, $Y = A_b$, $M = A_{pp}$	$W = A_{movie}$	A_{char} , $Fit_{actor-b}$, Fit_{char-b} , $Fit_{movie-b}$	-0.0041	0.0035	-0.0109	0.0027	Not significant
	$W = A_{char}$	A_{movie} , $Fit_{actor-b}$, Fit_{char-b} , $Fit_{movie-b}$	-0.0067	0.0025	-0.0122	-0.0020	Significant
	$W = Fit_{actor-b}$	A_{movie} , A_{char} , Fit_{char-b} , $Fit_{movie-b}$	-0.0048	0.0020	-0.0086	-0.0007	Significant
	$W = Fit_{char-b}$	A_{movie} , A_{char} , $Fit_{actor-b}$, $Fit_{movie-b}$	-0.0032	0.0023	-0.0072	0.0017	Not significant
	$W = Fit_{movie-b}$	A_{movie} , A_{char} , $Fit_{actor-b}$, Fit_{char-b}	-0.0019	0.0020	-0.0055	0.0023	Not significant
2. $X = A_{actor}$, $Y = A_{pp}$, $M = A_{char}$	$W = A_{movie}$	A_b , $Fit_{actor-b}$, Fit_{char-b} , $Fit_{movie-b}$	0.0011	0.0018	-0.0025	0.0047	Not significant
	$W = Fit_{actor-b}$	A_{movie} , A_{char} , Fit_{char-b} , $Fit_{movie-b}$	0.0002	0.0013	-0.0028	0.0024	Not significant
	$W = Fit_{char-b}$	A_{movie} , A_b , $Fit_{actor-b}$, $Fit_{movie-b}$	-0.0008	0.0012	-0.0035	0.0014	Not significant
	$W = Fit_{movie-b}$	A_{movie} , A_b , $Fit_{actor-b}$, Fit_{char-b}	-0.0008	0.0010	-0.0030	0.0009	Not significant
	3. $X = A_{actor}$, $Y = A_{pp}$, $M = A_{movie}$	$W = A_{char}$	A_b , $Fit_{actor-b}$, Fit_{char-b} , $Fit_{movie-b}$	-0.0018	0.0017	-0.0053	0.0013
$W = Fit_{actor-b}$		A_b , A_{char} , Fit_{char-b} , $Fit_{movie-b}$	-0.0006	0.0013	-0.0032	0.0014	Not significant
$W = Fit_{char-b}$		A_{char} , A_b , $Fit_{actor-b}$, $Fit_{movie-b}$	-0.0001	0.0014	-0.0030	0.0022	Not significant
$W = Fit_{movie-b}$		A_{char} , A_b , $Fit_{actor-b}$, Fit_{char-b}	0.0002	0.0010	-0.0018	0.0020	Not significant
4. $X = A_{char}$, $Y = A_{pp}$, $M = A_{movie}$		$W = A_{actor}$	A_b , $Fit_{actor-b}$, Fit_{char-b} , $Fit_{movie-b}$	-0.0015	0.0014	-0.0046	0.0009
	$W = Fit_{actor-b}$	A_b , A_{char} , Fit_{char-b} , $Fit_{movie-b}$	-0.0005	0.0029	-0.0058	0.0057	Not significant
	$W = Fit_{char-b}$	A_{actor} , A_b , $Fit_{actor-b}$, $Fit_{movie-b}$	-0.0002	0.0027	-0.0056	0.0054	Not significant
	$W = Fit_{movie-b}$	A_{actor} , A_b , $Fit_{actor-b}$, Fit_{char-b}	0.0007	0.0024	-0.0038	0.0058	Not significant
	5. $X = Fit_{actor-b}$, $Y = A_b$, $M = A_{pp}$	$W = A_{actor}$	A_{char} , A_{movie} , Fit_{char-b} , $Fit_{movie-b}$	-0.0048	0.0021	-0.0086	-0.0004
$W = A_{movie}$		A_{char} , A_{actor} , Fit_{char-b} , $Fit_{movie-b}$	0.0011	0.0076	-0.0138	0.0161	Not significant
$W = A_{char}$		A_{movie} , A_{actor} , Fit_{char-b} , $Fit_{movie-b}$	-0.0099	0.0057	-0.0228	0.0002	Not significant
$W = Fit_{char-b}$		A_{movie} , A_{char} , A_{actor} , $Fit_{movie-b}$	-0.0051	0.0052	-0.0138	0.0067	Not significant
$W = Fit_{movie-b}$		A_{movie} , A_{char} , A_{actor} , Fit_{char-b}	-0.0017	0.0051	-0.0101	0.0101	Not significant

