

BAB V

PENUTUP

Bab ini berisikan kesimpulan dan saran dari hasil penelitian yang sudah di analisis dan dibahas pada bab sebelumnya, yaitu mengenai keefektifan *product placement* restoran *fastfood* Subway pada K-Drama Vagabond.

5.1 Kesimpulan

Penelitian ini menggunakan alat analisis data berupa *Structural Equation Modeling* (SEM), yang digunakan untuk menguji pengaruh faktor pendorong berupa *attitude toward the actor*, *attitude toward the character*, *fit between actor and brand*, *attitude toward the drama* terhadap *attitude toward the product placement* restoran *fastfood* Subway pada drama Korea Vagabond yang selanjutnya mempengaruhi *attitude toward the brand* dan *purchase intention*, maka dapat disimpulkan sebagai berikut:

1. *Attitude Toward the Actor* Lee Seung Gi dan *Attitude Toward the Character* Cha Dal Gun memiliki pengaruh yang positif terhadap *attitude toward the drama* Vagabond. Berdasarkan hal ini maka sikap penonton terhadap drama Korea Vagabond dipengaruhi oleh sosok aktor Lee Seung Gi sebagai aktor dan karakter Cha Dal Gun sebagai karakter utama dalam drama. Maka ketika penonton dipengaruhi oleh kedua faktor

tersebut mereka cenderung untuk tertarik dan penasaran pada alur cerita sehingga akan mengikuti atau menonton drama hingga selesai.

2. *Attitude Toward the Actor, Attitude Toward the Character, Attitude Toward the Drama* dan *Fit Between Actor and Brand* berpengaruh positif terhadap *Attitude Toward the Product Placement* restoran *fastfood* Subway pada K-Drama Vagabond. Dengan demikian sikap penonton yang dapat mengenal, mengingat dan bahkan tidak merasa terganggu karena mereka menganggap produk tersebut seolah – olah bagian dari cerita sehingga membuat penonton menjadi penasaran akan produk restoran *fastfood* Subway yang ditampilkan pada drama. Itu semua dipengaruhi oleh sikap mereka terhadap penonton yang menyukai baik alur cerita drama Vagabond, aktor dan karakter utama yang mendukung cerita drama, yaitu aktor Lee Seung Gi yang berperan sebagai Cha Dal Gun. Selain itu, penonton yang merasa antara aktor dan *brand* yang digunakan cocok atau sesuai, merupakan salah satu faktor yang juga dapat mendukung sikap mereka terhadap *product placement* yang muncul pada drama tersebut.
3. *Attitude Toward the Actor* berpengaruh positif terhadap *Attitude Toward the Character*. Hal ini berarti bahwa penonton drama Korea Vagabond merasa bahwa aktor Lee Seung Gi mampu secara profesional memerankan karakter utama Cha Dal Gun, maka membuat mereka semakin suka terhadap karakter yang diperankan tersebut.

4. *Attitude Toward the Actor Lee Seung Gi, Attitude Toward the Product Placement* restoran *fastfood* Subway, dan *Fit Between Actor and Brand* berpengaruh positif terhadap *Attitude Toward the Brand of restaurant fastfood* Subway. Hal berarti bahwa sikap penonton yang dapat mengenal, mengingat, dan mempercayai *brand* restoran *fastfood* Subway dipengaruhi oleh aktor Lee Seung Gi yang mereka sukai, kemudian bagaimana *product placement* tersebut disisipkan dengan baik sehingga mereka tidak terganggu dan menganggap *brand* itu merupakan komponen pendukung dalam drama. Selain itu, penonton yang merasa adanya kesesuaian antara aktor pemeran utama yaitu Lee Seung Gi dan *brand* restoran *fastfood* Subway, hal ini juga dapat mempengaruhi sikap mereka terhadap *brand* tersebut.
5. *Attitude Toward the Brand of Restaurant Fastfood* Subway memiliki pengaruh positif terhadap *Purchase Intention Product of Restaurant Fastfood* Subway. Artinya, apabila sikap penonton K-Drama Vagabond terhadap *brand* restoran *fastfood* Subway positif seperti mengingat dan mempercayai, maka hal itu cenderung membuat meningkatnya keinginan untuk membeli *brand* yang mereka lihat.

5.2 Saran

1. Penggunaan strategi *product placement* pada drama Korea dapat digunakan sebagai sarana dalam memasarkan dan memperkenalkan produk mereka secara luas terutama pada target pasar kalangan remaja

yang didominasi oleh mahasiswa, sehingga hal ini dapat sebagai salah satu strategi pemasaran produk dan *brand* oleh perusahaan.

2. Dalam melakukan strategi *product placement* ada beberapa yang perlu diperhatikan oleh baik oleh perusahaan restoran *fastfood* Subway atau perusahaan lain sebelum menerapkannya dalam sebuah K - Drama, yaitu :
 - a. Mencari informasi mengenai aktor yang akan berperan dalam drama.
Hal ini sebagai pertimbangan sikap yang menjadi target konsumen terhadap aktor yang akan menggunakan produk. Selain itu untuk mengetahui apakah antara aktor yang akan berasosiasi dengan brand dan *brand* tersebut memiliki kecocokan yang selanjutnya diharapkan akan mempengaruhi sikap mereka terhadap *brand*.
 - b. Mencari informasi mengenai karakter yang akan diperankan oleh aktor. Apakah karakter tersebut dapat menarik dan disukai oleh penonton, karena nantinya karakterlah yang akan berasosiasi dengan *brand* pada drama.
 - c. Selanjutnya yaitu mencari informasi mengenai drama yang akan diproduksi. Apakah alur cerita dari drama tersebut akan disukai oleh masyarakat sesuai dengan target pasar, baik dari dalam negeri atau pun luar negeri.

5.3 Keterbatasan Penelitian

1. Pandemi yang sedang berlangsung membuat peneliti tidak bisa mendapatkan data lebih jelas dan akurat mengenai hal yang diteliti.

2. Para responden harus menyadari dan mengingat keberadaan dari *product placement* dari restoran *fastfood* Subway. Namun, dengan jangka waktu antara penyebaran kuesioner dengan K-Drama Vagabond terpaut beberapa bulan, membuat beberapa responden telah lupa.
3. Populasi semua penonton drama Korea di Indonesia yang cukup besar, namun priode waktu yang pendek sehingga *sample size* hanya terkumpul sebanyak 202. Sehingga dianggap tidak merepresentatitkan populasi yang ada.



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A. Bagian I. Identitas Responden

Pada bagian ini memuat pertanyaan mengenai identitas responden.

1. Nama :
2. Jenis kelamin (Gender) :
 - a. Pria
 - b. Wanita
3. Usia
 - a. 15 – 19 tahun
 - b. 20 – 24 tahun
 - c. 25 – 29 tahun
 - d. 30 – 34 tahun
4. Pekerjaan :
 - a. Pelajar
 - b. Mahasiswa
 - c. Karyawan
 - d. Lainnya
5. Asal kota (domisili)
6. Apakah anda telah menonton drama Korea Vagabond?
 - a. Ya
 - b. Tidak
7. Apakah anda telah menonton drama Korea Vagabond hingga tamat?
 - a. Ya
 - b. Tidak (tidak perlu melanjutkan kuesioner)
8. Apakah anda mengetahui restoran *fastfood* Subway?
 - a. Ya
 - b. Tidak (tidak perlu melanjutkan kuesioner)
9. Apakah anda menyadari keberadaan produk atau pun restoran *fastfood* Subway selama anda menonton drama Korea Vagabond?
 - a. Ya
 - b. Tidak (tidak perlu melanjutkan kuesioner)

B. Bagian II

➤ *Attitude Toward the Actor*

Berikanlah skor pada Lee Seung Gi terkait dengan merek restoran *fastfood* Subway yang ditempatkan dalam K-Drama Vagabond:

Daya Tarik (<i>Attractiveness</i>)	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 seksi	1	2	3	4	5	Seksi
Kepercayaan (<i>Trustworthiness</i>)	V6	Tidak dapat dipertanggungjawabkan	1	2	3	4	5	Dapat dipertanggungjawabkan
	V7	Tidak jujur/ 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	Terpercaya
Keahlian	V11	Tidak Ahli	1	2	3	4	5	Ahli

(Expertise)	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 terampil	1	2	3	4	5	Terampil

➤ **Attitude Toward the Character**

Berikanlah skor pada karakter Cha Dal Gun yang diperankan Lee Seung Gi terkait dengan merek restoran *fastfood* Subway yang ditempatkan dalam K-Drama Vagabond:

V16	Tidak diinginkan	1	2	3	4	5	Diinginkan
V17	Lemah	1	2	3	4	5	Kuat
V18	Tidak berkesan	1	2	3	4	5	Berkesan
V19	Karakter biasa-biasa saja dari Lee Seung Gi	1	2	3	4	5	Karakter terbaik dari Lee Seung Gi
V20	Tidak mencerminkan kepribadian/pesona Lee Seung Gi	1	2	3	4	5	Mencerminkan kepribadian/ pesona Lee Seung Gi

➤ *Attitude Toward the Drama*

Berikanlah skor mengenai K-Drama Vagabond:

V21	Drama Vagabond adalah K-Drama yang buruk	1	2	3	4	5	6	7	8	9	Drama Vagabond adalah K-Drama yang bagus
V22	Drama Vagabond adalah K-Drama yang tidak ingin saya tonton	1	2	3	4	5	6	7	8	9	Drama Vagabond adalah K-Drama yang ingin saya tonton
V23	Drama Vagabond adalah K-Drama yang tidak saya rekomendasikan	1	2	3	4	5	6	7	8	9	Drama Vagabond adalah K-Drama yang saya rekomendasikan
V24	Drama Vagabond adalah K-Drama yang tidak menarik bagi saya	1	2	3	4	5	6	7	8	9	Drama Vagabond adalah K-Drama yang menarik bagi saya

➤ ***Attitude Toward the Product Placement***

Berikanlah skor berdasarkan perasaan anda ketika merek restoran *fastfood* Subway ditampilkan pada segmen K-Drama

Vagabond:

V25	Buruk	1	2	3	4	5	Baik
V26	Tidak suka	1	2	3	4	5	Suka
V27	Menjengkelkan/mengganggu	1	2	3	4	5	Tidak menjengkelkan/ tidak mengganggu
V28	Tidak menarik	1	2	3	4	5	Menarik

➤ ***Attitude Toward the Brand***

Berikan skor berdasarkan perasaan anda terhadap merek restoran *fastfood* Subway pada K-Drama Vagabond:

V29	Buruk	1	2	3	4	5	Baik
V30	Sangat tidak suka	1	2	3	4	5	Sangat suka
V31	Tidak menyenangkan	1	2	3	4	5	Menyenangkan
V32	Berkualitas rendah	1	2	3	4	5	Berkualitas tinggi

➤ **Fit Between Actor & Brand**

Berikan penilaian mengenai hubungan merek restoran *fastfood* Subway yang ditampilkan dengan Lee Seung Gi dalam K-Drama Vagabond:

	Pertanyaan	STS	TS	N	S	SS
V33	Citra merek restoran Subway sangat cocok dengan citra Lee Seung Gi					
V34	Hubungan antara Lee Seung Gi dan merek restoran Subway tampak alami dan sempurna					

➤ **Purchase Intention**

Ketika saya melihat produk restoran *fastfood* Subway pada K-Drama Vagabond, maka :

	Pertanyaan	STS	TS	N	S	SS
V35	Saya akan mencari informasi lebih lanjut tentang produk dari restoran <i>fastfood</i> Subway					
V36	Saya akan secara aktif mencari produk dari restoran <i>fastfood</i> Subway					
V37	Saya akan mencoba produk dari restoran <i>fastfood</i> Subway ketika saya melihatnya					
V38	Saya akan membeli produk dari <i>fastfood</i> Subway					
V39	Penampilan Lee Seung Gi yang menggunakan produk restoran Subway telah memotivasi saya untuk membeli produk ini					



NO	Gender	Usia	Pekerjaan	Domisili
1	P	20 – 24	Mahasiswa	Surabaya
2	P	15 – 19	Mahasiswa	Semarang
3	P	20 – 24	Mahasiswa	BauBau
4	P	20 – 24	Karyawan	Yogyakarta
5	P	25 – 29	Karyawan	Yogyakarta
6	P	20 - 24	Mahasiswa	Yogyakarta
7	L	20 – 24	Mahasiswa	Pontianak
8	P	20 - 24	Mahasiswa	Jakarta
9	P	20 - 24	Mahasiswa	Medan
10	P	15 - 19	Mahasiswa	BauBau
11	P	20 – 24	Mahasiswa	Bogor
12	P	20 – 24	Mahasiswa	Yogyakarta
13	P	20 – 24	Mahasiswa	Flores
14	P	20 – 24	Mahasiswa	Kebumen
15	P	20 – 24	Mahasiswa	Jakarta
16	P	20 – 24	Mahasiswa	Jakarta Timur
17	L	20 – 24	Mahasiswa	Medan
18	L	20 – 24	Mahasiswa	Yogyakarta
19	L	20 – 24	Karyawan	Bandung
20	L	20 – 24	Pelajar	Tangerang
21	L	20 – 24	<i>Job Seeker</i>	Cilacap

22	L	20 – 24	Mahasiswa	BauBau
23	P	20 – 24	Magang Honorer	BauBau
24	P	15 – 19	Mahasiswa	BauBau
25	P	20 – 24	Mahasiswa	Yogyakarta
26	P	15 – 19	Mahasiswa	Yogyakarta
27	P	20 – 24	Mahasiswa	Yogyakarta
28	P	30 – 34	Wirausaha	Pekalongan
29	P	25 – 29	Karyawan	Kota Binjai
30	P	15 – 19	Pelajar	Yogyakarta
31	L	15 – 19	Pelajar	Yogyakarta
32	P	15 – 19	Pelajar	Yogyakarta
33	P	20 – 24	Mahasiswa	Surabaya
34	P	15 – 19	Pelajar	Banjarmasin
35	P	20 – 24	Mahasiswa	Yogyakarta
36	P	30 – 34	Ibu Rumah Tangga	Depok
37	P	30 – 34	Karyawan	Tebing Tinggi
38	P	20 – 24	Mahasiswa	Yogyakarta
39	P	20 – 24	Mahasiswa	Gresik
40	P	20 – 24	Ibu Rumah Tangga	Garut
41	P	15 – 19	Pekerja	Tasikmalaya
42	P	20 – 24	Karyawan	Brebes
43	P	20 – 24	Karyawan	Tangerang

44	P	30 – 34	Ibu Rumah Tangga	Malang
45	P	30 – 34	Karyawan	Yogyakarta
46	L	30 – 34	Karyawan	Jakarta
47	P	20 – 24	Mahasiswa	Jakarta
48	P	20 – 24	Ibu Rumah Tangga	Ungaran
49	P	30 – 34	PNS	Yogyakarta
50	P	25 – 29	Karyawan	Yogyakarta
51	L	20 – 24	Karyawan	Yogyakarta
52	L	25 – 29	Karyawan	Yogyakarta
53	P	30 – 34	Karyawan	Yogyakarta
54	P	30 – 34	Karyawan	Yogyakarta
55	L	30 – 34	Karyawan	Yogyakarta
56	L	20 – 24	Mahasiswa	Yogyakarta
57	L	20 – 24	Mahasiswa	Yogyakarta
58	P	15 – 19	Pelajar	Yogyakarta
59	L	25 – 29	PNS	Yogyakarta
60	P	20 – 24	Mahasiswa	Yogyakarta
61	L	20 – 24	Mahasiswa	Yogyakarta
62	P	25 – 29	Karyawan	Jakarta Selatan
63	P	20 – 24	Mahasiswa	Semarang
64	P	25 – 29	Karyawan	Jakarta
65	L	15 – 19	Pelajar	Yogyakarta

66	L	20 – 24	Mahasiswa	Yogyakarta
67	L	25 – 29	Karyawan	Jakarta
68	P	25 – 59	Karyawan	Makassar
69	P	20 – 24	Mahasiswa	Makassar
70	P	20 – 24	Mahasiswa	Yogyakarta
71	P	20 – 24	Karyawan	BauBau
72	P	15 – 19	Pelajar	BauBau
73	L	20 – 24	Karyawan	Jakarta
74	P	20 – 24	Dokter	BauBau
75	P	20 – 24	Mahasiswa	Yogyakarta
76	P	15 – 19	Pelajar	BauBau
77	L	15 – 19	Pelajar	BauBau
78	P	15 – 19	Pelajar	Yogyakarta
79	P	20 – 24	Mahasiswa	Yogyakarta
80	P	15 – 19	Pelajar	Yogyakarta
81	L	20 – 24	Karyawan	Jakarta
82	P	20 – 24	Karyawan	BauBau
83	P	20 – 24	Mahasiswa	Jakarta
84	P	25 – 29	Karyawan	Bandung
85	L	20 – 24	Mahasiswa	Yogyakarta
86	P	15 – 19	Mahasiswa	Yogyakarta
87	L	15 – 19	Pelajar	Yogyakarta

88	P	30 – 34	Karyawan	Surabaya
89	P	30 – 34	Karyawan	Jakarta
90	P	25 – 29	Karyawan	Tangerang Selatan
91	P	25 – 29	Karyawan	Jakarta
92	P	20 – 24	Mahasiswa	Makassar
93	P	20 – 24	Karyawan	Yogyakarta
94	P	25 – 29	Karyawan	Jakarta
95	L	20 – 24	Mahasiswa	Yogyakarta
96	L	20 – 24	Mahasiswa	Yogyakarta
97	L	15 – 19	Mahasiswa	Yogyakarta
98	L	15 – 19	Pelajar	Makassar
99	P	20 – 24	Mahasiswa	Makassar
100	P	20 – 24	Mahasiswa	Tangerang
101	L	15 – 19	Pelajar	Yogyakarta
102	P	25 – 29	Wirausaha	Jakarta
103	P	15 – 19	Pelajar	Yogyakarta
104	P	20 – 24	Mahasiswa	Kendari
105	P	15 – 19	Pelajar	Malang
106	L	20 – 24	Mahasiswa	Surabaya
107	P	20 – 24	Mahasiswa	Surabaya
108	P	20 – 24	Mahasiswa	Palu
109	P	30 – 34	Karyawan	Makassar

110	L	20 – 24	Mahasiswa	Yogyakarta
111	L	20 – 24	Mahasiswa	Pontianak
112	P	20 – 24	Mahasiswa	Makassar
113	P	25 – 29	Karyawan	Toraja
114	L	20 – 24	Mahasiswa	Makassar
115	L	20 – 24	Mahasiswa	Makassar
116	L	20 – 24	Mahasiswa	Bandung
117	P	20 – 24	Mahasiswa	Bandung
118	P	20 – 24	Mahasiswa	Kendari
119	P	20 – 24	Mahasiswa	Bandung
120	P	25 – 29	Karyawan	Jakarta
121	P	15 – 19	Pelajar	Jakarta
122	L	15 – 19	Pelajar	Jakarta
123	P	20 – 24	Mahasiswa	Makassar
124	L	15 – 19	Mahasiswa	Makassar
125	L	20 – 24	Mahasiswa	Malang
126	P	25 – 29	Karyawan	Palu
127	P	20 – 24	Mahasiswa	Kediri
128	L	25 – 29	Karyawan	Sidoarjo
129	P	15 – 19	Pelajar	Bandung
130	L	15 – 19	Pelajar	Jember
131	L	20 – 24	Mahasiswa	Bali

