

Effect of Advertisement Messages on Consumer Perception and Attitude

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Abstract

Brand positioning is a strategic tool kit which involves the selection of the key themes or concepts that organizations will feature when communicating this distinctiveness to the target audience. This is done basically to create brand perception and awareness which will lead to brand trial in order to transform them into brand loyal customer, ultimately contributing to revenue & profit generation. Now a day's embedded Advertising has become crucial platform in brand development, brand promotion and brand management. The premise of this paper is to extrapolate the effectiveness of embedded advertising and its role in brand promotion and customer relationship .With embedded promotions we can get real-time results and we can see if our target audiences are taking interest in brands. The purpose of this paper is to advocate and encourage organizations towards brand positioning thereby encompassing growth and sustainability for advertiser towards sustainable development. This is a conceptual study which focuses on both primary and secondary data and this instrument gives an insight and real solution to some of the most difficult problems of incorrect brand positioning ultimately facilitating organizations to achieve not only competitive advantage and business growth but also in transforming ordinary organization into extra ordinary. The author mentioned the limitations of this research paper while finding results. This study envisages a strong positive two-way interactive correlation between embedded advertising and brand promotion. The endeavor is to evaluate how embedded advertising has helped in enhancing the concept of Brand Positioning, for different brands that exist and how it has had an effect on the consumer behavioral patterns to create a positive image. In the process of collecting key finding, the study goes on to explore the contribution of certain allied and related factors of Digital Media as well.

Key words: Brand positioning, Brand promotion, embedded advertising, consumer perception, Consumer behavior,

Introduction

Product placement has been a live topic amongst advertisers and broadcasters for a while. Put simply, old-fashioned ads in breaks during programming are losing their power. Audiences have plummeted since the glory days of ITV but they've also become, if not actually smarter, then at least savvier. Product Placement (PPL) is defined as "the placement of a brand or a firm in an entertainment vehicle by different means and for promotional purposes. "The vehicles used for promotion include traditional media like films and television programs, as well as books, computer games, web sites." Shapiro (1993), in the context of movies, classifies PPL into four types viz. a. that provides only clear visibility (product/brand name shown); b. that is used in a scene; c. that has a spoken reference; that provides hands-on use and mentioned by a main star. Russel (1998) has classified them along three dimensions: visual, auditory and plot connection. The visual dimension refers to the appearance of the brand on the screen. This is called screen placement also which can have different levels, depending on the number of appearances on the screen, the style of the camera shot for the product and so forth. The second dimension called auditor refers to the brand being mentioned in a dialogue. This is also called script placement which has varying degree depending on the context on which the brand is mentioned, the frequency with which it is mentioned and the emphasis on the brand name through the tone of the voice, place in the dialogue, character speaking at the time. The plot connection dimension refers to the degree to which the brand is integrated in the

plot of the story (Russell1998). Whereas lower plot placements do not contribute much to the story, higher plot placements constitute a major thematic element (Holbrook and Grayson 1996), taking the major place in the story line or building the persona of the character. A mere mention of the brand or a brief appearance of the product on the screen is taken as a lower plot. So, Product placement refers to the usually purposeful integration of branded material into an entertainment medium, in a seemingly noncommercial manner, which is designed to influence the audience and result in commercial benefit (Balasubramanian, 1994; Chang, Newell and Salmon, 2009; Homer, 2009). Embedded advertising is the way to go in the meltdown scenario when ad revenues have shrunk. To offer a way out, it works in the context of cinema and television programs – logos, props, backdrops or signage can be inserted into existing video content. It works to the advantage of the advertiser because the risk can be minimized - logos and visuals of a product can be inserted in a video content that has proved successful (in the case of films, one that has already seen box-office success). This works particularly well in case of home entertainment where such branding can be carried out on film DVDs. Embedded advertising takes product placement one step further. The product is part of the story line any movie, television story or News program and is clearly a topic of discussion. In many cases, the actors may even "recommend" the product rather than just "inform." These programs also include the other two Es of advertising -- educate and entertain. Consumers want to receive information/recommendation on what they can do to make their life better/simpler but television/radio ads cut back the time for entertainment, banner/popup ads are obnoxious, and infomercials over-sell without entertainment. Another vehicle to embed their brands into the make-up of popular culture and the threads of everyday life - without turning the programs that viewers love and genuinely look forward to into glorified ad space. There is still so much advertising budget for television despite the low return. Sometimes we actually wonder why some companies continue to waste their dollars on what everyone knows does not work effectively. One example that we want to point out is that of General Motors giving away over 200 cars to the audience in Oprah's show. The publicity is incredible and would not have been possible even if they had spent \$100 million on traditional advertising. The overall cost to GM: less than \$10 million. Embedded Advertising is an example of how brands can still be innovative within the confines of product placement, and add value to a programmed rather than transform it into a commercialized shadow of its former self.