Notes: Legend: X = independent variable; Y = dependent variable; M = mediator; W = moderator; SE = standard error; LLCI or ULCI = lower level or upper level confidence intervals; all computations used 5,000 bootstrap samples to generate 95% bias corrected bootstrap confidence intervals

compensate for some of the impact of A_{actor} on A_b through mediator A_{pp} ;

- as Fit_{char-b} increases, the positive indirect effect of A_{actor} on A_b through mediator A_{pp} decreases; and
- as A_{actor} increases, the positive indirect effect of $Fit_{actor-b}$ on A_b through mediator A_{pp} decreases.

When taken together, 2 and 3 indicate that $Fit_{actor-b}$ and A_{actor} share similarities in terms of moderation roles impacting A_b through mediator A_{pp} .

Structural equation modeling

SEM analyses carry at least two significant advantages over analyses reported thus far. First, the SEM estimation process explicitly recognizes and accommodates measurement error, so the latent constructs in SEM are not affected by this error. Second, SEM involves the analysis of the entire conceptual model, rather than sub-systems of the model.

We follow the Anderson and Gerbing (1988) approach whereby the measurement model is estimated first, followed by the structural model. We used the EQS robust maximum likelihood (ML) estimation procedure that is appropriate when multivariate kurtosis is high (Bentler, 1995; Bentler and Yuan, 1999; Chou et al., 1991), a characteristic evident in our data. We used multiple fit indices [where non-normed fit index (NNFI), comparative fit index (CFI) and Bollen’s Fit Index (IFI) values of 0.9 or higher indicate a very good model fit], and root mean square error of approximation (RMSEA; values of 0.05 or lower are desirable). Several studies (Chou et al., 1991; Curran et al., 1996; Hu et al., 1992) show that

robust ML performs well under non-normal conditions and with normal data.

Measurement model – specification and estimation

The adapted Ohanian (1990) scale (see A_{actor} items V1 to V15 in Appendix) is the only multidimensional construct in our conceptual model. The three dimensions of this scale (i.e. perceived attractiveness, trustworthiness and expertise) were specified as first-order factors, with the latent A_{actor} construct serving as a second-order factor. We incorporated the A_{actor} construct into the full measurement model that includes covariance between all pairs of latent constructs (Novak et al., 2000).

The final measurement model has eight latent constructs that were measured using 41 indicator items (shown in the Appendix). We performed a confirmatory factor analysis of this model and found that the model had excellent fit indices (RMSEA: 0.039; CFI: 0.948) as shown in the top of Table IV. In addition, all factor loadings were significant, and there were no cross-loadings, demonstrating good data fit to the specified model. Hence, no modification of the original model was required.

However, the significant Satorra Bentler scaled chi-squared statistic merits discussion because it suggests that the model did not fit the data. In general, the inability of the chi-squared statistic to assess model fit accurately is well-known (Hu and Bentler, 1995). According to Bagozzi and Yi (1988), chi-square is not a good measure of model fit when the estimation sample size exceeds 200. Additionally, this statistic is sensitive to violations of multivariate normality. Under these circumstances, Hu and Bentler (1995) recommend that

Table IV Fit indices for measurement and structural models

Model type	Model structure	Satorra Bentler scaled chi-square	NNFI	CF	IFI	RMSEA	Modifications to the Model implemented in this step
Final measurement model	See Figure 1, using indicators in Appendix	1008.41*, 748 df	0.943	0.948	0.949	0.039	No modifications were needed
Original structural model	Original model (see Figure 1)	1332.08*, 766 df	0.879	0.887	0.889	0.057	
Modified structural model – step 1	Model 1	1017.60*, 582 df	0.889	0.897	0.899	0.057	In Figure 1, removed the path from: Fit between movie and brand → Attitude toward the Product Placement
Modified structural model – step 2	Model 2	787.24*, 516 df	0.925	0.931	0.932	0.048	In Model 1, removed the path from: Fit between character and brand → Attitude toward the Product Placement
Modified structural model – step 3	Model 3	786.86*, 517 df	0.925	0.931	0.932	0.048	In Model 2, removed the path from: Attitude toward the Actor → Attitude toward the Product Placement
Modified structural model – step 4	Model 4	786.86*, 518 df	0.926	0.932	0.932	0.048	In Model 3, removed the path from: Attitude toward the Actor → Attitude toward the Movie
Final structural model	Model 4 with covariance shown in Figure 2	740.85*, 517 df	0.938	0.943	0.944	0.043	In Model 4, added a covariance as follows: Attitude toward the Actor \Leftrightarrow Fit between movie and brand

Note: * = Statistically significant at the 0.05 level

chi-square should be disregarded in favor of other measures of model fit, a practice we follow for all results reported in this study. Overall, therefore, we interpret the measurement model results in Table IV as reflecting excellent fit with the data.