132	P	20 – 24	Mahasiswa	Surabaya
133	P	20 – 24	Mahasiswa	Palu
134	L	25 – 29	Karyawan	Bogor
135	L	20 – 24	Mahasiswa	Makassar
136	P	15 – 19	Mahasiswa	Yogyakarta
137	P	25 – 29	Dokter	Bali
138	P	30 – 34	Wirausaha	Yogyakarta
139	P	25 – 29	Wirausaha	Solo
140	P	20 – 24	Karyawan	Semarang
141	P	20 – 24	Mahasiswa	Manado
142	P	20 – 24	Mahasiswa	Palu
143	P	25 – 29	Karyawan	Surakarta
144	P	25 – 29	Ibu Rumah Tangga	Surabaya
145	P	15 – 19	Mahasiswa	Surabaya
146	P	15 – 19	Mahasiswa	Bali
147	P	20 – 24	Karyawan	Jakarta
148	P	20 – 24	Ibu Rumah Tangga	Semarang
149	P	15 – 19	Pelajar	Bandung
150	P	15 – 19	Pelajar	Palu
151	P	25 – 29	Karyawan	Makassar
152	P	20 – 24	Mahasiswa	Toraja
153	L	15 – 19	Pelajar	Sidoarjo

154	P	20 – 24	Mahasiswa	Madiun
155	P	15 – 19	Pelajar	Madiun
156	L	25 – 29	Karyawan	Madiun
157	L	15 – 19	Pelajar	Madiun
158	P	20 – 24	Mahasiswa	Semarang
159	L	20 – 24	Mahasiswa	Semarang
160	L	20 – 24	Mahasiswa	Bogor
161	L	20 – 24	Mahasiswa	Bogor
162	P	15 – 19	Pelajar	Jakarta
163	L	15 – 19	Pelajar	Sidoarjo
164	L	20 – 24	Mahasiswa	Toraja
165	L	15 – 19	Pelajar	Makassar
166	L	20 – 24	Mahasiswa	Bogor
167	L	20 – 24	Mahasiswa	Cirebon
168	P	15 – 19	Pelajar	Solo
169	P	20 – 24	Mahasiswa	Cirebon
170	P	25 – 29	Karyawan	Ambon
171	L	25 – 29	Karyawan	Papua
172	L	20 – 24	Mahasiswa	Makassar
173	P	20 – 24	Mahasiswa	Madiun
174	P	20 – 24	Mahasiswa	Bali
175	L	20 – 24	Mahasiswa	Malang

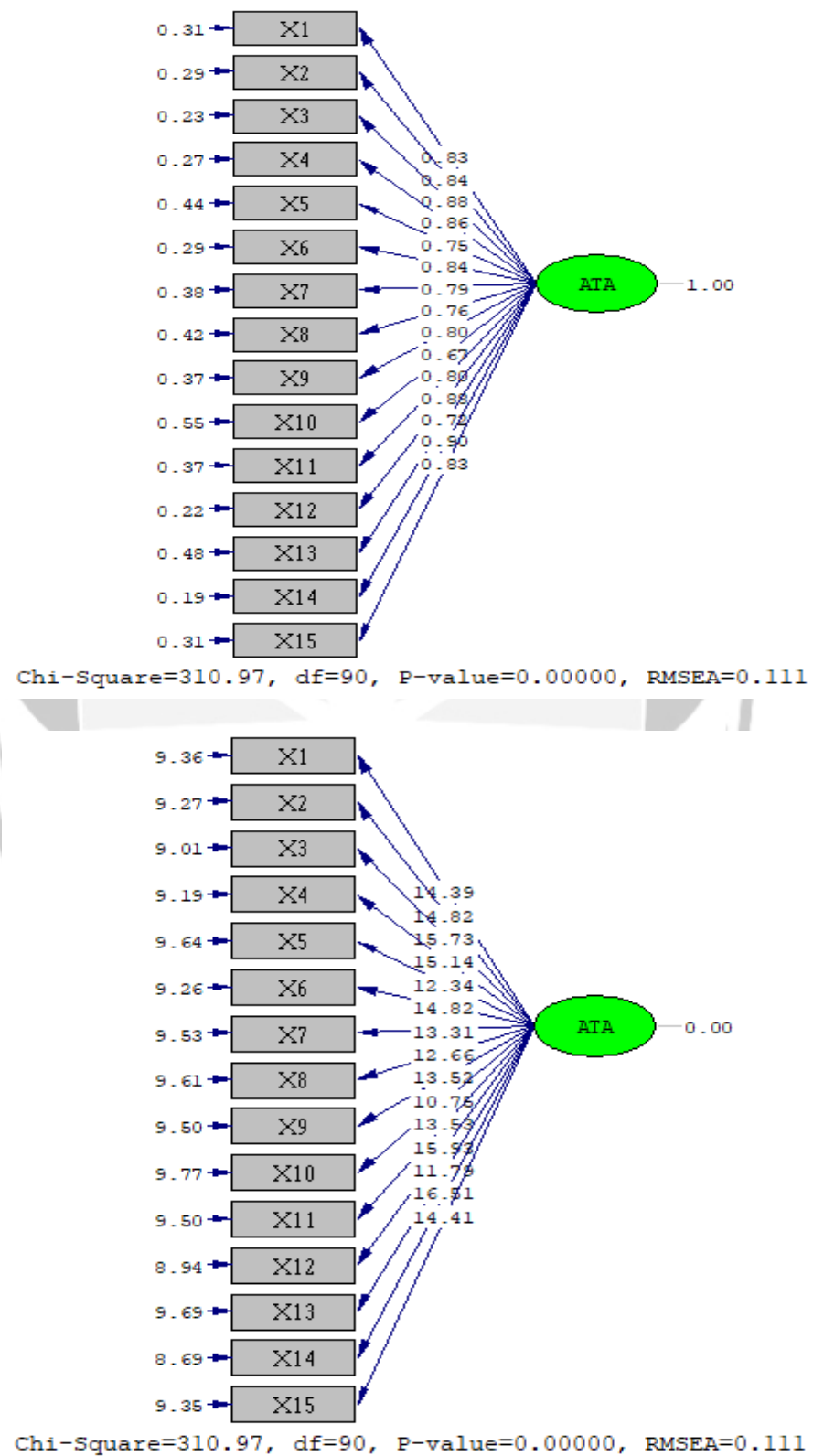
176	P	20 – 24	Mahasiswa	Cirebon
177	P	20 – 24	Mahasiswa	Ambon
178	P	20 – 24	Mahasiswa	Jember
179	L	15 – 19	Pelajar	Solo
180	P	20 – 24	Karyawan	Jakarta
181	P	15 – 19	Pelajar	Makassar
182	P	30 – 34	Wirausaha	Yogyakarta
183	P	20 – 24	Mahasiswa	Yogyakarta
184	P	20 – 24	Mahasiswa	Yogyakarta
185	L	20 – 24	Karyawan	Baubau
186	L	20 – 24	Mahasiswa	Bandung
187	P	20 – 24	<i>Fresh Graduate</i>	Purwokerto
188	P	20 – 24	Mahasiswa	Surabaya
189	P	15 – 19	Mahasiswa	Solo
190	P	20 – 24	Mahasiswa	Solo
191	P	20 – 24	Mahasiswa	Solo
192	P	25 – 29	Karyawan	Tanggul
193	P	25 – 29	Ibu Rumah Tangga	Bekasi
194	L	20 – 24	Karyawan	Yogyakarta
195	P	20 – 24	Mahasiswa	Yogyakarta
196	P	25 – 29	Mahasiswa	Yogyakarta
197	P	20 – 24	Mahasiswa	Yogyakarta

198	L	20 – 24	Mahasiswa	Lampung
199	L	20 – 24	Mahasiswa	Padang
200	P	20 – 24	Mahasiswa	Yogyakarta
201	P	25 – 29	Ibu Rumah Tangga	Bekasi
202	P	25 – 29	Karyawan	Tanggul

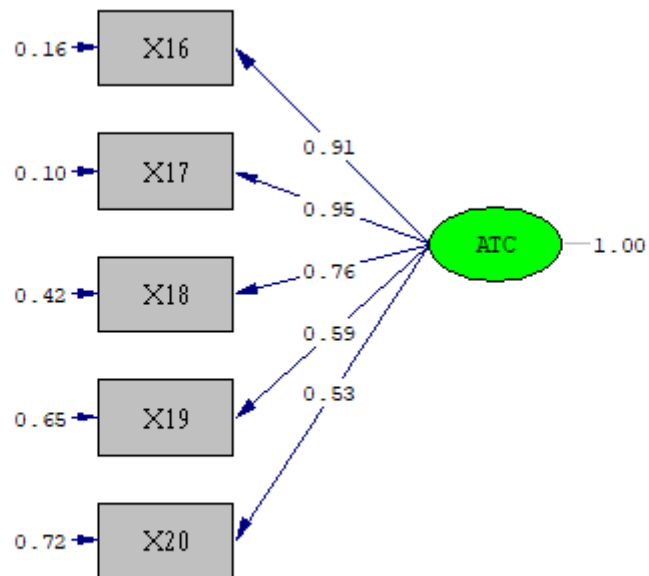




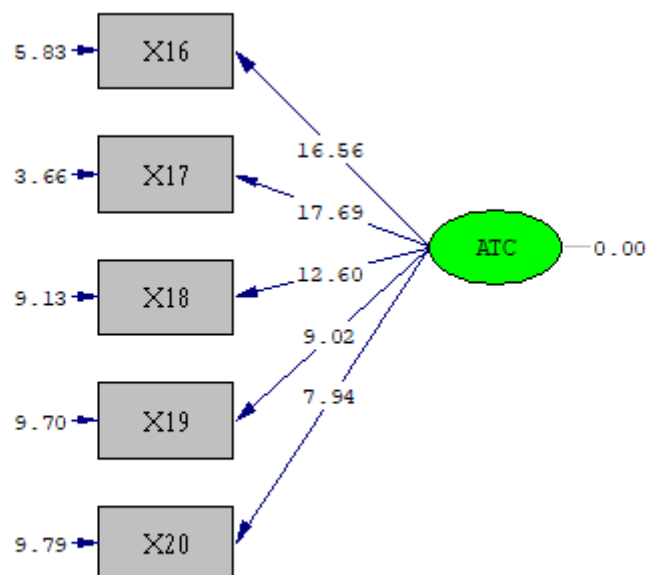
Hasil Uji Validitas dan Reliabilitas *Attitude Toward the Actor* (ATA)



Hasil Uji Validitas dan Reliabilitas *Attitude Toward the Character* (ATC)

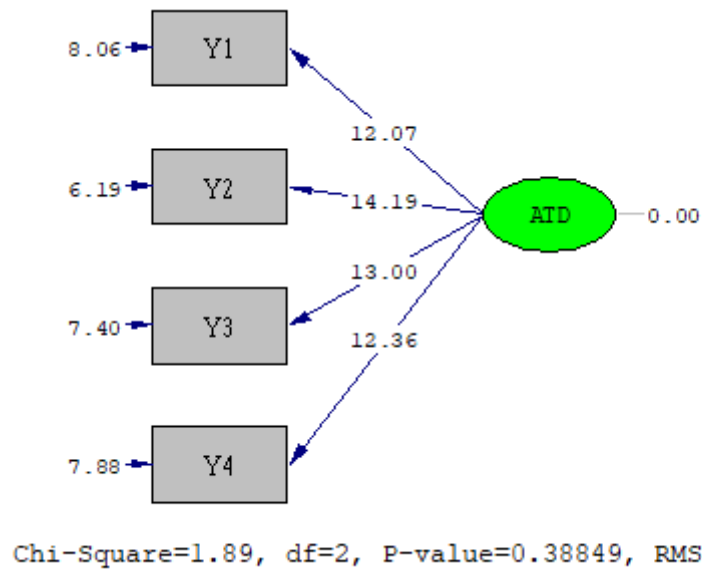
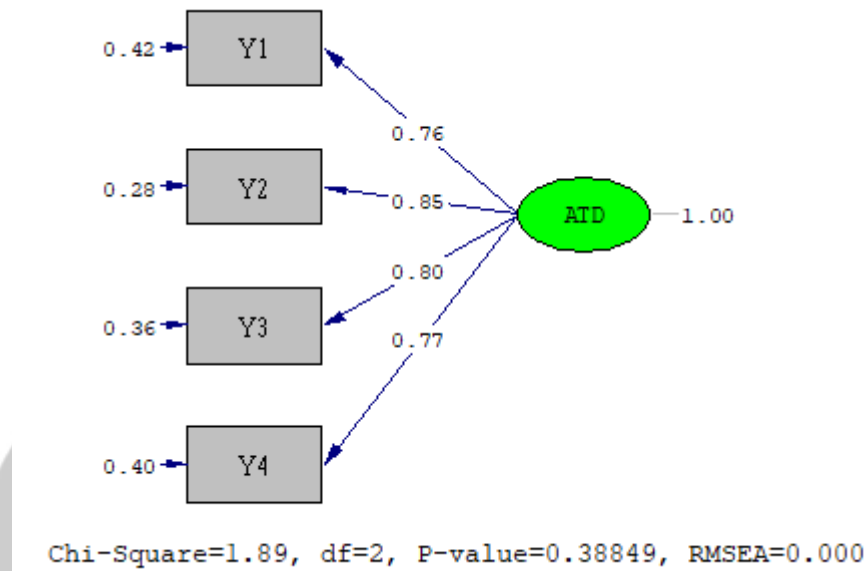


Chi-Square=37.79, df=5, P-value=0.00000, RMSEA=0.181

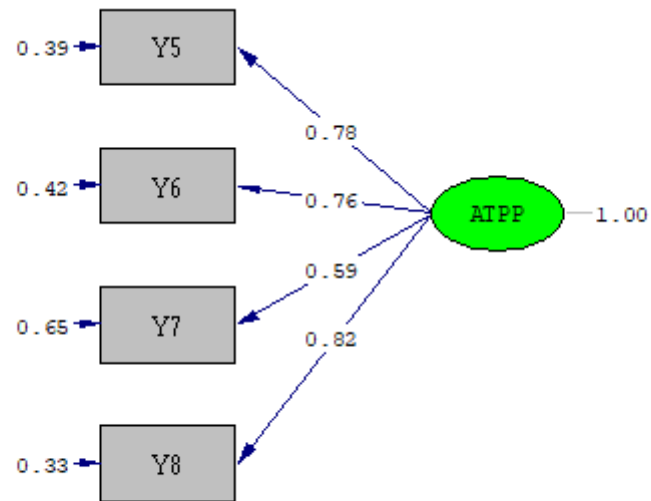


Chi-Square=37.79, df=5, P-value=0.00000, RMSEA=0.181

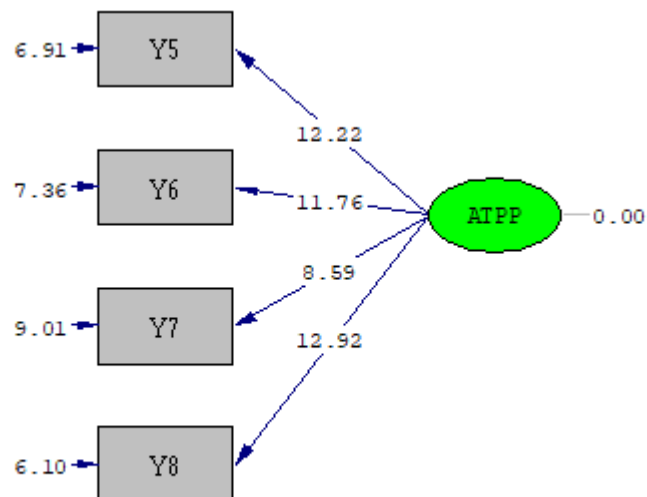
Hasil Uji Validitas dan Reliabilitas *Attitude Toward the Drama* (ATD)



Hasil Uji Validitas dan Reliabilitas *Attitude Toward the Product Placement*
(ATPP)

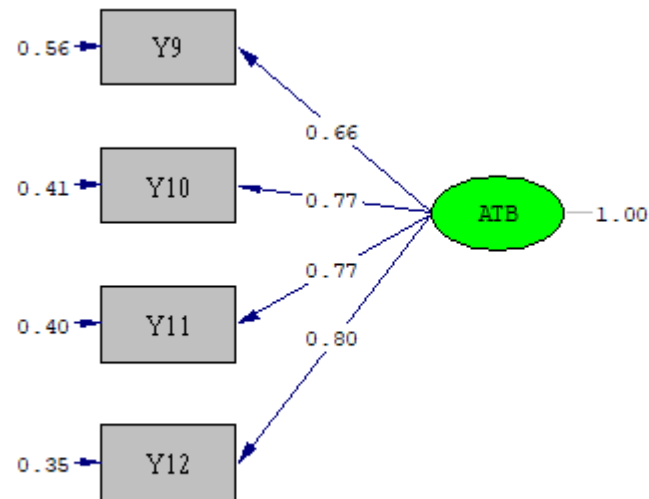


Chi-Square=12.08, df=2, P-value=0.00238, RMSEA=0.158

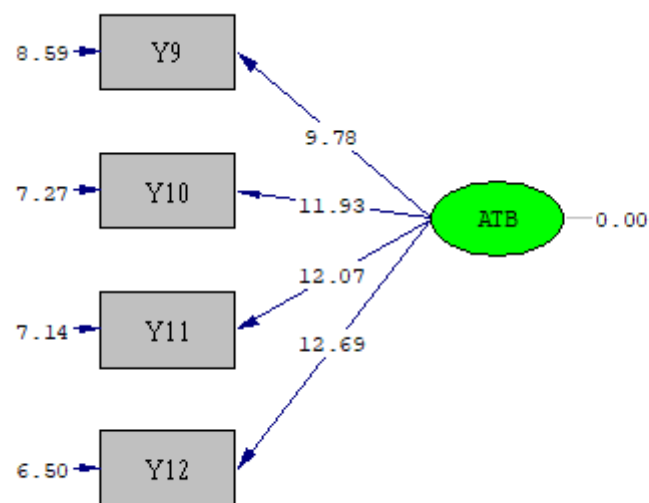


Chi-Square=12.08, df=2, P-value=0.00238, RMSEA=0.158

Hasil Uji Validitas dan Reliabilitas *Attitude Toward the Brand* (ATB)