Literature Review

Set Godin writes in brand equity of June 4 2003: "Marketers are doing exactly wrong thing. They are running more ads; they're putting ads on parking meters, in hotel elevators, in washrooms. They think that the answer to clutter is to more clutter. That's why there's so much spam on your email box because marketers are desperate." The advertisers feel that the "solution" to audience avoidance of their messages is to increase the number of messages, so even the effort of commercial avoidance becomes a source of audience frustration. Television commercial breaks are longer and the commercials are shorter, so there are more spots appearing per break. Even when time-shifting favorite television programs, the zapping of the increasing quantity and length of commercial breaks gets tedious. Broadcast radio often seems to have more advertising than entertainment or news, sending the formerly captive audiences of automotive commuters to satellite radio, pre-recorded music and the less-than-safe alternative of talking on a cell phone. So, Product placement, or embedded marketing, is the right way for advertiser to promote branded goods or services by placing them in a context usually devoid of ads, such as movies, the story line of television shows, or news programs. The product placement is often not disclosed at the time that the good or service is featured. There are number of examples of how the product's appearance in a movie resulted in an increase in brand performance in Hollywood as well as Bollywood movies. When agent James Bond made top secret calls on an Ericsson mobile phone in 1997 in the movie Tomorrow Never Dies, the Ericsson trademark got a real upward boost in visibility and market share (Zieme1998). More recently Equisearch.com, a web site targeted to equestrians, credited its 40% increase in web hits and quadrupled sales revenue over a two month time span to a brief appearance of the