Structural model – specification and estimation

While estimating the structural model, we ask: does the model fit well with the data (as evidenced by fit statistics)? Are the direction, sign and statistical significance of the estimated coefficient for each model path in line with corresponding hypotheses? Does the magnitude of the path coefficients provide unique insights about the relative strength of specific paths? Do R^2 values corresponding to each dependent variable shed light on the variance explained for that latent construct?

Initial estimation of the model in Figure 1 yielded acceptable results with respect to key fit indices (RMSEA: 0.057; CFI: 0.887). We examined reasonable steps to improve model fit. Although results from Wald and Lagrange multiplier tests provided several recommendations to remove or add specific model parameters (or model paths), we used extreme caution in implementing *post hoc* model modification recommendations to preserve the model's further development on a "theory driven" path rather than a "data driven" premise. In other words, we restricted attention to model modifications that are theoretically defensible. Details of the model modification steps 1 through 4 are presented in Table IV. The final model has six latent constructs and excellent fit indices (RMSEA: 0.043; CFI: 0.943). All paths retained in the final model were found to be statistically significant (see Figure 2 and Table V). Note that the following

two paths in Figure 1 are not present in Figure 2: A_{actor} to A_b ($H1$), and $\text{Fit}_{\text{actor-b}}$ to A_b ($H4$). We also observe that these two direct paths are not statistically significant (or fully mediated by the indirect path) in the mediation analyses reported in Table II.

Discussion

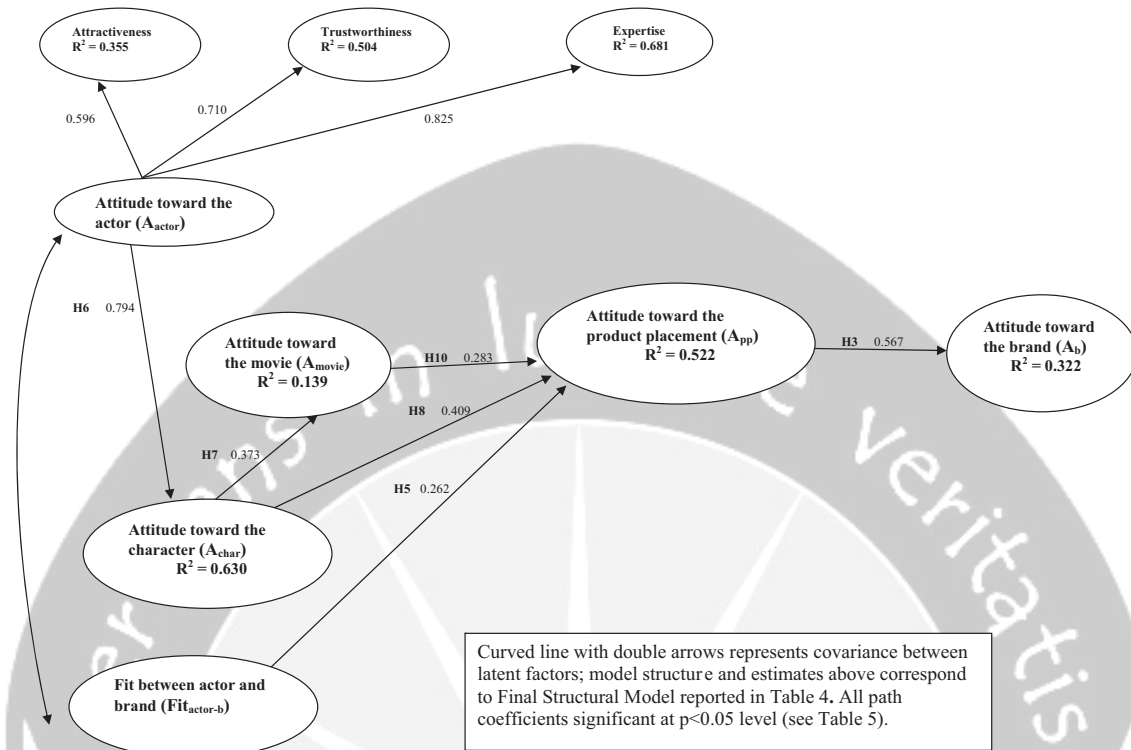
As Table IV shows, steps 1 and 2 of our structural model modification process involved removal of two model paths:

- 1 $\text{Fit}_{\text{movie-b}}$ to A_{pp} ; and
- 2 $\text{Fit}_{\text{char-b}}$ to A_{pp} .

These results, when combined with the results supporting $H5$ (see Table IV), answer our research question (RQ): the fit between actor and brand influences A_{pp} , but the other two "fit" constructs do not influence A_{pp} .

Steps 3 and 4 of our structural model modification process in Table IV indicate that the model fit improves when the paths underlying $H2$ and $H9$ are removed. As Figure 2 and Table IV indicate, all hypotheses in the conceptual model (Figure 1) were supported with the exception of $H1$, $H2$, $H4$ and $H9$. From a substantive standpoint, Figure 2 reinforces the role of A_{pp} as a key attitudinal construct that channels the effects on A_b from three other constructs in the attitudinal constellation (A_{actor} , A_{char} and A_{movie}). As stated earlier, the actor and the brand are entities anchored to prior or external (real-world) perceptions. However, the attitudes toward these entities are not linked directly in the final structural model. Instead, they are linked indirectly via attitudinal constructs

Figure 2 Final structural model, hypothesized paths, standardized loadings and R² values



Curved line with double arrows represents covariance between latent factors; model structure and estimates above correspond to Final Structural Model reported in Table 4. All path coefficients significant at p<0.05 level (see Table 5).

(A_{char} , A_{movie} and A_{pp}) that belong to the contextual or internal (fictitious world) perceptions that characterize movies. From the perspective of McCracken’s meaning transfer theory, they suggest that the meaning flow from the actor and brand (two entities anchored to the real, external world) depends on three attitudinal constructs (A_{char} , A_{movie} and A_{pp}) in the product placement domain. In particular, the lack of support for $H1$, $H2$, $H4$ and $H9$ underscores the key role played by A_{char} in the meaning transfer process. This finding is also in line with results of the moderated mediation analysis involving A_{char} (see Table II). Reassuringly, the R^2 values for all four attitudinal constructs (A_{char} , A_{movie} , A_{pp} and

A_b) are acceptably high in Figure 2, thereby affirming the centrality of these latent constructs to our model.

The magnitudes of the standardized path coefficients indicate the relative strengths of various factors influencing each dependent variable in Figure 2. For example, it is clear that A_{char} directly or indirectly accounts for more of the variance in A_{pp} when compared to the $Fit_{actor-b}$ that also influences A_{pp} . Similarly, A_{actor} ultimately accounts for the bulk of the variance in A_b (indirect effects via A_{char} , A_{movie} and A_{pp}), thereby affirming two key tenets of McCracken’s (1989) model and our interpretation of identification and attachment theories: viewers identify primarily with, and develop

Table V Results–hypotheses tests for final structural model

Hypothesis or research question	Independent variable	Dependent variable	Robust standard error	t value	Hypothesis test outcome
H1	Attitude toward the Actor	Attitude toward the brand			Not supported
H2	Attitude toward the Actor	Attitude toward the product placement			Not supported
H3	Attitude toward the product placement	Attitude toward the brand	0.117	4.751*	Supported
H4	Fit between actor and brand	Attitude toward the brand			Not supported
H5	Fit between actor and brand	Attitude toward the Product placement	0.056	3.311*	Supported
H6	Attitude toward the Actor	Attitude toward the character	0.067	7.718*	Supported
H7	Attitude toward the character	Attitude toward the movie	0.103	4.197*	Supported
H8	Attitude toward the character	Attitude toward the product placement	0.099	4.825*	Supported
H9	Attitude toward the Actor	Attitude toward the movie			Not supported
H10	Attitude toward the Movie	Attitude toward the product placement	0.071	4.025*	Supported
RQ1	Fit between character and brand	Attitude toward the product placement			No relationship
RQ1	Fit between movie and brand	Attitude toward the product placement			No relationship

Note: * = Statistically significant at the 0.05 level

attachments toward, the actor, and meaning/affect transfer occurs from the actor to the placed product.