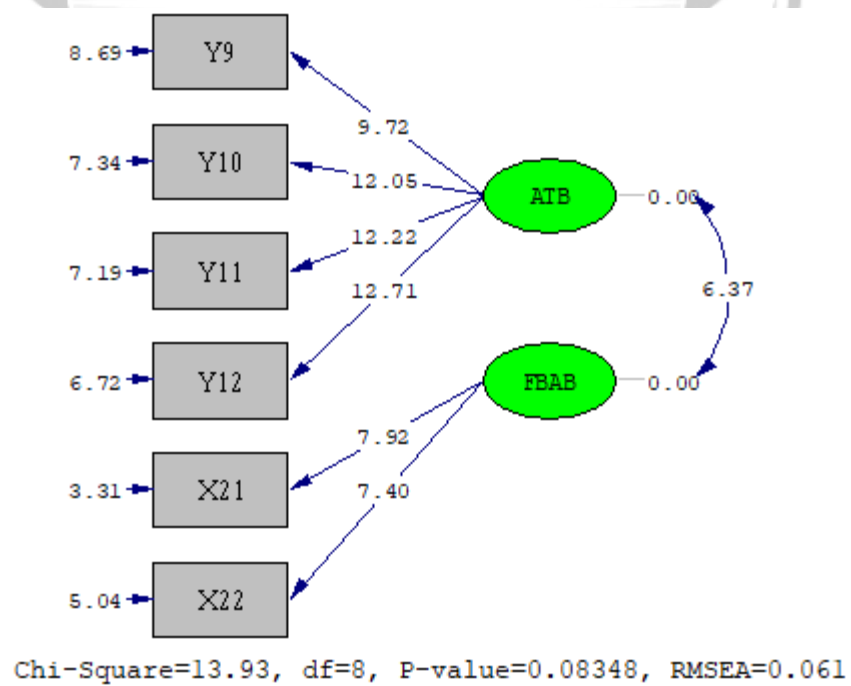
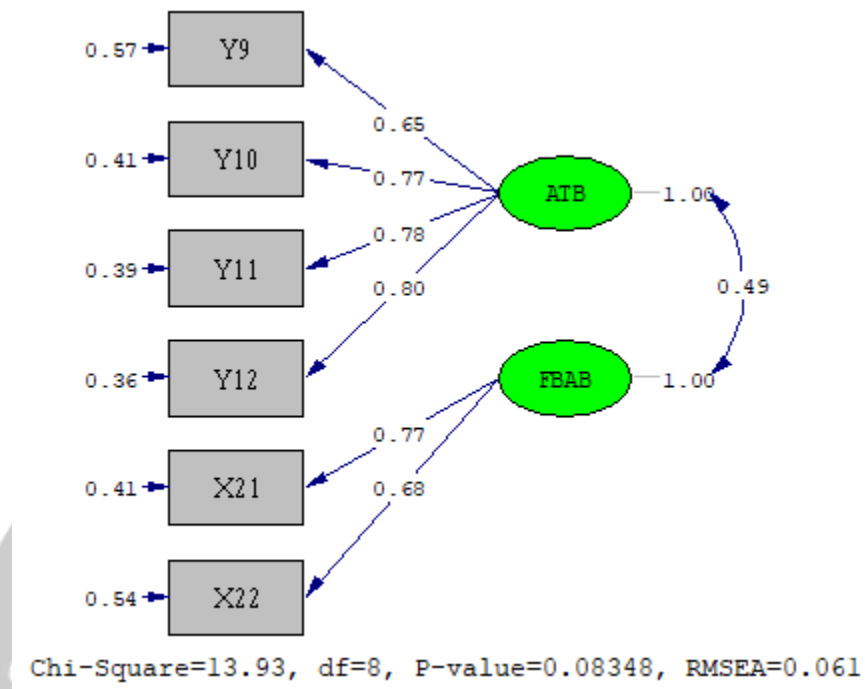


Chi-Square=5.26, df=2, P-value=0.07200, RMSEA=0.090

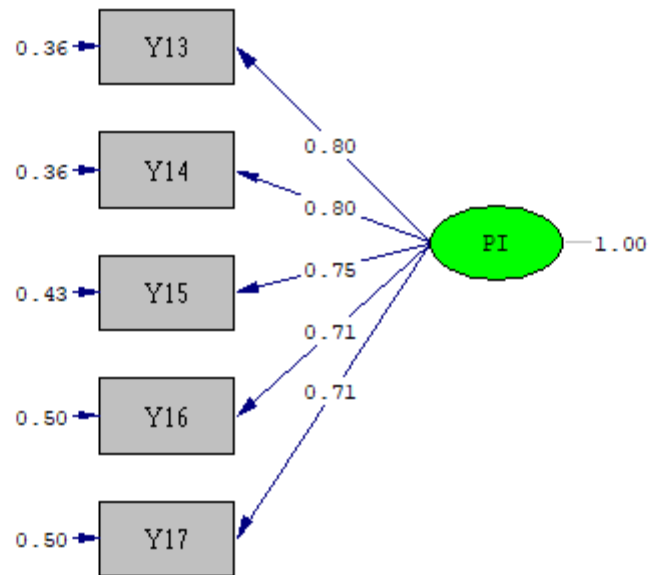


Chi-Square=5.26, df=2, P-value=0.07200, RMSEA=0.090

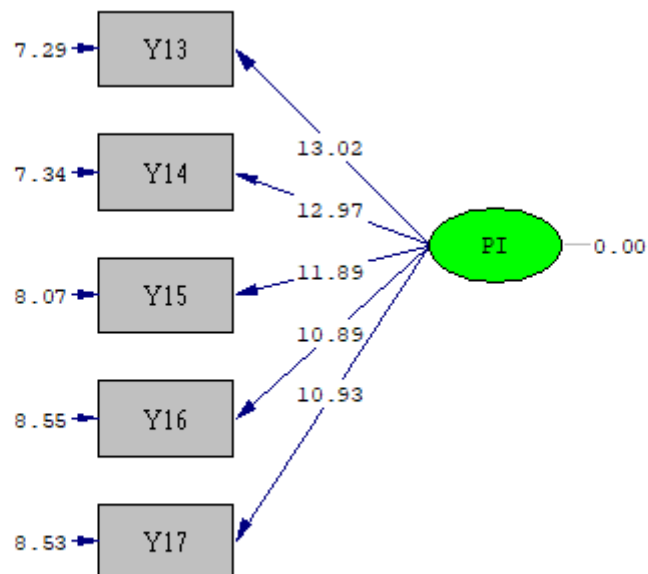
Hasil Uji Validitas dan Reliabilitas *Fit Between Actor and Brand* (FBAB)



Hasil Uji Validitas dan Reliabilitas *Purchase Intention* (PI)



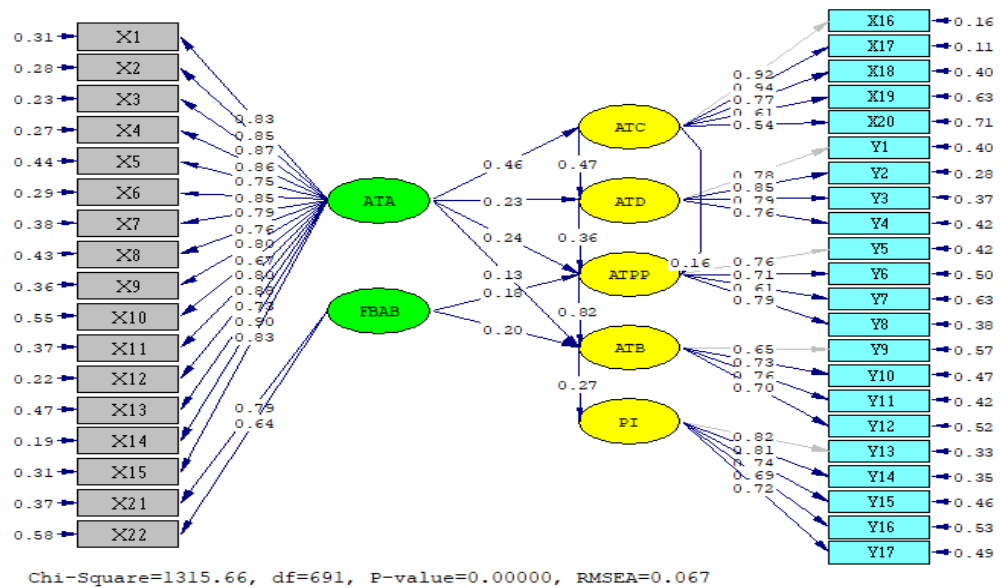
Chi-Square=46.60, df=5, P-value=0.00000, RMSEA=0.203



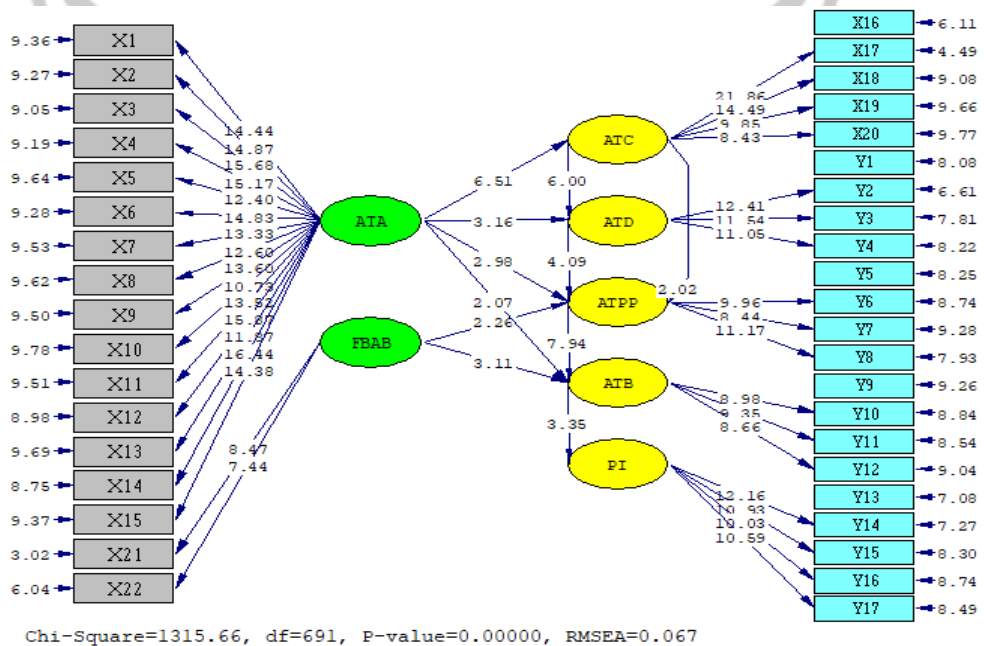
Chi-Square=46.60, df=5, P-value=0.00000, RMSEA=0.203

Model keseluruhan

Hasil Estimasi Standardized Coefficient



Hasil Estimasi t-values





DATE: 4/ 9/2020
TIME: 17:34

L I S R E L 8.70

BY

Karl G. Jöreskog & Dag Sörbom

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The following lines were read from file G:\Umum\y\MK\2020\4.
APRIL\4 Tyas 3 4\full.spj:

Raw Data from file 'G:\Umum\y\MK\2020\4. APRIL\4 Tyas 3 4\INPUT
TYAS.psf'

Sample Size = 202

Latent Variables ATA ATC ATD ATPP ATB FBAB PI

Relationships

X1-X15=ATA

X16-X20=ATC

Y1-Y4=ATD

Y5-Y8=ATPP

Y9=1*ATB

Y10-Y12=ATB

X21 X22=FBAB

Y13-Y17=PI

SET ERROR VARIANCE ATB TO 0.005

ATB=ATA FBAB ATPP

ATPP=ATA ATC ATD FBAB

ATD=ATA ATC

ATC=ATA

PI=ATB

Path Diagram

End of Problem

Sample Size = 202

Covariance Matrix

	X16	X17	X18	X19	X20	Y1
	-----	-----	-----	-----	-----	-----
X16	0.28					
X17	0.26	0.32				
X18	0.20	0.22	0.31			
X19	0.17	0.19	0.21	0.40		
X20	0.17	0.18	0.19	0.18	0.44	
Y1	0.24	0.24	0.23	0.26	0.15	0.81
Y2	0.19	0.20	0.20	0.22	0.17	0.50
Y3	0.20	0.21	0.23	0.32	0.17	0.51
Y4	0.14	0.17	0.16	0.20	0.15	0.41
Y5	0.10	0.10	0.09	0.09	0.08	0.21
Y6	0.09	0.09	0.07	0.06	0.08	0.18
Y7	0.10	0.12	0.11	0.10	0.09	0.18
Y8	0.12	0.12	0.09	0.12	0.11	0.21
Y9	0.13	0.12	0.09	0.07	0.07	0.16
Y10	0.14	0.14	0.09	0.11	0.12	0.19
Y11	0.16	0.15	0.15	0.16	0.14	0.19
Y12	0.12	0.14	0.11	0.10	0.12	0.15
Y13	0.03	0.03	0.05	0.01	0.08	0.05
Y14	0.06	0.07	0.09	0.08	0.12	0.09
Y15	0.00	0.01	0.03	0.04	0.03	0.02
Y16	-0.02	-0.01	0.03	0.00	0.04	-0.02
Y17	0.09	0.08	0.06	0.06	0.10	0.07
X1	0.11	0.11	0.10	0.11	0.07	0.14
X2	0.14	0.15	0.14	0.14	0.13	0.23
X3	0.11	0.12	0.12	0.09	0.07	0.15
X4	0.13	0.16	0.14	0.13	0.12	0.21
X5	0.12	0.14	0.11	0.11	0.11	0.20
X6	0.14	0.15	0.13	0.14	0.14	0.19
X7	0.12	0.14	0.13	0.11	0.14	0.14
X8	0.07	0.09	0.09	0.09	0.08	0.10
X9	0.13	0.13	0.13	0.11	0.12	0.19
X10	0.07	0.08	0.07	0.07	0.07	0.09
X11	0.11	0.13	0.12	0.10	0.09	0.14
X12	0.10	0.11	0.11	0.10	0.07	0.12
X13	0.11	0.11	0.09	0.05	0.07	0.15
X14	0.10	0.11	0.11	0.10	0.09	0.14
X15	0.08	0.10	0.09	0.08	0.03	0.13
X21	0.11	0.12	0.12	0.13	0.20	0.10
X22	0.09	0.10	0.06	0.10	0.11	0.13

Covariance Matrix

	Y8	Y9	Y10	Y11	Y12	Y13
-----	-----	-----	-----	-----	-----	-----
Y8	0.30					
Y9	0.16	0.34				
Y10	0.15	0.19	0.39			
Y11	0.20	0.18	0.26	0.44		
Y12	0.14	0.19	0.21	0.24	0.33	
Y13	0.08	0.10	0.12	0.10	0.12	0.50
Y14	0.09	0.06	0.09	0.07	0.11	0.36
Y15	0.01	0.00	0.02	0.00	0.02	0.26
Y16	-0.01	0.00	-0.02	-0.04	0.00	0.23
Y17	0.10	0.10	0.13	0.16	0.12	0.31
X1	0.12	0.14	0.14	0.16	0.12	0.07
X2	0.16	0.17	0.15	0.20	0.14	0.07
X3	0.12	0.12	0.13	0.16	0.09	0.04
X4	0.14	0.18	0.16	0.22	0.17	0.05
X5	0.12	0.14	0.16	0.19	0.12	0.05
X6	0.14	0.14	0.15	0.19	0.11	0.04
X7	0.13	0.12	0.13	0.18	0.12	0.09
X8	0.09	0.10	0.09	0.15	0.09	0.07
X9	0.14	0.18	0.17	0.20	0.15	0.10
X10	0.08	0.11	0.13	0.11	0.10	0.08
X11	0.11	0.12	0.13	0.15	0.11	0.07
X12	0.11	0.13	0.13	0.16	0.10	0.04
X13	0.12	0.14	0.16	0.17	0.12	0.09
X14	0.10	0.13	0.12	0.16	0.09	0.07
X15	0.08	0.11	0.10	0.14	0.09	0.03
X21	0.09	0.14	0.21	0.21	0.15	0.11
X22	0.09	0.08	0.12	0.15	0.15	0.06

Covariance Matrix

	Y14	Y15	Y16	Y17	X1	X2
-----	-----	-----	-----	-----	-----	-----
Y14	0.52					
Y15	0.28	0.43				
Y16	0.25	0.30	0.45			
Y17	0.28	0.24	0.25	0.52		
X1	0.08	0.02	-0.02	0.12	0.30	
X2	0.08	0.04	0.01	0.11	0.28	0.50
X3	0.05	-0.01	-0.03	0.07	0.23	0.28
X4	0.04	0.01	-0.03	0.09	0.29	0.41
X5	0.06	0.01	-0.01	0.10	0.22	0.33
X6	0.10	0.02	0.00	0.10	0.26	0.35
X7	0.12	0.05	0.04	0.11	0.20	0.33
X8	0.10	0.04	0.02	0.10	0.19	0.25
X9	0.11	0.07	0.05	0.13	0.24	0.34
X10	0.06	0.07	0.04	0.11	0.21	0.25
X11	0.09	0.04	0.03	0.10	0.23	0.30
X12	0.04	0.01	-0.02	0.07	0.24	0.2
X13	0.08	0.04	0.00	0.12	0.19	0.27

X14	0.08	0.04	0.02	0.11	0.23	0.28
X15	0.03	0.02	-0.03	0.06	0.19	0.23
X21	0.12	0.03	0.02	0.06	0.13	0.23
X22	0.10	0.05	0.02	0.11	0.08	0.09

Covariance Matrix

	X3	X4	X5	X6	X7	X8
X3	0.33					
X4	0.31	0.56				
X5	0.23	0.36	0.46			
X6	0.28	0.37	0.29	0.46		
X7	0.25	0.33	0.27	0.33	0.41	
X8	0.24	0.28	0.19	0.24	0.22	0.33
X9	0.26	0.35	0.32	0.32	0.30	0.21
X10	0.20	0.27	0.20	0.21	0.19	0.18
X11	0.24	0.32	0.27	0.30	0.25	0.22
X12	0.26	0.31	0.24	0.29	0.24	0.22
X13	0.22	0.27	0.28	0.23	0.24	0.16
X14	0.25	0.32	0.25	0.29	0.25	0.24
X15	0.22	0.25	0.19	0.21	0.18	0.20
X21	0.13	0.22	0.16	0.16	0.16	0.08
X22	0.06	0.12	0.08	0.10	0.10	0.04

Covariance Matrix

	X9	X10	X11	X12	X13	X14
X9	0.46					
X10	0.22	0.37				
X11	0.27	0.20	0.40			
X12	0.26	0.20	0.24	0.32		
X13	0.26	0.19	0.23	0.20	0.36	
X14	0.26	0.21	0.27	0.25	0.20	0.31
X15	0.19	0.17	0.20	0.22	0.17	0.21
X21	0.19	0.08	0.17	0.13	0.17	0.11
X22	0.10	0.03	0.09	0.04	0.10	0.05