brand's name in the movie *The Horse Whisperer* (Buss 1998). In the past, as long as in 1982 the alien creature in the movie *ET The Extra-terrestrial*, was lured from its hiding place with Reese's pieces candy, brand sales increased by 65% just three months following the movie's release (Buss 1998, Farhi 1998; Reed 1989). Though there has been a longer history of brand placements in Indian films but not enough research has been conducted to prove its effectiveness. The earliest reference of a brand placement comes in the 1940 classic *Chalti Kaa naam Gadi* with the brand Coca Cola. The movie *Dilwale Dulhanyian Le Jayenge* of the 1990s was a successful story of launching of Stroh bear in Indian market. Today, product placement is used as an often used strategy for the advertisers in Hindi films. There are many examples in recent movies like *Idea cellular*, mobile service provider joined promotions in In-film advertising with "Ravan", Reebok with *My name is Khan*, Anne French – *Kambakht Ishq*, Maybelline – *Dostana*, Spykar – *Namaste London*, Levis Signature – *Chance pe dance*, Lays *chandini chawk to china*, Asian Paints *Royale play* – *Kartik calling Karthik*, KFC – *wake up sid*, Tata tea, Ilici, dairy milk – *Baghban*, *Casino royale* – *Sony erricsson*, *Kites* – *Acer*, and many more. There is a sea change in the perception of Bollywood as a potential marketing tool with corporate companies now looking at the idea of effectively tapping Bollywood for product launches also as Suzuki Motor Corporation launched its model, 'Swift' with Yashraj Pictures', *Bunty aur Babli* Maruti Udyog had entered into a deal for in-film advertising with Yashraj and successfully featured the model in the film. This is the fight for each brand (if at all noticed) to occupies a particular point or space in the individual consumer's perception of the brand in question and in its relation to other brand. The principle author of the book "Differentiate or die", Jack Trout, together with Alries, earlier wrote in the landmark marketing classic positioning: *The battle for your mind*: "To succeed, the first step is to position or 'situate' the brand in the target audience's mind in such a way, that in his or her perception of brand, it is distinctive and offers a persuasive customer value better than its competitors. This is called competitive advantage. In April 2006, Broadcasting and cable reported, "Two thirds of advertisers employ 'branded entertainment'—product placement—with the vast majority of that (80%) in commercial TV programming." The story, based on a survey by "Association of National advertise" said "Reasons for using in-show plugs varied from 'stronger emotional connection' to better dovetailing with relevant content, to targeting a specific group." Embedded advertising score over traditional television advertising for three reasons viz: goodwill gains by associating with a popular program, purchase of large portion of commercial time within the programme prevents communication interference from competition (Gay, 1988) and integration with program reduces likelihood of zapping (Meenaghan, 1991). Increase in product placements and institutionalization of the industry indicate that advertisers are using the technique to sway consumer's brand attitudes (Avery and Ferraro, 2000). During the International Cricket world cup, news presenters of CNN IBN, the Indian joint-venture of CNN International, read their lines from laptops which display the Reliance brand in big blue letters Rajnish Sahay, chief executive of Percept Talent Management, a Mumbai-based company that specializes in 360-degree marketing within India's film, music and sports sectors explains the concept of 360-degree marketing. "What this means is that a brand, rather than have a plain and simple product placement in one of the scenes shot during the movie, would get involved right from the production of the movie, through to sponsorship, promotion and in-film branding which means shooting whole sequences within the movie with branded association. Watching a recent Bollywood remake of the Hollywood *Stepmom* original, one might be forgiven for wondering why plastic tubs seem to feature as much as the celebrities who star in it. The reason for pervasive product placement in the film has to do with a new concept in India's advertising world that is gaining traction: 360-degree marketing. Other films released this year such as *Aisha*, a film about a young, glamorous woman who navigates her way through Delhi's upper-class fashionable world, was associated with L'Oreal Paris's makeup products. The company's adverts at the time of the film release even featured Sonam Kapoor, the leading actress in the film.

Correlation between Brand Positioning and Embedded Advertising

Embedded advertising are increasingly being used as part of a marketing campaign to promote products and brands. Their aim is to improve branding, to boost product awareness, and collect detailed data about existing and potential customers, clients, and supporters (Afshar, Jones, and Banerjee 2004; Buckner, Fang, and Qiao 2002; Van der Graaf and Nieborg 2003). To position a brand in the mind of consumer embedded advertising is more effective than general advertising. Through embedded advertising recall of products and companies is high and that being negative about advertising in general has a stronger influence on attitude towards product placement and brand positioning. In marketing terms, there is no such thing as a product or service which exists by itself in space, independent of consumer. For a product to exist, it must find a place in an individual consumer's perception of the world of products around him or her. And this perception is subjective, governed by the individual consumer's value, beliefs, experience and environment. Positioning is the art of creating a distinct image for a product in the mind of customers. A simple example will suffice. The first thing that comes in our mind when somebody says 'ATM' is automated teller machine. This is the product. But the customer's question would be "what does ATM means to me? The answer is any time money. That makes sense to us because it means instant cash and 'Any time money' is the positioning of the product ATM. So positioning becomes easier for the advertiser through embedded advertising. Many types of organizations are starting to use product placement as a part of their marketing strategy. The term branded entertainment (Deal 2005) is being used as a label for a genre of online entertainment in which the persuasive and entertainment elements of games are integrated and blurred (Grigorovici and Constantin 2004).