Attitude toward the product placement

We note the central position of *attitude toward the product placement* in the model. That is, A_{pp} channels indirect effects on A_b from multiple constructs (A_{actor} , A_{char} , A_{movie} and $Fit_{actor-b}$). A related implication is that marketers should devote special attention to the movie segment that contains a product placement, especially in terms of its creative execution. In other words, it is in the marketers' interest to retain control over how their brands are placed within the movie. Movie-makers and program directors, citing creative freedom, typically refuse to cede such control. This is a problem area that requires dialog between movie producers and brand sponsors. It also presents an opportunity for placement agencies to establish common ground between marketers and movie-makers, given their expert knowledge about the creative processes underlying program content. They need to establish minimum standards that sponsors can expect from all product placements.

Relationship between A_{actor} , A_{char} , A_{movie} , A_{pp} and A_b

Russell and Stern (2006) propose a "Balance Model of Sitcom Placement Effects" with three components: the consumer (or viewer), the product (or brand placed) and the character (or a movie actor, for our purposes). There are interesting conceptual similarities between the Russell and Stern (2006) approach and our model. For example, consider the inter-relationships among A_{actor} , A_{char} , A_{movie} , A_{pp} and A_b in our model. A_{char} and A_b , respectively, represent viewers' attitudes toward the *character* and *product* components of the Russell and Stern (2006) triad. Similarly, A_{movie} and A_{actor} are attitudinal derivatives tied to the character domain in their Balance Model, while A_{pp} is related to the product domain in that model. The third component of their triad (the consumer) finds expression as the source of all five attitudinal constructs in our model.

Fit between actor and brand

Results show that $Fit_{actor-b}$ positively influences A_{pp} . Placements may have the ability to suppress negative brand-related attributions. Note that the brand message is embedded within the editorial content of a much larger program that seeks to entertain audiences, and that viewers will remain involved with the story for the duration of the movie. If the fit is excellent, i.e. the brand's endorsement by the actor is skillfully woven into this story, viewers may implicitly accept the brand without counter-arguments, thereby influencing their attitudes positively. Therefore, marketers should assure that their placements are subtle, realistic and well-integrated with the program content. Previous research has also shown that well-integrated placements are more favorably received (D'Astous and Chartier, 2000; Russell, 2002).

The extent to which the image of the actor resonates with the viewer is of critical importance from the perspective of both identification and attachment theories. Viewers' preferences for actors/models can easily translate into preference for the brand (Russell and Stern, 2006). Additionally, our study showcases the important roles of two attitudinal constructs (attitude toward the actor and attitude

toward the movie) in the placement context. Marketers should undertake special efforts to identify actors who are favorably perceived, and then design a placement around them to maximize impact on the brand. Viewers also tend to like the movie more if they like the actor. This in turn increases the likelihood that they will evaluate the placement more positively. As Balasubramanian et al. (2006) note, there are professional outlets (such as www.mediamatchmaker.com) available that link movie producers with marketers that may help the latter to optimize the fit between the actor and the brand.

Contributions, limitations and future research directions

Contributions

Marketers often cite examples of effective product placements, but there is a pressing need to discover why some placements perform significantly better than others. With the increasing role of product placements in the marketing communication mix, marketers may benefit from increased understanding of the process and variables that show how placements generate impact, a task addressed by our model.

Previous research has documented the impact of placements on attitudes but the process through which this impact occurred has remained unexplored. In this study, we identify key attitudinal antecedents that shape brand attitudes in the placement context and explore their inter-relationships to shed empirical light on this process. A key strength of the study is that we allowed respondents to draw on their memory and select a placement episode that was idiosyncratic, recent and memorable. This resulted in a large variety of placement episodes (involving different brands, actors and movies) being represented in our database, making our findings more generalizable than say, studies from the "forced exposure" experimental paradigm, where all respondents are exposed to the same placement episode.

Attitude toward the placed brand (A_{brand}) is generally accepted by sponsors as an index of a placement's effectiveness, and therefore represents the key outcome in our model. Our research shows that attitude toward the product placement (A_{pp}) is an important construct that is significantly related to A_{brand} . More than half the variance in A_{pp} can be explained by its antecedents, which include attitudes toward the movie and character, as well as the fit between the actor and the brand (A_{movie} , $A_{character}$, $Fit_{actor-b}$), and indirectly, by the attitude toward the actor (A_{actor}).