Covariance Matrix

	X15	X21	X22
X15	0.24		
X21	0.10	1.03	
X22	0.05	0.43	0.67

Number of Iterations = 22

LISREL Estimates (Maximum Likelihood)

Measurement Equations

$X16 = 0.49*ATC$, Errorvar.= 0.046 , $R^2 = 0.84$
 (0.0076)
 6.11

$X17 = 0.53*ATC$, Errorvar.= 0.035 , $R^2 = 0.89$
 (0.024) (0.0078)
 21.86 4.49

$X18 = 0.43*ATC$, Errorvar.= 0.12 , $R^2 = 0.60$
 (0.030) (0.014)
 14.49 9.08

$X19 = 0.38*ATC$, Errorvar.= 0.25 , $R^2 = 0.37$
 (0.039) (0.026)
 9.85 9.66

$X20 = 0.36*ATC$, Errorvar.= 0.31 , $R^2 = 0.29$
 (0.042) (0.032)
 8.43 9.77

$Y1 = 0.70*ATD$, Errorvar.= 0.32 , $R^2 = 0.60$
 (0.040)
 8.08

$Y2 = 0.72*ATD$, Errorvar.= 0.20 , $R^2 = 0.72$
 (0.058) (0.030)
 12.41 6.61

$Y3 = 0.72*ATD$, Errorvar.= 0.31 , $R^2 = 0.63$
 (0.063) (0.039)
 11.54 7.81

$Y4 = 0.63*ATD$, Errorvar.= 0.28 , $R^2 = 0.58$
 (0.057) (0.034)
 11.05 8.22

$Y5 = 0.45*ATPP$, Errorvar.= 0.15 , $R^2 = 0.58$
 (0.018)
 8.25

$Y6 = 0.43*ATPP$, Errorvar.= 0.18 , $R^2 = 0.50$
 (0.043) (0.021)
 9.96 8.74

$Y7 = 0.34*ATPP$, Errorvar.= 0.20 , $R^2 = 0.37$
 (0.041) (0.022)
 8.44 9.28

$$Y8 = 0.43*ATPP, \text{ Errorvar.} = 0.11, R^2 = 0.62$$

(0.038)	(0.014)
11.17	7.93

$$Y9 = 1.00*ATB, \text{ Errorvar.} = 0.18, R^2 = 0.43$$

(0.020)
9.26

$$Y10 = 1.22*ATB, \text{ Errorvar.} = 0.18, R^2 = 0.53$$

(0.14)	(0.021)
8.98	8.84

$$Y11 = 1.37*ATB, \text{ Errorvar.} = 0.18, R^2 = 0.58$$

(0.15)	(0.021)
9.35	8.54

$$Y12 = 1.07*ATB, \text{ Errorvar.} = 0.17, R^2 = 0.48$$

(0.12)	(0.018)
8.66	9.04

$$Y13 = 0.58*PI, \text{ Errorvar.} = 0.17, R^2 = 0.67$$

(0.023)
7.08

$$Y14 = 0.58*PI, \text{ Errorvar.} = 0.18, R^2 = 0.65$$

(0.048)	(0.025)
12.16	7.27

$$Y15 = 0.48*PI, \text{ Errorvar.} = 0.20, R^2 = 0.54$$

(0.044)	(0.024)
10.93	8.30

$$Y16 = 0.46*PI, \text{ Errorvar.} = 0.24, R^2 = 0.47$$

(0.046)	(0.027)
10.03	8.74

$$Y17 = 0.52*PI, \text{ Errorvar.} = 0.25, R^2 = 0.51$$

(0.049)	(0.030)
10.59	8.49

$$X1 = 0.46*ATA, \text{ Errorvar.} = 0.093, R^2 = 0.69$$

(0.032)	(0.0100)
14.44	9.36

$$X2 = 0.60*ATA, \text{ Errorvar.} = 0.14, R^2 = 0.72$$

(0.040)	(0.015)
14.87	9.27

$$X3 = 0.50*ATA, \text{ Errorvar.} = 0.077, R^2 = 0.77$$

(0.032)	(0.0085)
15.68	9.05

$X4 = 0.64 \cdot ATA$, Errorvar.= 0.15 , $R^2 = 0.73$
 (0.042) (0.016)
 15.17 9.19

$X5 = 0.51 \cdot ATA$, Errorvar.= 0.20 , $R^2 = 0.56$
 (0.041) (0.021)
 12.40 9.64

$X6 = 0.57 \cdot ATA$, Errorvar.= 0.13 , $R^2 = 0.71$
 (0.039) (0.014)
 14.83 9.28

$X7 = 0.51 \cdot ATA$, Errorvar.= 0.16 , $R^2 = 0.62$
 (0.038) (0.016)
 13.33 9.53

$X8 = 0.44 \cdot ATA$, Errorvar.= 0.14 , $R^2 = 0.57$
 (0.035) (0.015)
 12.60 9.62

$X9 = 0.54 \cdot ATA$, Errorvar.= 0.17 , $R^2 = 0.64$
 (0.040) (0.018)
 13.60 9.50

$X10 = 0.41 \cdot ATA$, Errorvar.= 0.20 , $R^2 = 0.45$
 (0.038) (0.021)
 10.73 9.78

$X11 = 0.50 \cdot ATA$, Errorvar.= 0.15 , $R^2 = 0.63$
 (0.037) (0.015)
 13.52 9.51

$X12 = 0.50 \cdot ATA$, Errorvar.= 0.072 , $R^2 = 0.78$
 (0.031) (0.0080)
 15.87 8.98

$X13 = 0.43 \cdot ATA$, Errorvar.= 0.17 , $R^2 = 0.53$
 (0.037) (0.017)
 11.87 9.69

$X14 = 0.50 \cdot ATA$, Errorvar.= 0.059 , $R^2 = 0.81$
 (0.030) (0.0067)
 16.44 8.75

$X15 = 0.40 \cdot ATA$, Errorvar.= 0.074 , $R^2 = 0.69$
 (0.028) (0.0079)
 14.38 9.37

$X21 = 0.80 \cdot FBAB$, Errorvar.= 0.38 , $R^2 = 0.63$
 (0.095) (0.13)
 8.47 3.02

$$X22 = 0.53*FBAB, \text{ Errorvar.} = 0.39, R^2 = 0.42$$

(0.071)	(0.065)
7.44	6.04

Structural Equations

$$ATC = 0.46*ATA, \text{ Errorvar.} = 0.79, R^2 = 0.21$$

(0.071)	(0.096)
6.51	8.17

$$ATD = 0.47*ATC + 0.23*ATA, \text{ Errorvar.} = 0.62, R^2 = 0.38$$

(0.079)	(0.074)	(0.10)
6.00	3.16	5.95

$$ATPP = 0.16*ATC + 0.36*ATD + 0.24*ATA + 0.18*FBAB, \text{ Errorvar.} = 0.51, R^2 = 0.49$$

(0.081)	(0.089)	(0.080)	(0.080)	(0.093)
2.02	4.09	2.98	2.26	5.45

$$ATB = 0.30*ATPP + 0.046*ATA + 0.074*FBAB, \text{ Errorvar.} = 0.0050, R^2 = 0.96$$

(0.038)	(0.022)	(0.024)
7.94	2.07	3.11

$$PI = 0.74*ATB, \text{ Errorvar.} = 0.93, R^2 = 0.074$$

(0.22)	(0.14)
3.35	6.61

Reduced Form Equations

$$ATC = 0.46*ATA + 0.0*FBAB, \text{ Errorvar.} = 0.79, R^2 = 0.21$$

(0.071)
6.51

$$ATD = 0.45*ATA + 0.0*FBAB, \text{ Errorvar.} = 0.79, R^2 = 0.21$$

(0.077)
5.88

$$ATPP = 0.48*ATA + 0.18*FBAB, \text{ Errorvar.} = 0.68, R^2 = 0.32$$

(0.082)	(0.080)
5.88	2.26

$$ATB = 0.19*ATA + 0.13*FBAB, \text{ Errorvar.} = 0.067, R^2 = 0.51$$

(0.031)	(0.030)
6.19	4.28

$$PI = 0.14*ATA + 0.094*FBAB, \text{ Errorvar.} = 0.96, R^2 = 0.038$$

(0.045)	(0.034)
3.15	2.79

Correlation Matrix of Independent Variables

	ATA	FBAB
ATA	1.00	
FBAB	0.33 (0.08) 4.23	1.00

Covariance Matrix of Latent Variables

	ATC	ATD	ATPP	ATB	PI	ATA
ATC	1.00					
ATD	0.58	1.00				
ATPP	0.52	0.60	1.00			
ATB	0.19	0.21	0.35	1.00		
PI	0.14	0.16	0.26	0.10	1.00	
ATA	0.46	0.45	0.54	0.23	0.17	1.00
FBAB	0.15	0.15	0.34	0.19	0.14	0.33

Covariance Matrix of Latent Variables

	FBAB
FBAB	1.00

Goodness of Fit Statistics

Degrees of Freedom = 691
 Minimum Fit Function Chi-Square = 1294.74 (P = 0.0)
 Normal Theory Weighted Least Squares Chi-Square = 1315.66 (P = 0.0)
 Estimated Non-centrality Parameter (NCP) = 624.66
 90 Percent Confidence Interval for NCP = (526.06 ; 731.05)

Minimum Fit Function Value = 6.44
 Population Discrepancy Function Value (F0) = 3.11
 90 Percent Confidence Interval for F0 = (2.62 ; 3.64)
 Root Mean Square Error of Approximation (RMSEA) = 0.067
 90 Percent Confidence Interval for RMSEA = (0.062 ; 0.073)
 P-Value for Test of Close Fit (RMSEA < 0.05) = 0.00

Expected Cross-Validation Index (ECVI) = 7.43
 90 Percent Confidence Interval for ECVI = (6.94 ; 7.96)
 ECVI for Saturated Model = 7.76
 ECVI for Independence Model = 107.17

Chi-Square for Independence Model with 741 Degrees of Freedom =
 21463.87

Independence AIC = 21541.87
 Model AIC = 1493.66
 Saturated AIC = 1560.00
 Independence CAIC = 21709.90
 Model CAIC = 1877.10
 Saturated CAIC = 4920.45

Normed Fit Index (NFI) = 0.94
 Non-Normed Fit Index (NNFI) = 0.97
 Parsimony Normed Fit Index (PNFI) = 0.88
 Comparative Fit Index (CFI) = 0.97
 Incremental Fit Index (IFI) = 0.97
 Relative Fit Index (RFI) = 0.94

Critical N (CN) = 122.16

Root Mean Square Residual (RMR) = 0.029
 Standardized RMR = 0.066
 Goodness of Fit Index (GFI) = 0.75
 Adjusted Goodness of Fit Index (AGFI) = 0.72
 Parsimony Goodness of Fit Index (PGFI) = 0.66

The Modification Indices Suggest to Add the

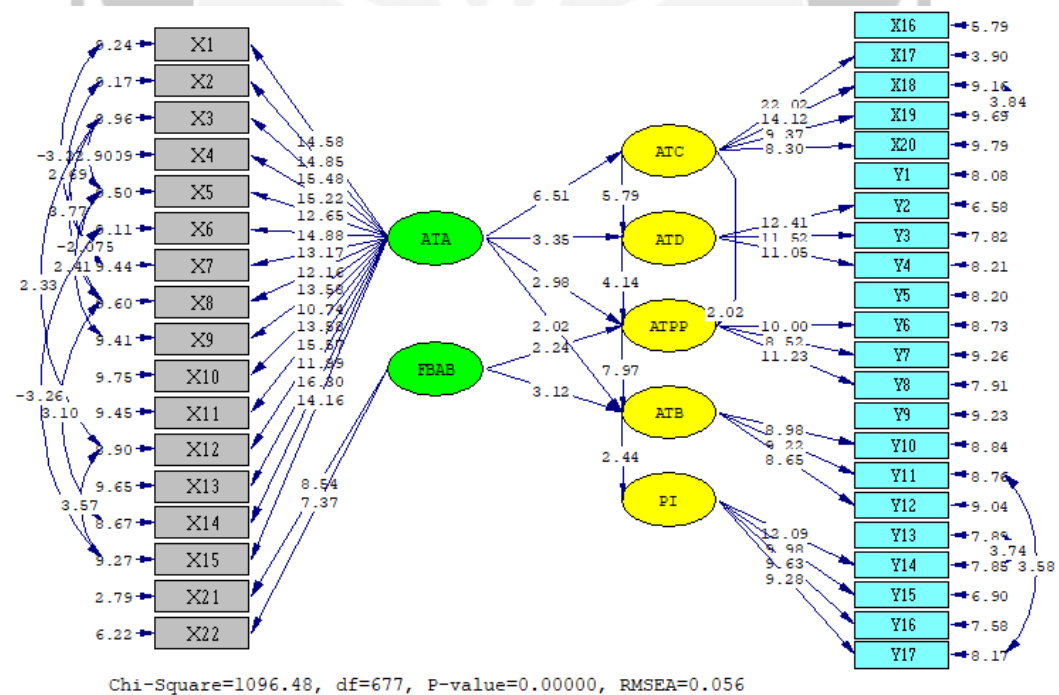
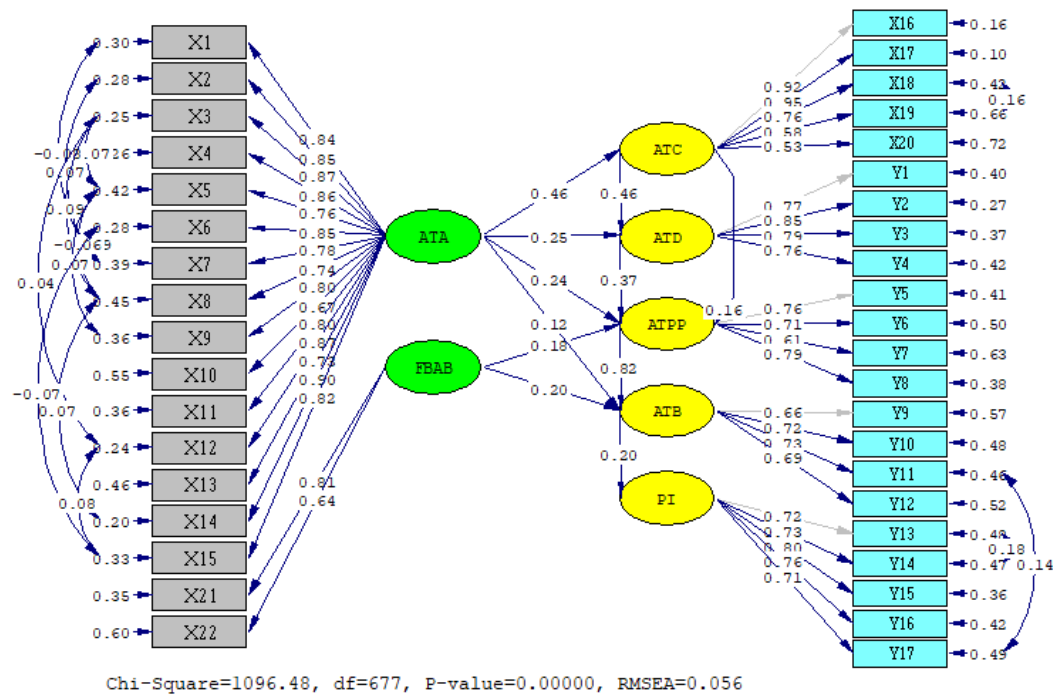
Path to	from	Decrease in Chi-Square	New Estimate
X19	ATD	16.3	0.20
Y9	ATPP	18.4	0.61
Y9	ATB	34.7	4.65
Y15	ATPP	11.1	-0.13
Y15	ATB	11.9	-0.36
Y16	ATPP	21.7	-0.19
Y16	ATB	22.8	-0.53
Y17	ATPP	11.7	0.15
Y17	ATB	12.7	0.41
ATC	ATB	8.5	1.83
ATB	ATB	34.7	3.65

The Modification Indices Suggest to Add an Error Covariance

Between	and	Decrease in Chi-Square	New Estimate
ATB	ATB	34,7	0,04
X17	X16	47,4	0,08
X18	X16	9,3	-0,03
X19	X18	16,9	0,06
Y3	X19	18,9	0,10
Y6	Y5	15,1	0,06
Y9	Y5	10,4	0,04
Y10	Y8	10,4	-0,04
Y11	Y1	10,6	-0,07
Y12	Y5	11,5	-0,04
Y12	Y6	12,6	-0,05
Y12	Y11	12,1	0,05
Y14	Y13	12,8	0,08
Y16	Y13	13,6	-0,07
Y16	Y15	41,6	0,12
Y17	X16	9,3	0,03
Y17	Y11	11,2	0,06
X2	Y2	15,8	0,06
X5	X3	11,7	-0,03
X7	X1	12,4	-0,03
X7	X2	8,1	0,03
X7	X6	19,4	0,05
X8	X3	13,4	0,03
X8	X5	8,5	-0,04
X9	X5	11,2	0,05
X12	X3	10,2	0,02
X13	X19	8,1	-0,04
X13	X5	20,6	0,06
X14	X8	9,7	0,02
X15	X20	15,9	-0,04
X15	X3	13,7	0,02
X15	X6	14,8	-0,03
X15	X8	10,5	0,02
X15	X9	10,5	-0,03
X15	X12	17,0	0,02
X22	X21	16,3	1,57

Time used: 0.656 Seconds

MODIFIKASI



DATE: 4/ 9/2020
TIME: 18:42

L I S R E L 8.70

BY

Karl G. Jöreskog & Dag Sörbom

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The following lines were read from file G:\Umum\y\MK\2020\4.
APRIL\4 Tyas 3 4\full modif.spj:

Raw Data from file 'G:\Umum\y\MK\2020\4. APRIL\4 Tyas 3 4\INPUT
TYAS.psf'
Sample Size = 202

Latent Variables ATA ATC ATD ATPP ATB FBAB PI
Relationships
X1-X15=ATA
X16-X20=ATC
Y1-Y4=ATD
Y5-Y8=ATPP
Y9=1*ATB
Y10-Y12=ATB
X21 X22=FBAB
Y13-Y17=PI
SET ERROR VARIANCE ATB TO 0.005
ATB=ATA FBAB ATPP
ATPP=ATA ATC ATD FBAB
ATD=ATA ATC
ATC=ATA
PI=ATB
SET THE ERROR COVARIANCE OF FREE X7 TO X1 FREE
SET THE ERROR COVARIANCE OF FREE X15 TO X12 FREE
SET THE ERROR COVARIANCE OF FREE X19 TO X18 FREE
SET THE ERROR COVARIANCE OF FREE X7 TO X2 FREE
SET THE ERROR COVARIANCE OF FREE X5 TO X3 FREE
SET THE ERROR COVARIANCE OF FREE X8 TO X3 FREE
SET THE ERROR COVARIANCE OF FREE X12 TO X3 FREE
SET THE ERROR COVARIANCE OF FREE X8 TO X5 FREE
SET THE ERROR COVARIANCE OF FREE X9 TO X5 FREE
SET THE ERROR COVARIANCE OF FREE X7 TO X6 FREE

SET THE ERROR COVARIANCE OF FREE X15 TO X6 FREE
 SET THE ERROR COVARIANCE OF FREE X14 TO X8 FREE
 SET THE ERROR COVARIANCE OF FREE Y17 TO Y11 FREE
 SET THE ERROR COVARIANCE OF FREE Y14 TO Y13 FREE
 Path Diagram
 End of Problem

Sample Size = 202

Covariance Matrix

	X16	X17	X18	X19	X20	Y1
-----	-----	-----	-----	-----	-----	-----
X16	0.28					
X17	0.26	0.32				
X18	0.20	0.22	0.31			
X19	0.17	0.19	0.21	0.40		
X20	0.17	0.18	0.19	0.18	0.44	
Y1	0.24	0.24	0.23	0.26	0.15	0.81
Y2	0.19	0.20	0.20	0.22	0.17	0.50
Y3	0.20	0.21	0.23	0.32	0.17	0.51
Y4	0.14	0.17	0.16	0.20	0.15	0.41
Y5	0.10	0.10	0.09	0.09	0.08	0.21
Y6	0.09	0.09	0.07	0.06	0.08	0.18
Y7	0.10	0.12	0.11	0.10	0.09	0.18
Y8	0.12	0.12	0.09	0.12	0.11	0.21
Y9	0.13	0.12	0.09	0.07	0.07	0.16
Y10	0.14	0.14	0.09	0.11	0.12	0.19
Y11	0.16	0.15	0.15	0.16	0.14	0.19
Y12	0.12	0.14	0.11	0.10	0.12	0.15
Y13	0.03	0.03	0.05	0.01	0.08	0.05
Y14	0.06	0.07	0.09	0.08	0.12	0.09
Y15	0.00	0.01	0.03	0.04	0.03	0.02
Y16	-0.02	-0.01	0.03	0.00	0.04	-0.02
Y17	0.09	0.08	0.06	0.06	0.10	0.07
X1	0.11	0.11	0.10	0.11	0.07	0.14
X2	0.14	0.15	0.14	0.14	0.13	0.23
X3	0.11	0.12	0.12	0.09	0.07	0.15
X4	0.13	0.16	0.14	0.13	0.12	0.21
X5	0.12	0.14	0.11	0.11	0.11	0.20
X6	0.14	0.15	0.13	0.14	0.14	0.19
X7	0.12	0.14	0.13	0.11	0.14	0.14
X8	0.07	0.09	0.09	0.09	0.08	0.10
X9	0.13	0.13	0.13	0.11	0.12	0.19
X10	0.07	0.08	0.07	0.07	0.07	0.09
X11	0.11	0.13	0.12	0.10	0.09	0.14
X12	0.10	0.11	0.11	0.10	0.07	0.12
X13	0.11	0.11	0.09	0.05	0.07	0.15
X14	0.10	0.11	0.11	0.10	0.09	0.14
X15	0.08	0.10	0.09	0.08	0.03	0.13
X21	0.11	0.12	0.12	0.13	0.20	0.10
X22	0.09	0.10	0.06	0.10	0.11	0.13

Covariance Matrix

	Y2	Y3	Y4	Y5	Y6	Y7
-----	-----	-----	-----	-----	-----	-----
Y2	0.72					
Y3	0.52	0.83				
Y4	0.46	0.47	0.67			
Y5	0.18	0.14	0.19	0.36		
Y6	0.19	0.10	0.11	0.23	0.37	
Y7	0.19	0.17	0.15	0.14	0.14	0.32
Y8	0.20	0.16	0.16	0.20	0.20	0.17
Y9	0.14	0.11	0.11	0.21	0.16	0.11
Y10	0.20	0.17	0.16	0.19	0.20	0.12
Y11	0.25	0.25	0.22	0.20	0.19	0.16
Y12	0.16	0.14	0.15	0.14	0.12	0.14
Y13	0.07	0.05	0.05	0.08	0.07	0.07
Y14	0.09	0.09	0.03	0.06	0.03	0.07
Y15	0.03	0.03	0.03	0.01	-0.02	0.06
Y16	-0.02	0.01	0.02	-0.03	-0.04	0.04
Y17	0.07	0.13	0.07	0.08	0.09	0.07
X1	0.17	0.20	0.16	0.13	0.11	0.08
X2	0.27	0.24	0.17	0.16	0.16	0.10
X3	0.15	0.17	0.13	0.14	0.12	0.08
X4	0.24	0.25	0.20	0.15	0.15	0.11
X5	0.18	0.21	0.14	0.14	0.13	0.10
X6	0.19	0.24	0.15	0.14	0.13	0.11
X7	0.14	0.15	0.09	0.12	0.13	0.10
X8	0.12	0.14	0.14	0.10	0.07	0.05
X9	0.19	0.20	0.14	0.16	0.14	0.13
X10	0.12	0.13	0.10	0.10	0.10	0.07
X11	0.15	0.18	0.12	0.11	0.10	0.09
X12	0.14	0.16	0.11	0.12	0.11	0.08
X13	0.16	0.15	0.11	0.16	0.14	0.11
X14	0.13	0.16	0.12	0.11	0.09	0.08
X15	0.11	0.15	0.13	0.12	0.08	0.06
X21	0.09	0.07	0.06	0.15	0.18	0.09
X22	0.04	0.08	0.08	0.09	0.13	0.12

Covariance Matrix

	Y8	Y9	Y10	Y11	Y12	Y13
-----	-----	-----	-----	-----	-----	-----
Y8	0.30					
Y9	0.16	0.34				
Y10	0.15	0.19	0.39			
Y11	0.20	0.18	0.26	0.44		
Y12	0.14	0.19	0.21	0.24	0.33	
Y13	0.08	0.10	0.12	0.10	0.12	0.50
Y14	0.09	0.06	0.09	0.07	0.11	0.36
Y15	0.01	0.00	0.02	0.00	0.02	0.26
Y16	-0.01	0.00	-0.02	-0.04	0.00	0.23
Y17	0.10	0.10	0.13	0.16	0.12	0.31
X1	0.12	0.14	0.14	0.16	0.12	0.07
X2	0.16	0.17	0.15	0.20	0.14	0.07

X3	0.12	0.12	0.13	0.16	0.09	0.04
X4	0.14	0.18	0.16	0.22	0.17	0.05
X5	0.12	0.14	0.16	0.19	0.12	0.05
X6	0.14	0.14	0.15	0.19	0.11	0.04
X7	0.13	0.12	0.13	0.18	0.12	0.09
X8	0.09	0.10	0.09	0.15	0.09	0.07
X9	0.14	0.18	0.17	0.20	0.15	0.10
X10	0.08	0.11	0.13	0.11	0.10	0.08
X11	0.11	0.12	0.13	0.15	0.11	0.07
X12	0.11	0.13	0.13	0.16	0.10	0.04
X13	0.12	0.14	0.16	0.17	0.12	0.09
X14	0.10	0.13	0.12	0.16	0.09	0.07
X15	0.08	0.11	0.10	0.14	0.09	0.03
X21	0.09	0.14	0.21	0.21	0.15	0.11
X22	0.09	0.08	0.12	0.15	0.15	0.06

Covariance Matrix

	Y14	Y15	Y16	Y17	X1	X2
Y14	0.52					
Y15	0.28	0.43				
Y16	0.25	0.30	0.45			
Y17	0.28	0.24	0.25	0.52		
X1	0.08	0.02	-0.02	0.12	0.30	
X2	0.08	0.04	0.01	0.11	0.28	0.50
X3	0.05	-0.01	-0.03	0.07	0.23	0.28
X4	0.04	0.01	-0.03	0.09	0.29	0.41
X5	0.06	0.01	-0.01	0.10	0.22	0.33
X6	0.10	0.02	0.00	0.10	0.26	0.35
X7	0.12	0.05	0.04	0.11	0.20	0.33
X8	0.10	0.04	0.02	0.10	0.19	0.25
X9	0.11	0.07	0.05	0.13	0.24	0.34
X10	0.06	0.07	0.04	0.11	0.21	0.25
X11	0.09	0.04	0.03	0.10	0.23	0.30
X12	0.04	0.01	-0.02	0.07	0.24	0.29
X13	0.08	0.04	0.00	0.12	0.19	0.27
X14	0.08	0.04	0.02	0.11	0.23	0.28
X15	0.03	0.02	-0.03	0.06	0.19	0.23
X21	0.12	0.03	0.02	0.06	0.13	0.23
X22	0.10	0.05	0.02	0.11	0.08	0.09

Covariance Matrix

	X3	X4	X5	X6	X7	X8
X3	0.33					
X4	0.31	0.56				
X5	0.23	0.36	0.46			
X6	0.28	0.37	0.29	0.46		
X7	0.25	0.33	0.27	0.33	0.41	
X8	0.24	0.28	0.19	0.24	0.22	0.33
X9	0.26	0.35	0.32	0.32	0.30	0.21
X10	0.20	0.27	0.20	0.21	0.19	0.18

X11	0.24	0.32	0.27	0.30	0.25	0.22
X12	0.26	0.31	0.24	0.29	0.24	0.22
X13	0.22	0.27	0.28	0.23	0.24	0.16
X14	0.25	0.32	0.25	0.29	0.25	0.24
X15	0.22	0.25	0.19	0.21	0.18	0.20
X21	0.13	0.22	0.16	0.16	0.16	0.08
X22	0.06	0.12	0.08	0.10	0.10	0.04

Covariance Matrix

	X9	X10	X11	X12	X13	X14
X9	0.46					
X10	0.22	0.37				
X11	0.27	0.20	0.40			
X12	0.26	0.20	0.24	0.32		
X13	0.26	0.19	0.23	0.20	0.36	
X14	0.26	0.21	0.27	0.25	0.20	0.31
X15	0.19	0.17	0.20	0.22	0.17	0.21
X21	0.19	0.08	0.17	0.13	0.17	0.11
X22	0.10	0.03	0.09	0.04	0.10	0.05

Covariance Matrix

	X15	X21	X22
X15	0.24		
X21	0.10	1.03	
X22	0.05	0.43	0.67

Number of Iterations = 22

LISREL Estimates (Maximum Likelihood)

Measurement Equations

$$X16 = 0.49*ATC, \text{Errorvar.} = 0.045, R^2 = 0.84$$

(0.0077)
5.79

$$X17 = 0.53*ATC, \text{Errorvar.} = 0.031, R^2 = 0.90$$

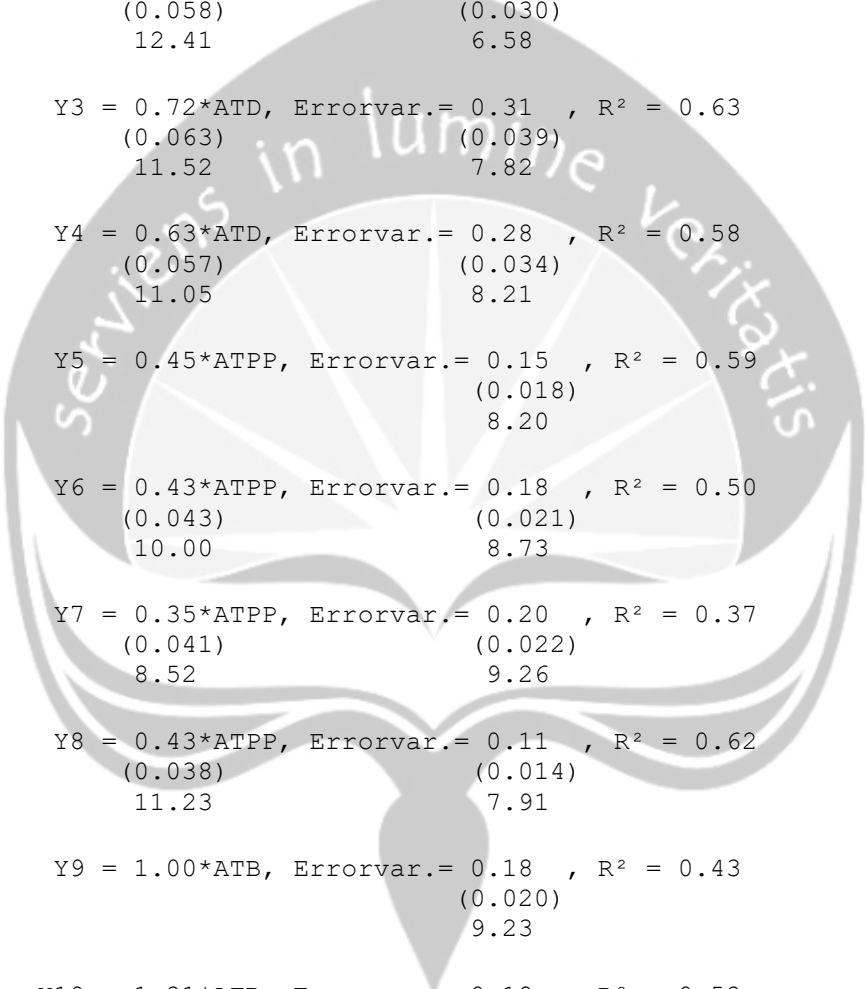
(0.024) (0.0081)
22.02 3.90

$$X18 = 0.42*ATC, \text{Errorvar.} = 0.13, R^2 = 0.58$$

(0.030) (0.014)
14.12 9.16

$$X19 = 0.37*ATC, \text{Errorvar.} = 0.27, R^2 = 0.34$$

(0.039) (0.027)
9.37 9.69



$$\begin{aligned}
 X20 &= 0.35*ATC, \text{ Errorvar.} = 0.31, R^2 = 0.28 \\
 &\quad (0.042) \quad (0.032) \\
 &\quad 8.30 \quad 9.79 \\
 Y1 &= 0.70*ATD, \text{ Errorvar.} = 0.32, R^2 = 0.60 \\
 &\quad (0.040) \\
 &\quad 8.08 \\
 Y2 &= 0.72*ATD, \text{ Errorvar.} = 0.20, R^2 = 0.73 \\
 &\quad (0.058) \quad (0.030) \\
 &\quad 12.41 \quad 6.58 \\
 Y3 &= 0.72*ATD, \text{ Errorvar.} = 0.31, R^2 = 0.63 \\
 &\quad (0.063) \quad (0.039) \\
 &\quad 11.52 \quad 7.82 \\
 Y4 &= 0.63*ATD, \text{ Errorvar.} = 0.28, R^2 = 0.58 \\
 &\quad (0.057) \quad (0.034) \\
 &\quad 11.05 \quad 8.21 \\
 Y5 &= 0.45*ATPP, \text{ Errorvar.} = 0.15, R^2 = 0.59 \\
 &\quad (0.018) \\
 &\quad 8.20 \\
 Y6 &= 0.43*ATPP, \text{ Errorvar.} = 0.18, R^2 = 0.50 \\
 &\quad (0.043) \quad (0.021) \\
 &\quad 10.00 \quad 8.73 \\
 Y7 &= 0.35*ATPP, \text{ Errorvar.} = 0.20, R^2 = 0.37 \\
 &\quad (0.041) \quad (0.022) \\
 &\quad 8.52 \quad 9.26 \\
 Y8 &= 0.43*ATPP, \text{ Errorvar.} = 0.11, R^2 = 0.62 \\
 &\quad (0.038) \quad (0.014) \\
 &\quad 11.23 \quad 7.91 \\
 Y9 &= 1.00*ATB, \text{ Errorvar.} = 0.18, R^2 = 0.43 \\
 &\quad (0.020) \\
 &\quad 9.23 \\
 Y10 &= 1.21*ATB, \text{ Errorvar.} = 0.18, R^2 = 0.52 \\
 &\quad (0.13) \quad (0.021) \\
 &\quad 8.98 \quad 8.84 \\
 Y11 &= 1.26*ATB, \text{ Errorvar.} = 0.19, R^2 = 0.54 \\
 &\quad (0.14) \quad (0.021) \\
 &\quad 9.22 \quad 8.76 \\
 Y12 &= 1.06*ATB, \text{ Errorvar.} = 0.17, R^2 = 0.48 \\
 &\quad (0.12) \quad (0.019) \\
 &\quad 8.65 \quad 9.04
 \end{aligned}$$

$$Y13 = 0.51*PI, \text{ Errorvar.} = 0.24, R^2 = 0.52$$

(0.030)
7.89

$$Y14 = 0.53*PI, \text{ Errorvar.} = 0.25, R^2 = 0.53$$

(0.044) (0.031)
12.09 7.85

$$Y15 = 0.52*PI, \text{ Errorvar.} = 0.16, R^2 = 0.64$$

(0.053) (0.023)
9.98 6.90

$$Y16 = 0.51*PI, \text{ Errorvar.} = 0.19, R^2 = 0.58$$

(0.053) (0.025)
9.63 7.58

$$Y17 = 0.52*PI, \text{ Errorvar.} = 0.26, R^2 = 0.51$$

(0.056) (0.032)
9.28 8.17

$$X1 = 0.46*ATA, \text{ Errorvar.} = 0.091, R^2 = 0.70$$

(0.032) (0.0098)
14.58 9.24

$$X2 = 0.60*ATA, \text{ Errorvar.} = 0.14, R^2 = 0.72$$

(0.040) (0.016)
14.85 9.17

$$X3 = 0.50*ATA, \text{ Errorvar.} = 0.080, R^2 = 0.75$$

(0.032) (0.0089)
15.48 8.96

$$X4 = 0.64*ATA, \text{ Errorvar.} = 0.15, R^2 = 0.74$$

(0.042) (0.016)
15.22 9.09

$$X5 = 0.52*ATA, \text{ Errorvar.} = 0.19, R^2 = 0.58$$

(0.041) (0.020)
12.65 9.50

$$X6 = 0.57*ATA, \text{ Errorvar.} = 0.13, R^2 = 0.72$$

(0.039) (0.014)
14.88 9.11

$$X7 = 0.50*ATA, \text{ Errorvar.} = 0.16, R^2 = 0.61$$

(0.038) (0.017)
13.17 9.44

$$X8 = 0.43*ATA, \text{ Errorvar.} = 0.15, R^2 = 0.55$$

(0.035) (0.016)
12.16 9.60

X9 = 0.54*ATA, Errorvar.= 0.17 , R² = 0.64
 (0.040) (0.018)
 13.58 9.41

X10 = 0.41*ATA, Errorvar.= 0.20 , R² = 0.45
 (0.038) (0.021)
 10.74 9.75

X11 = 0.50*ATA, Errorvar.= 0.14 , R² = 0.64
 (0.037) (0.015)
 13.58 9.45

X12 = 0.49*ATA, Errorvar.= 0.077 , R² = 0.76
 (0.032) (0.0086)
 15.57 8.90

X13 = 0.44*ATA, Errorvar.= 0.17 , R² = 0.54
 (0.036) (0.017)
 11.99 9.65

X14 = 0.50*ATA, Errorvar.= 0.061 , R² = 0.80
 (0.030) (0.0070)
 16.30 8.67

X15 = 0.40*ATA, Errorvar.= 0.077 , R² = 0.67
 (0.028) (0.0083)
 14.16 9.27

X21 = 0.82*FBAB, Errorvar.= 0.36 , R² = 0.65
 (0.096) (0.13)
 8.54 2.79

X22 = 0.52*FBAB, Errorvar.= 0.40 , R² = 0.40
 (0.071) (0.065)
 7.37 6.22

Error Covariance for X19 and X18 = 0.056
 (0.015)
 3.84

Error Covariance for Y14 and Y13 = 0.092
 (0.025)
 3.74

Error Covariance for Y17 and Y11 = 0.066
 (0.019)
 3.58

Error Covariance for X5 and X3 = -0.03
 (0.0091)
 -2.90

Error Covariance for X7 and X1 = -0.03
(0.0086)
-3.22

Error Covariance for X7 and X2 = 0.030
(0.011)
2.69

Error Covariance for X7 and X6 = 0.037
(0.011)
3.35

Error Covariance for X8 and X3 = 0.031
(0.0082)
3.77

Error Covariance for X8 and X5 = -0.02
(0.012)
-2.07

Error Covariance for X9 and X5 = 0.033
(0.014)
2.41

Error Covariance for X12 and X3 = 0.013
(0.0057)
2.33

Error Covariance for X14 and X8 = 0.023
(0.0074)
3.10

Error Covariance for X15 and X6 = -0.02
(0.0069)
-3.26

Error Covariance for X15 and X12 = 0.022
(0.0061)
3.57

Structural Equations

ATC = 0.46*ATA, Errorvar.= 0.79 , R² = 0.21
(0.071) (0.096)
6.51 8.20

ATD = 0.46*ATC + 0.25*ATA, Errorvar.= 0.62 , R² = 0.38
(0.079) (0.075) (0.10)
5.79 3.35 5.96