Our work suggests that it is desirable for audiences to evaluate the entire movie favorably, as this seems to have an effect on their evaluation of the placement segment, and hence indirectly on their attitude toward the brand. In other words, if the audience does not like the entire movie, this will likely have a negative impact on evaluations of both the placement segment and the placed brand. In the cognitive domain, Bressoud et al. (2010) found that attitude toward the movie also has an effect on placement recall – another commonly used index of placement effectiveness – which indicates that this is a factor that deserves attention. Redondo and Holbrook (2010) found strong relationships between specific movie features and audience demographics. In the context of

findings from our study, it may be helpful to match movie and audience characteristics as an integral part of the decisions involving movie placements.

We found a positive relationship between the attitude to the character and attitude to the placement, indicating that the attitude toward the placement has a mediating effect between the attitude toward the character and the attitude toward the brand. It is useful to consider this finding in the context of results from Russell and Stern (2006). While the latter study focused on long-running television sitcoms, it also addressed constructs relevant to the movie-viewing context, specifically attitude toward the character. We assume that in the movie product placement context, the character's attitude to the product placed (one of the variables considered in the Russell and Stern study) is likely to be positive and hence the results from both studies are not contradictory. However, in the case of movie actors playing the same characters that span multiple sequels or spin-offs – for example, Samuel L. Jackson as Nick Fury in nine movies (Reuters, 2009) – our model may need to include the consumer's parasocial attachment to the character.

While we studied several antecedent constructs to the attitude toward the brand, the main factors that are truly controllable in this model are A_{actor} and $\text{Fit}_{\text{actor-b}}$. Placement opportunities need to be carefully evaluated based on these factors to ensure a “successful” placement.

As mentioned, our findings affirm a key – although indirect – role for the actor featured in the placement. The actor, in this context, may play a role analogous to a celebrity spokesperson.

In looking for placement opportunities, for creative reasons, producers often prefer options that are realistic and well-integrated (Martin, 2000). However, our research shows that from the marketer's perspective, the fit between the character and the brand and that of the movie and the brand are less important than the fit between the actor and the brand. This finding is reminiscent of Hirschman and Thompson's (1997) suggestion that advertisers should refrain from attempting to manage creative content to suit their brand placement needs to avoid consumer sensitization to these persuasive attempts. Interestingly, in the context of television mini-series and dramas, D'Astous and Séguin (1999) find that sponsor–program congruity does not lead to better consumer evaluations of the brand. It would hence be in the best interests of marketers to focus on the fit between the actor (the *de facto* endorser) and the brand to ensure that the placement is effective.

Limitations

Every effort was made to incorporate germane constructs into our model while balancing the need for model parsimony. However, it is possible that some factors not represented in the model may exert independent influence on brand attitudes. For example, favorable consumption experiences and/or simultaneous advertising for the brand may influence brand attitudes independently. Individual-specific variables like brand loyalty, frequency of movie/TV watching and gender may produce moderating effects. Also, modality variables (audio, visual and audio–visual placements), duration of placements and other execution variables need attention. Our

database included 136 movies that were successfully recalled, and the resources needed to code these movies on execution variables were beyond the scope of our study. Similarly, viewing situations may have an impact, e.g. whether consumers watched the program at home or in a theatre setting could influence brand attitudes differently. Furthermore, the bulk of the respondents belonged to the 18–25 years age group. Future replication of our study using a more representative adult sample is desirable. Finally, our research is predicated on explicit recall outcomes. Van Reijmersdal (2009) has observed that prominent placements may improve memory outcomes but may actually adversely impact brand attitudes under specific conditions because of implicit effects. It is desirable that future research in this research area should consider both explicit and implicit effects.

Future research directions

Future research should also explore the boundary conditions for the “fit” construct. While a high level of “fit” is generally beneficial for the brand, can extraordinary “fit” be detrimental to the brand? In other words, will the audience remember a placed brand with extraordinary “fit” such that the placement was rendered too subtle and too unobtrusive to be noticed? Similarly, are there cost/benefit tradeoffs to obtrusive placements that render them beneficial under special circumstances?