ATPP = 0.16*ATC + 0.37*ATD + 0.24*ATA + 0.18*FBAB, Errorvar.= 0.51
, R² = 0.49
(0.080) (0.088) (0.081) (0.080) (0.092)
2.02 4.14 2.98 2.24 5.48

ATB = 0.30*ATPP + 0.046*ATA + 0.075*FBAB, Errorvar.= 0.0050, R^2 = 0.96

(0.038)	(0.023)	(0.024)
7.97	2.02	3.12

PI = 0.54*ATB, Errorvar.= 0.96 , R^2 = 0.040

(0.22)	(0.18)
2.44	5.47

Reduced Form Equations

ATC = 0.46*ATA + 0.0*FBAB, Errorvar.= 0.79, R^2 = 0.21
(0.071)
6.51

ATD = 0.46*ATA + 0.0*FBAB, Errorvar.= 0.79, R^2 = 0.21
(0.077)
5.96

ATPP = 0.48*ATA + 0.18*FBAB, Errorvar.= 0.67, R^2 = 0.33
(0.082) (0.080)
5.93 2.24

ATB = 0.19*ATA + 0.13*FBAB, Errorvar.= 0.067, R^2 = 0.51
(0.031) (0.030)
6.18 4.25

PI = 0.10*ATA + 0.069*FBAB, Errorvar.= 0.98, R^2 = 0.021
(0.044) (0.032)
2.36 2.19

Correlation Matrix of Independent Variables

	ATA	FBAB
ATA	1.00	
FBAB	0.34 (0.08) 4.32	1.00

Covariance Matrix of Latent Variables

	ATC	ATD	ATPP	ATB	PI	ATA
ATC	1.00					
ATD	0.57	1.00				
ATPP	0.51	0.60	1.00			
ATB	0.19	0.21	0.35	1.00		
PI	0.10	0.12	0.19	0.07	1.00	
ATA	0.46	0.46	0.55	0.24	0.13	1.00
FBAB	0.16	0.16	0.34	0.19	0.10	0.34

Covariance Matrix of Latent Variables

	FBAB
FBAB	1.00

Goodness of Fit Statistics

Degrees of Freedom = 677
 Minimum Fit Function Chi-Square = 1131.54 (P = 0.0)
 Normal Theory Weighted Least Squares Chi-Square = 1096.48 (P = 0.0)
 Estimated Non-centrality Parameter (NCP) = 419.48
 90 Percent Confidence Interval for NCP = (332.83 ; 514.03)

Minimum Fit Function Value = 5.63
 Population Discrepancy Function Value (F0) = 2.09
 90 Percent Confidence Interval for F0 = (1.66 ; 2.56)
 Root Mean Square Error of Approximation (RMSEA) = 0.056
 90 Percent Confidence Interval for RMSEA = (0.049 ; 0.061)
 P-Value for Test of Close Fit (RMSEA < 0.05) = 0.067

Expected Cross-Validation Index (ECVI) = 6.48
 90 Percent Confidence Interval for ECVI = (6.05 ; 6.95)
 ECVI for Saturated Model = 7.76
 ECVI for Independence Model = 107.17

Chi-Square for Independence Model with 741 Degrees of Freedom =
 21463.87

Independence AIC = 21541.87
 Model AIC = 1302.48
 Saturated AIC = 1560.00
 Independence CAIC = 21709.90
 Model CAIC = 1746.23
 Saturated CAIC = 4920.45

Normed Fit Index (NFI) = 0.95
 Non-Normed Fit Index (NNFI) = 0.98
 Parsimony Normed Fit Index (PNFI) = 0.87
 Comparative Fit Index (CFI) = 0.98
 Incremental Fit Index (IFI) = 0.98
 Relative Fit Index (RFI) = 0.94

Critical N (CN) = 136.99

Root Mean Square Residual (RMR) = 0.031
 Standardized RMR = 0.069
 Goodness of Fit Index (GFI) = 0.78
 Adjusted Goodness of Fit Index (AGFI) = 0.75
 Parsimony Goodness of Fit Index (PGFI) = 0.68

The Modification Indices Suggest to Add the

Path to	from	Decrease in Chi-Square	New Estimate
X19	ATD	13.6	0.17
Y9	ATPP	16.2	0.58
Y9	ATB	31.4	4.62
Y15	ATPP	7.9	-0.10
Y15	ATB	8.3	-0.28
Y16	ATC	7.9	-0.10
Y16	ATPP	21.7	-0.18
Y16	ATB	22.5	-0.48

Y17	ATC	8.5	0.12
Y17	ATPP	16.5	0.18
Y17	ATB	17.0	0.48
ATB	ATB	31.4	3.62

The Modification Indices Suggest to Add an Error Covariance

Between	and	Decrease in Chi-Square	New Estimate
ATB	ATB	31.4	0.04
X17	X16	22.3	0.07
Y3	X19	16.2	0.09
Y6	Y5	14.8	0.06
Y9	Y5	10.0	0.04
Y10	Y8	9.6	-0.04
Y11	Y1	9.4	-0.06
Y12	Y5	11.7	-0.04
Y12	Y6	12.0	-0.05
Y12	Y10	8.1	0.04
Y12	Y11	11.5	0.05
Y16	Y15	27.5	0.12
Y17	Y13	10.8	0.06
Y17	Y15	12.1	-0.08
X2	Y2	15.2	0.06
X13	X5	15.4	0.05
X15	X20	10.3	-0.03
X15	X3	9.9	0.02
X21	X2	8.0	0.06
X22	X21	14.5	1.50

Time used: 0.531 Seconds





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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 (Ab)- 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; Hut-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; Ifiamleitner and Jyote, 2013) and negative (Homer, 2009; Cowley and Barron, 2005) effects on attitudes, suggesting the presence of other variables affecting the results. Execution/stimulus factors like prominence (Van Reijmersdal, 2009), plot corinexion (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 promotion, 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, Ielimm *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 researcher

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 (Selk, 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

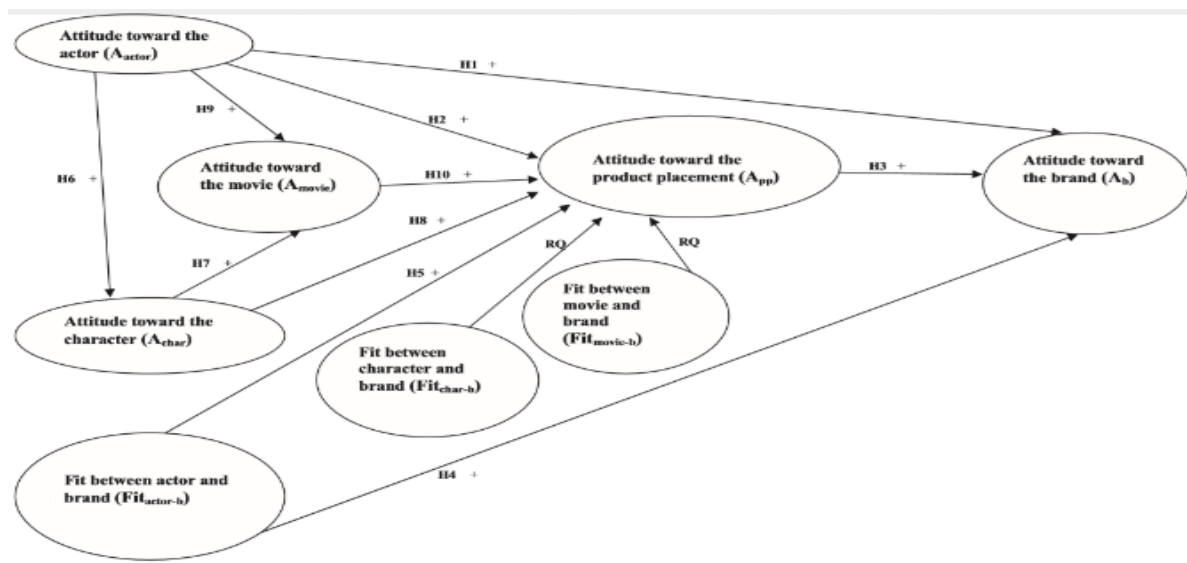
celebrities in their own right – impart meanings to the placed brand through simple associations (as part of the story script) or even by mere presence within a shared space (product proximity). The goal of movie placements is to unobtrusively expose captive audiences to associations that link desirable 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 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.common sense media.org/movie-reviews, wearemoviegeeks.com, carsplusmovies.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	0.3241	0.0446	0.2423	0.4198	Significant
	kappa-squared					
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	0.2477	0.0364	0.1789	0.3238	Significant
	kappa-squared					
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	0.1309	0.0339	0.0718	0.2053	Significant
	kappa-squared					
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	0.1189	0.0339	0.0564	0.1911	Significant
	kappa-squared					
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	0.3191	0.0437	0.2368	0.4087	Significant
	kappa-squared					

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	Not significant
	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	Not significant
	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	Significant
	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 % 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 R² 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 Table V two paths in Figure 1 are not present in Figure 2: Aactor to Ab (H1), and Fitactor-b to Ab (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.

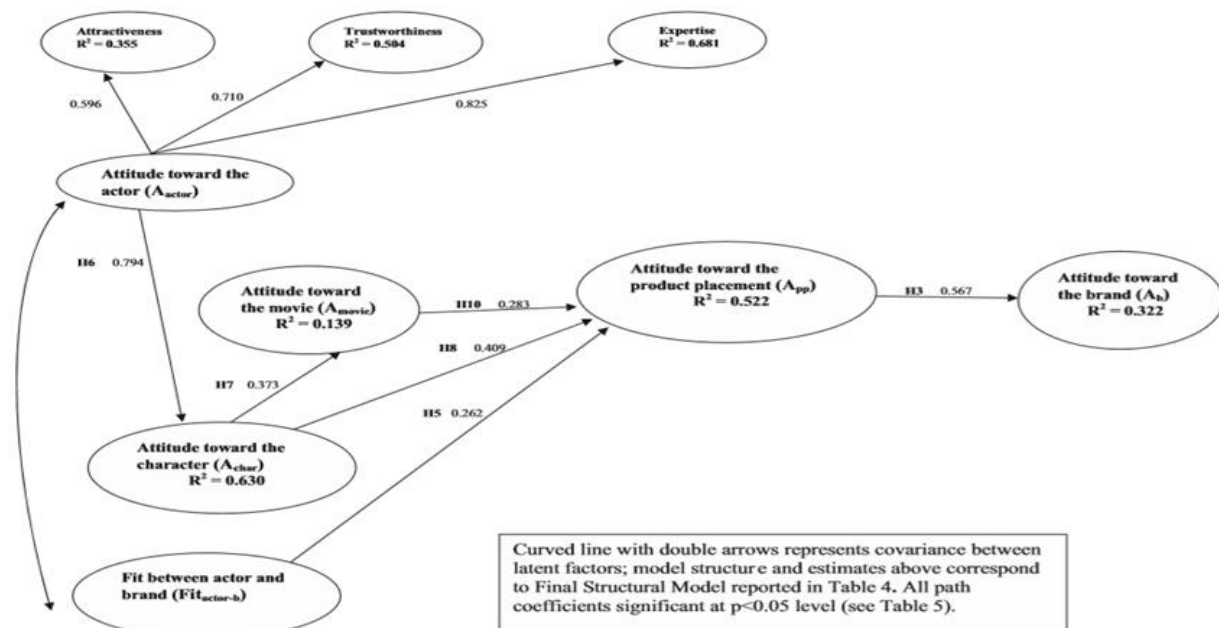
Discussion

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

- 1 Fitmovie-b to App; and
- 2 Fitchar-b to App.

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

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 App as a key attitudinal construct that channels the effects on Ab from three other constructs in the attitudinal constellation (Aactor, Achar and Amovie). 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 R^2 values

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, *App* 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}, App 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}*, *App* 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 *App* 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 *App*. 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 (*App*) is an important construct that is significantly related to *A_{brand}*. More than half the variance in *App* 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:												
Attractiveness:	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				
Trustworthiness:	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				
Expertise:	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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The Effects of Celebrity Endorsement on Customer's Attitude toward Brand and Purchase Intention

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Abstract

Celebrity endorsement has become a popular choice in advertising due to its originality and the celebrity's attractiveness that make a big impact on brand awareness and customer behavior. This study analyzes the effect of celebrity endorsement on customer's attitude toward brand as well as the effect of customer's attitude toward brand on customer's purchase intention in Vietnam. A survey was conducted with 306 individuals in Vietnam. After conducting the explanatory factor analysis (EFA), and multi-variable regression analysis, results indicate that customer's attitude toward brand is positively affected by 03 factors: celebrity match-up congruence with the brand/product, celebrity trustworthiness, and celebrity expertise. Attitude toward brand also has a positive impact on customer's purchase intention.

Keywords: celebrity endorsement, customer's attitude toward brand, purchase intention

1. Introduction

In recent years, the development of commercial communication and of rise-up of live TV shows has attracted lots of attention from the public, especially young generation. Marketing strategies of companies focus mostly on promoting products to the market with core objectives as to persuade their customers; since the customers have got a lot of knowledge, references, and choices before making a purchase decision, competition has also become more severely. There are a number of ways to promote brands, but employing celebrity as an aid to the brand has become popular in all over the world (Friedman et al., 1979; Kamins, 1989). This is because advertisements in which celebrity appears are generating effective outcomes in making the brand identity and retaining customers' attention, that is the mandatory objective of any commerce (Erdogan, 1999; Kamins & Gupta, 1994; Kaikati, 1987; Patti & Frazer, 1988). Belch and Belch (2004, p. 174) showed that "in today's television viewing environment and the "stopping power" of celebrity endorsed commercials are more remarkable". However, if they later make up a negative image of themselves, brand image will also be affected. Therefore, it is very important to select appropriate celebrity to represent a brand.

There have been a lot of studies in the world on the effect of celebrity on brand promotion activities, but this field hasn't been addressed adequately in Vietnam. The questions are that which factors of celebrity endorsement will have effect on customer's attitude toward brand and how is the relationship between customer's attitude toward brand and purchase intention in Vietnam?

2. Literature Review

There are a lot of definitions of celebrity. According to Young and Pinsky (2006, p. 464) "individuals who have achieved a significant level of fame that makes them well known in society". The celebrity has rose to become a powerful force in the 21st century and hold an important role in the contemporary culture (Koernig & Boyd, 2009; Lord & Putrevu, 2009). A celebrity is a person whose name can attract public attention, ignite public interest, and create individual values from the public (Kotler, Keller, & Jha, 2007). However, perhaps the most impressive and widely referenced definition is Daniel Boorstin's (1982, p. 49), in which he defined: as "The celebrity is a person who is known for his well-knownness".

Early definition of celebrity endorsement is mentioned by Freiden (1984). According to him, celebrity endorsement means celebrity in direct connection to an advertised product. According to McCracken (1989, p.

310): “An individual who enjoys public recognition and who uses this recognition on behalf of a customer good by appearing with it in an advertisement”. According to Kotler et al. (2007), celebrity endorsement is one of communication channels that are used by celebrity as a means of expressing their words to promote the brand on basis of their fame and personalities.

2.1 Meaning Transfer Model

According to McCracken (1989), this model is developed to illustrate celebrity endorsement process. Advertising is one of means to transfer individual meaning to the brands. This model is divided into three stages. First stage is the development of celebrity image and description of cultural meaning of the society. In this stage, it is assessed whether subject, people and context are suitable to the celebrity. The second stage is relevant to the celebrity’s transfer of meanings from brand endorsement to the product. In the final stage, brand image is transferred to the customers.

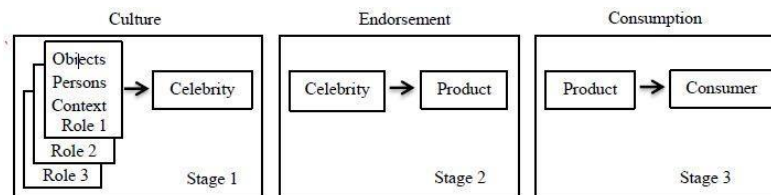


Figure 1. Meaning transfer model

Note. ➔ Path of meaning movement. □ Stage of meaning movement. Source: McCracken, 1989, p. 45.

2.2 Customer’s Attitude Toward Brand

Customer’s attitude toward brand is predisposition that focuses on favorable or unfavorable impact on a specific brand after watching an advertisement on that brand (Phelps & Hoy, 1996). According to Lutz et al. (1983), customer’s attitude toward brand is the customer’s emotional reaction toward a brand advertisement. It is associated with the customer’s feeling if his/her purchase intention toward the brand is positive or negative, favorable or unfavorable.

2.3 The Elaboration Likelihood Model (ELM)

Elaboration Likelihood Model (ELM) is a model that consists of two phases of response toward advertising incentive. It explains how attitudes are formed on basis of the degree of participation. Current attitude may be changed and it is assumed that when a customer receives a message, he starts processing it. There are two possible directions: Central route used for persuasion if customer participation is high, or peripheral route used for persuasion if customer participation is low. The model has two fundamental factors, motivation and ability to process communication. Motivation means the customer’s readiness, participation, and needs. Ability means the knowledge, qualification, and capacity to process information (Petty et al., 1983).

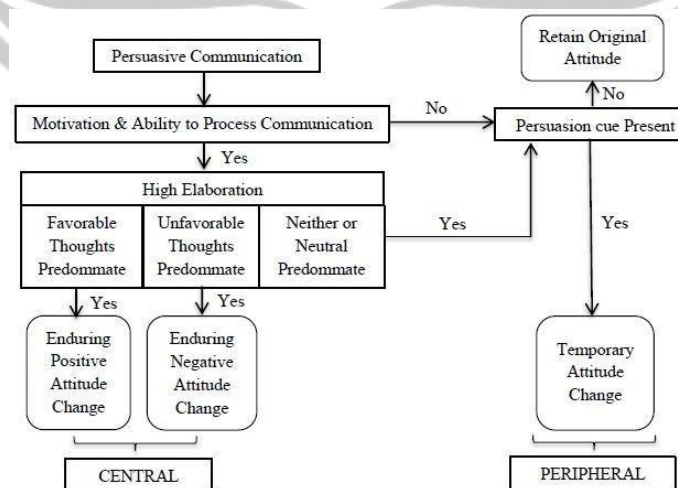


Figure 2. Elaboration Likelihood Model (ELM)

Source: Petty et al., 1983.

2.4 The Relation between Source Credibility Model and Customer's Attitude toward Brand

Hovland & Weiss (1953) introduced a source credibility model, which is further studied by Ohanian (1990) (cited by Armando, 2014). According to source credibility model, "the effectiveness of a message depends on the apparent level of expertise and trustworthiness of the endorser" (Hovland & Weiss, 1953, p. 20)

2.4.1 Celebrity Trustworthiness

Trustworthiness refers to "the honesty, integrity and believability of an endorser" (Erdogan et al., 2001, p. 40). A celebrity is considered as trustworthy (Goldsmith et al., 2000) and his/her trustworthiness is described as a summary of values that create positive features and increase the acceptance of the message (Erdogan, 1999). Trustworthiness is the most useful and effective tool to make the customer be more confident and reliable on the brand (Ohanian, 1990). A hypothesis is provided:

Hypothesis 1 (H1): The more celebrity trustworthiness is perceived by the customer, the more positive customer's attitude toward brand will be.

2.4.2 Celebrity Expertise

Hovland et al. (1953) defines expertise as the level of knowledge and experience that a person may obtain in a specific field that is acknowledged as valid. The more persuasive a celebrity's expertise is (Aaker, 1997), the more purchase decisions will be generated (Ohanian, 1991). Speck, Schumann, and Thompson (1988) affirms that celebrity is considered as an expert in a specific field, resulting in a higher brand endorsement than a celebrity without expertise (Hoekman & Bosmans, 2010). Following hypothesis is provided:

Hypothesis 2 (H2): The more celebrity expertise is perceived by the customer, the more positive customer's attitude toward brand will be.

2.5 The Relation between Source Attractiveness Model and Customer's Attitude toward Brand

Source attractiveness model is developed by McGuire (1985), he holds that an individual message is accepted and affected by the similarity between the receiver and the sender together with the familiarity and likeliness. The meaning of source attractiveness model is referenced to be a famous philosopher, Aristotle: "beauty is a greater recommendation than any letter of introduction". Aristotle wants to emphasize that the most importance is beauty and attractiveness (Hoekman & Bosmans, 2010).

2.5.1 Celebrity Attractiveness

Physical attractiveness transited via a person's weight, height, and facial beauty is the very first expressions perceived by another (Bardia et al., 2011). This concept does not only means physical attractiveness. It also requires mental skills, personality, lifestyle, and art talents (Erdogan, 1999). A celebrity is attractive because he/she has built up a popular image among the public. His/her attractiveness increases the persuasiveness toward the customers as they want to be like the celebrity that they love (Cohen & Golden, 1972). A hypothesis is given

Hypothesis 3 (H3): The more celebrity attractiveness is perceived by the customer, the more positive customer's attitude toward brand will be.

2.5.2 Celebrity Similarity

Similarity is described as "a supposed resemblance between the source and the receiver of the message" (McGuire, 1985). In other words, a customer may similarize himself with the endorser. People will be more easily influenced when they find the similarity between them and the endorser. If the celebrity and the customers share popular factors, such as similar interest or lifestyle, a better association will be formed (Erdogan, 1999). Following hypothesis is provided:

Hypothesis 4 (H4): The more celebrity similarity is perceived by the customer, the more positive customer's attitude toward brand will be.

2.5.3 Celebrity Liking

Likeability is the "affection for the source as a result of the source's physical appearance and behaviour" (McGuire, 1985, p. 239). In addition, McGuire also holds that when customers like a celebrity, they will like brands associated with the celebrity. A hypothesis is provided:

Hypothesis 5 (H5): The more celebrity liking is perceived by the customer, the more positive customer's attitude toward brand will be.

2.5.4 Celebrity Familiarity

Familiarity means the feeling of similarity by means of emotions and contact with a celebrity (Erdogan, 1999;

Belch & Belch, 2004). Celebrity familiarity will have a more positive impact when the customer himself finds that he/she is similar to the celebrity. This is called the mere exposure effect (Zajonc, 1968). When the customers have short contacts with the celebrity and contact interval becomes longer, the effects of familiarity will improve customer's attitude toward brand. On the contrary, the effect is negative when they have long contacts and contact interval becomes shorter (Bornstein, 1989). A hypothesis is given by:

Hypothesis 6 (H6): The more celebrity familiarity is perceived by the customer, the more positive customer's attitude toward brand will be.

2.6 The Relationship between Brand/Product Match – up Hypothesis Model and Customer's Attitude toward Brand

According to Forkan (1980); Kamins (1989), brand/product match – up hypothesis model means that celebrity image and product message must be similar and matched up in order for the advertisement to be effective.

2.6.1 Celebrity Match-up Congruence With The Brand/Product

A number of studies conducted by Cooper (1984) and Forkan (1980) indicate that celebrity match-up congruence with the brand/product has a significant play. When a product is advertised by a celebrity with suitable image that is highly relevant to the product, the confidence will be higher on the advertisement and the celebrity compared to a product image promoted by a less famous, less relevant person (Kotler, 1997). A hypothesis is given:

Hypothesis 7 (H7): The more celebrity match-up congruence with the brand/product is perceived by the customer, the more positive customer's attitude toward brand will be.

2.6.2 The Relationship between Customer's Attitude toward Brand and Purchase Intention

Customer's purchase intention addresses the predisposition to purchase a certain brand or product (Belch & Belch, 2004). Purchase intention also tells about the possibility that a person will purchase a product (Phelps & Hoy, 1996). Amos, et al. (2008) hold that the customer's positive attitude toward celebrity endorsement will improve his/her purchase intention. Many studies also indicate that customer's attitude toward brand has a positive and significant impact on purchase intention (Mitchell & Olson, 1981; Gresham & Shimp, 1985; Batra & Ray, 1986; Phelps & Hoy, 1996). A hypothesis is provided:

Hypothesis 8 (H8): The more positive customer's attitude toward brand is, the more positive purchase intention will be.

3. Methodology and Research Model

3.1 Methodology

This study is conducted in two major stages. A qualitative study is conducted by face-to-face direct interview on 04 marketing experts and a group discussion is carried out among 12 customers of 18 years old or more, which is intended to modify, supplement, and complete the measurement scale. A quantitative study is carried out to collect data by using a questionnaire survey based on Likert rating scale with 5 options, including "1-Totally Disagree", "2-Disagree", "3-Neutral", "4-Agree", "5-Totally Agree", used to measure observation variables for each factor.

3.2 Proposed Research Model

From theories and previous studies, an analysis is conducted on the effect of the celebrity endorsement consisting of 07 factors, which are: celebrity trustworthiness, celebrity attractiveness, celebrity expertise, celebrity similarity, celebrity liking, celebrity familiarity, celebrity match-up congruence with the brand/product are independent varieties. Customer's attitude toward brand means temporary variable. Purchase intention means dependent variable.

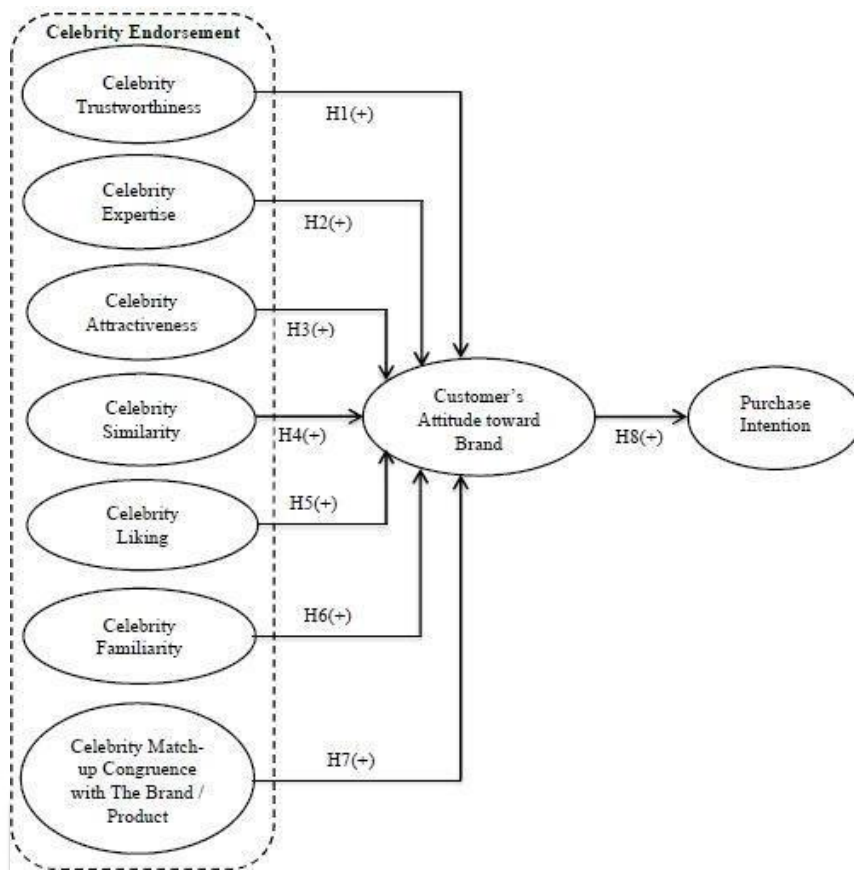


Figure 3. Proposed research model

3.3 Research Data

A total of 534 questionnaire sheets were directly distributed to the customers of 18 years old or more in Vietnam or via online method. A total of 392 sheets were returned and, after being screened, 306 sheets were valid for data analysis, achieving a ratio of 78.06% compared to actual data.

4. Research Results

4.1 Descriptive Statistics by Characteristics

For gender, there are 184 female and 122 male respondents, accounting for 60.1% and 39.9%, respectively, of which 61.4% are single, 38.6% are married. For age, respondents of 18–25 years old account for 28.1%, of 26–35 years old account for 58.5%, 36–45 years old account for 7.5%, and of more than 45 years old account for 5.9%. For education, university respondents account for 45.1%, post-graduate ones account for 28.4%, primary school ones account for 2.6%, secondary school ones account for 7.2%, high school ones account for 8.5%, and college-intermediary school ones account for 8.2%.

4.2 Descriptive Statistics of Model Variables

Table 1. Descriptive statistic of quantitative variables

Content	Min	Max	Mean	Standard Deviation
Celebrity Trustworthiness				
CT1 You believe in celebrity's brand choice.	1	5	3.15	0.904
CT2 You think that the celebrity is an honest person.	1	5	2.92	0.866
CT3 You think that the celebrity provides reliable source of information.	1	5	2.94	0.878
CT4 You think that the celebrity is a sincere person.	1	5	2.93	0.875
CT5 You think that the celebrity is a trustworthy person.	1	5	2.96	0.892
Celebrity Expertise				
CE1 You think that the celebrity is an expert in the field that he/she represents.	1	5	2.60	0.964
CE2 You think that the celebrity has experience in using the brand.	1	5	3.02	0.887

CE3	You think that the celebrity has a lot of knowledge about this brand.	1	5	2.92	0.884
CE4	You think that the celebrity has got high professional qualification.	1	5	2.77	0.908
CE5	You think that the celebrity has skilled this brand.	1	5	3.01	0.905
Celebrity Attractiveness					
CA1	You think that the celebrity has got a strong attractiveness.	1	5	4.01	0.696
CA2	You think that the celebrity is a very classy.	1	5	3.36	0.881
CA3	You think that the celebrity has a very pretty face.	1	5	3.81	0.831
CA4	You think that the celebrity has a very elegant fashion style.	2	5	3.87	0.801
CA5	You think that the celebrity has a very attractive appearance.	1	5	3.82	0.864
CA6	You think that the celebrity has a very persuasive voice.	1	5	3.46	0.846
CA7	You think that the celebrity has a very professional manner.	2	5	3.81	0.778
Celebrity Similarity					
CS1	You think that the celebrity and you share the same culture.	1	5	3.01	0.861
CS2	You think that the celebrity and you share similar lifestyle.	1	5	2.56	0.817
CS3	You think that the celebrity and you share similar interests.	1	5	2.89	0.873
CS4	You think that the celebrity and you share similar perspectives.	1	5	2.60	0.771
CS5	You think that the celebrity and you share similar likings.	1	5	2.67	0.886
Celebrity Liking					
CL1	You like the celebrity's behaviors.	1	5	3.36	0.757
CL2	You like the celebrity's appearance.	1	5	3.75	0.762
CL3	You think that the celebrity is very popular.	1	5	4.07	0.721
CL4	You like the celebrity's voice.	1	5	3.34	0.800
CL5	You like the celebrity's fashion style.	1	5	3.64	0.818
CL6	You like the celebrity's professional manner.	1	5	3.71	0.799
CL7	Overall, you like the celebrity.	1	5	3.66	0.806
Celebrity Familiarity					
CF1	You often see the celebrity on the TV.	1	5	4.15	0.625
CF2	You often see the celebrity on the stage or in the cinema.	1	5	3.31	0.950
CF3	You often see the celebrity at events or festivals.	1	5	3.52	0.877
CF4	You often see the celebrity on the advertising boards.	2	5	4.06	0.627
CF5	You often see the celebrity on the newspapers.	1	5	4.10	0.609
CF6	You often see the celebrity in person.	1	5	2.57	0.994
CF7	You often see the celebrity on the Internet.	1	5	4.15	0.672
CF8	You often listen to the celebrity over the radio.	1	5	3.07	0.989
Celebrity Match-up Congruence with The Brand / Product					
CM1	You often see the celebrity in the advertisements of this brand.	1	5	3.93	0.694
CM2	You think that celebrity image suits this brand.	1	5	3.74	0.736
CM3	You think that this brand is totally suitable for the celebrity to represent.	1	5	3.67	0.779
CM4	You think that the celebrity that represents this brand is trustworthy.	1	5	3.43	0.787
CM5	You believe that the celebrity is using this brand.	1	5	3.05	0.943
Customer's Attitude toward Brand					
AB1	You believe that this brand is a good one.	1	5	3.54	0.724
AB2	You think that this brand is very interesting.	1	5	3.50	0.712
AB3	You like this brand.	1	5	3.44	0.763
AB4	You think that this brand has a good quality.	2	5	3.46	0.751
AB5	You are satisfied with this brand.	1	5	3.46	0.734
AB6	You are confident in this brand.	1	5	3.42	0.766
Purchase Intention					
PI1	You will seek more information on this product.	1	5	3.59	0.806
PI2	You will actively seek for this product.	1	5	3.41	0.857
PI3	You will try this product when you see it.	1	5	3.68	0.762
PI4	You will purchase this product.	1	5	3.34	0.823
PI5	Celebrity appearance in the advertisement has motivated you to purchase this product.	1	5	3.21	1.009

Celebrity trustworthiness: CT1 has the highest mean value (3.15), while CT2 has the lowest mean value (2.92). So, the customers are confident on celebrity's brand choice, but they don't think that the celebrity is honest.

Celebrity expertise: CE2 has the highest mean value (3.02), while CE1 has the lowest mean value (2.60). Hence, the customers think that the celebrity has a lot of experience in using this brand, but they don't think that the celebrity is an expert in the field that he/she represents.

Celebrity attractiveness: CA1 has the highest mean value (4.01), while CA2 has the lowest mean value (3.36). Hence, the customers think that the celebrity has got a strong attractiveness, but they don't think that the celebrity is a very skilled elite.

Celebrity similarity: CS1 has the highest mean value (3.01), while CS2 has the lowest mean value (2.56). Hence, the customers think that the celebrity and they share the same culture, but they don't think that the celebrity and them share similar lifestyle.

Celebrity liking: CL3 has the highest mean value (4.07), while CL4 has the lowest mean value (3.34). Hence, the customers think that the celebrity is very popular, but they don't like his/her voice.

Celebrity familiarity: CF1 and CF7 has the highest mean value (4.15), while CF6 has the lowest mean value (2.57). Hence, the customers agree that they often see the celebrity on the TV and Internet, but they don't agree that they often see the celebrity in person.

Celebrity match-up congruence with the brand / product: CM1 has the highest mean value (3.93), while has the lowest mean value (3.05). Hence, the customers often see the celebrity in brand advertisements, but they don't believe that the celebrity is using this product.

Customer's attitude toward brand: AB1 has the highest mean value (3.54), while AB6 has the lowest mean value (3.42). Hence, the customers believe that the brand represented by the celebrity is a good one, but they don't believe in this brand.

Purchase intention: PI3 has the highest mean value (3.68), while PI5 has the lowest mean value (3.21). Hence, the customers agree that they will try this product when they see it, but they don't think that celebrity appearance in the advertisement has motivated them to purchase the product.

4.3 Testing the Cronbach's Alpha

Celebrity trustworthiness: Removing CT1 has the Cronbach's Alpha if item deleted is 0.908 larger than the Cronbach's Alpha coefficient of the 1st scale test value of 0.907. In the 2nd test, the Cronbach's Alpha coefficient is 0.908, and item-total correlation for all variables are satisfied (higher than 0.3). Therefore, remaining 4 observation variables are included in factor analysis (EFA).

Celebrity expertise: The Cronbach's Alpha coefficient is 0.817, and item-total correlation for all variables are satisfied (higher than 0.3). Therefore, the 5 observation variables are included in EFA.

Celebrity attractiveness: The Cronbach's Alpha coefficient is 0.810, and item-total correlation for all variables are satisfied (higher than 0.3). Therefore, the 7 observation variables are included in EFA.

Celebrity similarity: removing CS1 has the Cronbach's Alpha if item deleted is 0.867 larger than the Cronbach's Alpha coefficient of the 1st scale test value of 0.851. In the 2nd test, the Cronbach's Alpha coefficient is 0.867, and item-total correlation for all variables are satisfied (higher than 0.3). Therefore, remaining 4 observation variables are included in factor analysis (EFA).