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Further reading

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Appendix 1

Figure A1

Attitude toward the Actor (A_{actor}) -- (Alpha = 0.91; Ohanian 1990)

Please rate the actor/actress associated with the placed brand:

<i>Attractiveness:</i>	V1.	Unattractive	1	2	3	4	5	Attractive
	V2.	Not Classy	1	2	3	4	5	Classy
	V3.	Ugly	1	2	3	4	5	Beautiful/Handsome
	V4.	Plain	1	2	3	4	5	Elegant
	V5.	Not Sexy	1	2	3	4	5	Sexy
<i>Trustworthiness:</i>	V6.	Undependable	1	2	3	4	5	Dependable
	V7.	Dishonest	1	2	3	4	5	Honest
	V8.	Unreliable	1	2	3	4	5	Reliable
	V9.	Insincere	1	2	3	4	5	Sincere
	V10.	Untrustworthy	1	2	3	4	5	Trustworthy
<i>Expertise:</i>	V11.	Not an Expert	1	2	3	4	5	Expert
	V12.	Inexperienced	1	2	3	4	5	Experienced
	V13.	Unknowledgeable	1	2	3	4	5	Knowledgeable
	V14.	Unqualified	1	2	3	4	5	Qualified
	V15.	Unskilled	1	2	3	4	5	Skilled

Attitude toward the movie (A_{movie}) – [Alpha = 0.95; evaluation scale in D'Astous and Touil 1999]

Please evaluate the entire movie:

V16.	A poor movie	1	2	3	4	5	6	7	8	9	A good movie
V17.	A movie I would not go out to see	1	2	3	4	5	6	7	8	9	A movie I would go out and see
V18.	A movie I would not recommend	1	2	3	4	5	6	7	8	9	A movie I would recommend
V19.	A movie that does not interest me	1	2	3	4	5	6	7	8	9	A movie that interests me

Attitude toward the product placement (A_{pp}) – [Alpha = 0.89; adapted from A_{ad} scale in Mitchell and Olson 1981]

Please rate the movie segment where the placed brand appeared:

V20.	Bad	1	2	3	4	5	Good
V21.	Dislike	1	2	3	4	5	Like
V22.	Irritating	1	2	3	4	5	Not Irritating
V23.	Uninteresting	1	2	3	4	5	Interesting

Attitude toward the brand (A_b) -- [Alpha = 0.89; adapted from attitude toward the brand scale in Mitchell and Olson 1981]

Please rate your feelings about the placed brand in the movie you saw:

V24.	Bad	1	2	3	4	5	Good
V25.	Dislike very much	1	2	3	4	5	Like very much
V26.	Unpleasant	1	2	3	4	5	Pleasant
V27.	Poor quality	1	2	3	4	5	High quality

Fit between actor and brand ($Fit_{actor-b}$) – [Alpha = 0.87; measurement items were developed for this research]

Please assess the relationship of the placed brand with the actor/actress in the movie:

						Strongly Disagree						Strongly Agree
V28.	The brand's image matches well with the image of the actor/actress.....	1	2	3	4	5						
V29.	The pairing of the actor/actress with the brand seemed natural and perfect	1	2	3	4	5						

Fit between character and brand (Fit_{char-b}) – [Alpha = 0.87 ; measurement items we developed for this research]

Please assess the relationship of the placed brand with the character in the placement:

V30.	The brand's image matches well with this character.....	1	2	3	4	5
V31.	The pairing of this character with the brand seemed natural and perfect.....	1	2	3	4	5

Fit between movie and brand ($Fit_{movie-b}$) – [Alpha = 0.89; measurement items we developed for this research]

Please assess the relationship of the placed brand with the movie:

V32.	The brand's portrayal adds meaning to the movie's story.....	1	2	3	4	5
V33.	The placed brand adds rich context to the movie.....	1	2	3	4	5
V34.	The product placement is meaningful to the movie.....	1	2	3	4	5
V35.	The product placement adds realism to the movie.....	1	2	3	4	5
V36.	The placed brand is very appropriate for the movie's story.....	1	2	3	4	5

Attitude toward the character (A_{char}) -- [Alpha = 0.79; measurement items we developed for this research]

Please evaluate the character role of the actor/actress associated with the placed brand:

V37.	Undesirable	1	2	3	4	5	Desirable
V38.	Weak	1	2	3	4	5	Strong
V39.	Fails to impress	1	2	3	4	5	Makes a strong impression
V40.	Mediocre work of actor/actress	1	2	3	4	5	Best work of actor/actress
V41.	Poorly reflects persona of actor/actress	1	2	3	4	5	Fully reflects persona of actor/actress

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