Celebrity liking: The Cronbach's Alpha coefficient is 0.833, and item-total correlation for all variables are satisfied (higher than 0.3). Therefore, the 7 observation variables are included in EFA.

Celebrity familiarity: 3 varieties which are eliminated because the correlation coefficients of item-total is not satisfied (lower than 0.3) include CF1 (0.273), CF6 (0.243), and CF8 (0.297). After eliminating such varieties, the Cronbach's Alpha coefficient has been increased. Hence, the 2nd test shall be conducted, the Cronbach's Alpha coefficient is 0.684, and the item-total correlation for all variables are satisfied (higher than 0.3). Therefore, remaining 5 observation variables are included in EFA.

Celebrity match-up congruence with the brand / product: CM1 and CM5 are eliminated because they have the Cronbach's Alpha if item deleted are 0.787 and 0.801 respectively, and higher than the Cronbach's Alpha coefficient of the 1st test scale of 0.784. In the 2nd test, CM4 is eliminated because it has the Cronbach's Alpha if item deleted is 0.863 higher than the Cronbach's Alpha coefficient of the 2nd scale test value of 0.822. In the 3rd test, the Cronbach's Alpha coefficient is 0.863, and item-total correlation for all variables are satisfied (higher than 0.3). Therefore, remaining 2 observation variables are included in EFA.

Customer's attitude toward brand: AB2 is eliminated because it has the Cronbach's Alpha if item deleted is 0.930, which is higher than the 1st scale test value of 0.923. In the 2nd test, AB1 is eliminated because it has the Cronbach's Alpha if item deleted is 0.931, which is higher than the Cronbach's Alpha coefficient of the 2nd scale test value of 0.930. In the 3rd test, the Cronbach's Alpha coefficient is 0.931, and item-total correlation for all variables are satisfied (higher than 0.3). Therefore, remaining 4 observation variables are included in EFA.

Purchase intention: PI5 is eliminated because it has the Cronbach's Alpha if item deleted is 0.865, which is higher than the Cronbach's Alpha coefficient of the 1st scale test value of 0.860. In the 2nd test, the Cronbach's Alpha coefficient is 0.865, and item-total correlation for all variables are satisfied (higher than 0.3). Therefore, remaining 4 observation variables are included in EFA.

Table 2. The Cronbach's Alpha coefficient of the variables in the model

Variable	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted	Cronbach's Alpha
Celebrity Trustworthiness			
CT2	0.803	0.877	0.908
CT3	0.734	0.901	
CT4	0.828	0.868	
CT5	0.803	0.877	
Celebrity Expertise			
CE1	0.546	0.800	0.817
CE2	0.612	0.779	
CE3	0.706	0.752	
CE4	0.563	0.794	
CE5	0.616	0.778	
Celebrity Attractiveness			
CA1	0.462	0.798	0.810
CA2	0.469	0.800	
CA3	0.661	0.764	
CA4	0.656	0.765	
CA5	0.582	0.778	
CA6	0.488	0.795	
CA7	0.513	0.790	
Celebrity Similarity			
CS2	0.705	0.836	0.867
CS3	0.696	0.840	
CS4	0.784	0.807	
CS5	0.697	0.840	
Celebrity Liking			
CL1	0.523	0.819	0.833
CL2	0.578	0.811	
CL3	0.533	0.818	
CL4	0.562	0.814	
CL5	0.602	0.807	
CL6	0.604	0.807	
CL7	0.666	0.796	
Celebrity Familiarity			
CF2	0.389	0.671	0.684
CF3	0.430	0.641	
CF4	0.513	0.610	
CF5	0.503	0.616	
CF7	0.436	0.636	
Celebrity Match-up Congruence with The Brand / Product			
CM2	0.760	0.863	
CM3	0.760		
Customer's Attitude toward Brand			
AB3	0.817	0.917	0.931
AB4	0.814	0.918	
AB5	0.867	0.901	
AB6	0.857	0.904	
Purchase Intention			
PI1	0.733	0.820	0.865
PI2	0.778	0.800	
PI3	0.631	0.860	
PI4	0.719	0.826	

4.4 Explanatory Factor Analysis (EFA)

Explanatory factor analysis is conducted on whether celebrity endorsement has an impact on customer's attitude toward brand. After the 1st analysis, CA1, CA2, CL1, CL3, CL7, CL2, CL5, CE1, CF4, CL6, CL4 are eliminated. After the 2nd analysis, CA6, CA7, CE4 are eliminated. After 3rd analysis, CF5 and CF7 are eliminated. After 4th analysis, factor loading values are satisfactory with KMO coefficient of 0.844 with significance level of the Bartlett test of 0.000.

Table 3. Results of the Explanatory Factor Analysis (EFA)

Conducting times	Eliminating the variable	KMO coefficient	Significance of Bartlett test			
1st time	CA1, CA2, CL1, CL3, CL7, CL2, CL5, CE1, CF4, CL6, CL4	0.883	0.000			
2nd time	CA6, CA7, CE4	0.848	0.000			
3rd time	CF5, CF7	0.834	0.000			
4th time		0.844	0.000			

Composition		Component					
		1	2	3	4	5	6
Celebrity Trustworthiness	CT4	0.874					
	CT5	0.856					
	CT2	0.852					
	CT3	0.789					
Celebrity Similarity	CS4		0.860				
	CS2		0.802				
	CS5		0.758				
	CS3		0.757				
Celebrity Attractiveness	CA5			0.863			
	CA4			0.860			
	CA3			0.847			
Celebrity Expertise	CE2				0.815		
	CE3				0.799		
	CE5				0.769		
Celebrity Match-up Congruence with The Brand / Product	CM2					0.905	
	CM3					0.879	
Celebrity Familiarity	CF3						0.850
	CF2						0.823
Eigenvalues		5.791	2.416	1.705	1.512	1.234	1.108
% of Variance		32.172	13.422	9.472	8.403	6.857	6.156
% Cumulative		32.172	45.594	55.066	63.469	70.326	76.482

Based on results presented in Table 3, 18 observation variables are satisfactory and divided into 6 factor groups. Factors are unchanged from original ones. However, “celebrity liking” factor is eliminated and hypotheses and research model are corrected as follows:

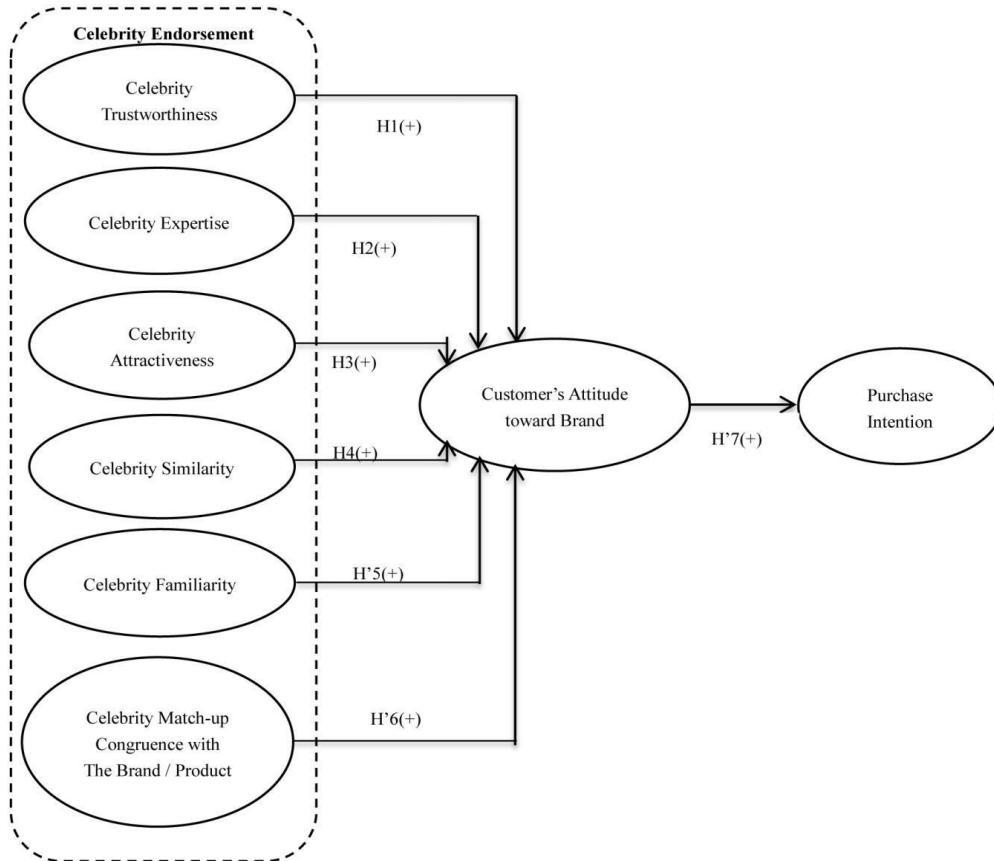


Figure 4. Research model correction

4.5 Regression Analysis

According to results in Table 4, Analysis of the fitness of the regression model on customer's attitude toward brand, Adjusted R^2 get value is 0.273, which is varied by 27.3% in term of "customer's attitude toward brand", it can be explained by independent factors in the model. $F = 20.058$ with significant level of 0.000. Therefore, the regression model is considered as overall fit.

Table 4. Results of regression analysis the model of customers' attitude towards brand

Model	Unstandardized Coefficients (B)	Standardized Coefficients (β)	t	Sig.	VIF
(Constant)	1.126		4.210	0.000	
Celebrity Trustworthiness	0.182***	0.206	3.491	0.001	1.455
Celebrity Expertise	0.165***	0.181	3.148	0.002	1.385
Celebrity Similarity	0.050	0.052	0.856	0.393	1.548
Celebrity Attractiveness	0.036	0.038	0.717	0.474	1.197
Celebrity Match-up Congruence with The Brand/Product	0.278***	0.288	5.223	0.000	1.275
Celebrity Familiarity	-0.002	-0.003	-0.055	0.956	1.034
R	0.536				
R^2	0.287				
Adjusted R^2	0.273				
F (Anova)	20.058				
Sig. (Anova)	0.000				
Durbin - Watson	2.069				

Note. Dependent variable: Customer's attitude toward brand. ***: Results at the significance level of 1%.

According to the Table 5, the match-up congruence of the regression model of purchase intention, Adjusted R^2 get value is 0.483, means 48.3% upon the variability of the purchase intention can be explained by the customers'

attitude towards brand. $F = 285.814$ with significant level of 0.000; therefore, the regression model is considered as overall fit.

Table 5. Results of regression analysis the model of purchase intention

Model	Unstandardized Coefficients (B)	Standardized Coefficients (β)	t	Sig.	VIF
(Constant)	1.106		7.646	0.000	
Customers' attitude towards brand	0.696***	0.696	16.906	0.000	1.000
R	0.696				
R ²	0.485				
Adjusted R ²	0.483				
F (Anova)	285.814				
Sig. (Anova)	0.000				
Durbin - Watson	1.973				

Note. Dependent variable: Purchase intention. ***: Results at the significance level of 1%.

4.6 Discussion of Results

4.6.1 Celebrity Trustworthiness

This variable is statistically significant at 1%, with value $\beta = 0.206 > 0$, this means that H1 hypothesis is supported. Trustworthiness refers to “the honesty, integrity and believability of an endorser” (Erdogan et al., 2001). The celebrity is considered as a trustworthy person (Goldsmith et al., 2000). A study by Pham & Nguyen (2015) indicates that “celebrity trustworthiness” has a positive impact on “customer’s attitude toward the advertisement”. Results of this study also find positive impact of “celebrity trustworthiness” on “customer’s attitude toward brand”. This can be explained as follows: celebrity appearance in commerces in Vietnam has become popular because the celebrity can influence the public. However, “scandals” in their personal lives have caused the public wonder and lose trusts in the celebrity’s ethics. Only a few celebrities are acknowledged for their talents and ethics, and they are respected and relied upon by most of the public and colleagues. Therefore, celebrity endorsement will have more impact on the customers than non-celebrity trustworthy.

4.6.2 Celebrity Expertise

This factor is statistically significant at 1%, with value $\beta = 0.181 > 0$, this means that H2 hypothesis is supported. The expertise mentions the level of knowledge and experience that a person may obtain in a specific field that is acknowledged as valid (Hovland et al., 1953). The more persuasive a celebrity’s expertise is (Aaker, 1997), the more purchase decisions will be generated (Ohanian, 1991). A study by Pham and Nguyen (2015) indicates that “celebrity expertise” has a positive impact on “customer’s attitude toward the advertisement”. Results of this study also find positive impact of “celebrity expertise” on “customer’s attitude toward brand”. This can be explained as follows: With their attractiveness and influencing ability, celebrities are highly paid for their appearance in advertisements although the brand is not related to their expertises. Therefore, customers feel that they are not assured, and their confidence in the brand is wondered. So, enterprises need to select the celebrities that have expertises related to the brand to be advertised so that customers will be more confident and accept it more positively.

4.6.3 Celebrity Attractiveness

This variable is statistically significant at 5%, with value $\beta = 0.038$, this means that H3 hypothesis is not supported. A study by Pham & Nguyen (2015) indicates that “celebrity attractiveness” has a positive impact on “customer’s attitude toward the advertisement”. However, this study only considers the “customers’ attitude towards brand” and the its results indicate no positive effect of the “celebrity attractiveness” factor on the “customer’s attitude toward brand”. This can be explained as follows: Most of today’s celebrities have pretty, attractive and ideal appearance to make their advertisements more impressive. Therefore, celebrity attractiveness will generate attraction toward the customers and make advertisements more attractive, however, attractiveness has no impact on customer’s attitude toward brand.

4.6.4 Celebrity Similarity

This factor is statistically significant at 5%, with value $\beta = 0.052$, this means that H4 hypothesis is not supported. A study by Pham and Nguyen (2015) indicates that “celebrity similarity” has a positive impact on “customer’s attitude toward the advertisement”. However, this study only considers the “customers’ attitude towards brand”

and the its results indicate no positive effect of the “celebrity similarity” factor on the “customer’s attitude toward brand”. This can be explained as follows: Celebrities have ideal appearance and outstanding talents. All fans want to become like the ones that they like, from their lifestyle, likings, fashion style, etc. They learn after celebrities and think that they share similar values, to a certain extent, with celebrities. However, similarity only makes advertisements with celebrity endorsement receive more attention and be remembered, but it does not affect customer’s attitude toward brand.

4.6.5 Celebrity Familiarity

This variable is statistically significant at 5%, with value $\beta = 0.003$, meaning that H’5 hypothesis is not supported. The study by Pham and Nguyen (2015) does not consider “celebrity familiarity” factor. A study by Shahrokh and Arefi (2013) indicates that there is a positive impact of “celebrity familiarity” on “source attractiveness model”, and thereby resulting in a positive impact on “the effectiveness of celebrity endorsement”. However, this study only considers the “customers’ attitude towards brand” and the its results indicate no positive effect of the “celebrity familiarity” factor on the “customer’s attitude toward brand”. This can be explained as follows: This celebrity will be covered everywhere so that customers can easily see the ones they love just by clicking or navigating a remote control. It is celebrity familiarity that will help the customers easily memorize and be impressed at the advertisements with celebrity endorsement, but familiarity has no impact on customer’s attitude toward brand.

4.6.6 Celebrity Match-up Congruence with The Brand/Product

This factor is statistically significant at 1%, with value $\beta = 0.288 > 0$, meaning that H’6 hypothesis is not supported. Celebrity match-up congruence with the brand / product may create the absolute confidence through the homogeneous process (Langmeyer & Walker, 1991), and cause positive effect on the customers’ attitude towards advertisement, brand / product and purchase intention (Kirmani & Shiv, 1998). A study by Pham and Nguyen (2015) indicates that “celebrity match-up congruence with the brand / product” has a positive impact on “customer’s attitude toward the advertisement”. Results of this study also find positive impact of “celebrity match-up congruence with the brand / product” on “customer’s attitude toward brand”. This can be explained as follows: everyday, customers can watch a lots of advertisements with celebrity, even the same one in different advertisements. When a brand / product is advertised by a celebrity with suitable image that is highly relevant to the brand / product, the confidence will be higher on the advertisement and the celebrity compared to a brand / product image promoted by a less famous, less relevant person.

4.6.7 Customer’s Attitude toward Brand

This variable is statistically significant at 1%, with value $\beta = 0.696 > 0$, meaning that H’7 hypothesis is not supported. Customer’s attitude toward brand is predisposition that focuses on favorable or unfavorable impact on a specific brand after watching an advertisement on that brand (Phelps & Hoy, 1996). The study by Pham and Nguyen (2015) does not consider the effect of “customer’s attitude toward brand” factor on the “purchase intention”. Studies of Qurat and Mahira (2012), Aycha and Kaouther (2010) and Mazzini et al. (2014) indicate the positive effect of “customer’s attitude toward brand” factor on the “purchase intention”. Results of this study also affirm the correctness of previous studies. This impact is positive and considerable in Vietnamese market. Attitude is used as factor to forecast customer’s intention and behavior (Fishbien & Ajzen, 1975; Ajzen, 1991). When customers have more positive attitude toward brand, they will more likely intend to purchase the products.

5. Conclusions and Recommendations

5.1 Conclusions

The final study model includes 7 factors of celebrity endorsement with impact on customer’s attitude toward brand. Also, factors of attitude toward brand have impacts on customer’s purchase intention. After testing the reliability of the measurement scale and conducting explanatory factor analysis, results are that celebrity liking factor is eliminated while other factors are retained, resulting in a correction of study model hypotheses. Results of the multi-variable regression analysis indicate that customer’s attitude toward brand in Vietnam is positively affected by 03 factors: celebrity match-up congruence with the brand / product, celebrity trustworthiness, and celebrity expertises. Results also indicate that purchase intention is strongly and positively impacted by customer’s attitude toward brand.

5.2 Suggestions of Policy Implications

Based on findings, the study suggests some policy implications as follows:

Firstly, enterprises should pay careful attention to selecting celebrities for promoting the brand. If the celebrity

has made any dispute statement, improper behavior, and a negative scandal, it will negatively affect the brand and reputation of the enterprises. Therefore, it is necessary to select a trustworthy celebrity that is trusted by the public.

Secondly, not every celebrity endorses a brand that is within his/her expertise. Therefore, customers usually wonder that celebrity endorsement is just intended to make the ads attractive, but product quality is not persuasive because it is beyond his/her expertise. Thus, if an enterprise luckily chooses a celebrity that is an expert in the brand that it wants to promote, the persuasiveness and customer's attitude toward brand will be more positively impacted.

Thirdly, when enterprises can formulate a meaningful message that is suitable to the celebrity and brand, this will have a positive impact on customer's attitude toward brand. So, enterprises need to select a suitable celebrity for their brand images and advertising message that they want to transfer, so that customers have better perception of the advertisements and positive attitude toward the brand.

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