Ethical Aspect of Embedded Advertising

The relatively few legal scholars who have studied embedded advertising believe that it is under-regulated. Ineffective regulation, they claim, is deeply troubling because corporations may with legal impunity deceptively pitch products to trusting viewers. Critics charge that embedded advertising creates 'hyper-commercialism,' distorts consumers' tastes, taints the artistic process, and erodes faith in public discourse. This Article argues that the critics are wrong. Sponsorship disclosure law under the Communications Act of 1934 and related regulations is indeed largely ineffective, in part because the media industry has consolidated considerably and in part because media content is now created and consumed in diverse ways unimaginable to the drafters. But the kinds of regulatory reforms proposed by critics and the FCC itself will almost certainly do more harm than good. The law was conceived for yesterday's marketplace, and yesterday's consumer. Expanding embedded advertising regulation would impose significant costs without producing corresponding benefits for consumers. Expanded regulation threatens to reduce or eliminate embedded advertising's almost uniformly ignored benefits. Critics of embedded advertising also complain about 'violations' of the consumer's 'right to know. They assume that consumers not only deserve to know when they are being targeted by marketing without explicit notice, but want to know. The truth about viewers' preferences is more complicated.

Behaviour and Attitude of Consumer towards Embedded Advertising

Attitude comprises three primary dimensions (cognition, affect and conation) which together, result in an individual responding favorably or unfavorably to phenomena they are exposed to (Ajzen, 1989). Perceptions of, and information about, the attitude object refers to an individual's cognitive response (Ajzen, 1989). In a product placement context, cognition can refer to brand recognition and recall, and associated product learning (Balasubramanian, 1994). Affect refers to feelings about the attitude object (Ajzen, 1994). These 'feelings' are often referred to as persuasion in advertising (Balasubramanian, 1994), for example, a consumer's feeling towards a brand is often indicative of how persuasive the advertising message (such as a product placement) is. According to the survey results we found that different people have different opinion about product placement and their opinion affects their purchase behavior. Most of the respondents feel that watching their role model using a particular brand creates

interest and inspire them to buy the same brand. A large population in India is interested in watching movie and cricket so there is larger recall value of the brand positioned in movies and cricket. However some consumer feels seeing products suddenly leap onto the screen when watching a programmed may inhibit enjoyment of TV, and may make people feel cheated that the broadcasters are hijacking our favorite shows to make room for advertising revenue. On the flip side, if it is a programmed which is considered particularly appealing, then seeing a product on the screen may heighten people's interest in the brand. According to separate Nielsen research into viewers' attitudes about product placement in US programs screened in the UK, over a quarter of UK viewers who remembered the products featured said it improved their opinion of the brand. However, the study, conducted by Light speed Research, did find that people would still be more likely to buy a product if seen as part of a programme. A fifth of people also say they find product placement in a film or TV programme distracting, with the same amount saying it would have a negative impact on their enjoyment of programmes. The Wall Street Journal reported that NBC had embarked on a new strategy of "behavior placement", which involves scripts being manipulated to accommodate a particular behavior or message that will attract advertisers.

Future of Embedded Advertising

Ian Barber, director of communications at the Advertising Association, however, says the new legislation will broaden the scope of products viewers will see on programmes. He says: "People are used to seeing car brands on television for example, but now viewers will see many different and perhaps new types of product - it offers greater flexibility." Ed Taylor, a spokesperson for Ofcom, believes it will take time for programme makers to become aware of the opportunities product placement presents but soon viewers could see different formats of shows. He says: "A venue could now sponsor a programme, so the cast of Hollyoaks could visit Thorpe Park for the day or you could see Topman sponsoring the clothes on X Factor." A Virgin Media spokeswoman told Marketing Week the company is "interested in future opportunities for product placement" but admitted it has a slightly more difficult sell as its business is services, broadband and TV, rather than products. ITV has said it will now start working closely with clients and producers to implement product placement next year but a spokeswoman told Marketing Week she believes it will be a bigger opportunity in 2012 as some productions have longer lead times or have already been filmed. The ITV spokeswoman says: "People are getting very excited about how much money the product placement market is going to be worth but nobody really knows yet. There is no direct comparison in other territories as even the US does not operate under the same regulations." It is unlikely that 2011 will be the year we see the cast of Corrie sipping on Coca-Colas at the Rover's Return, but 2012 seems a much more plausible date for product placement as marketers take their time to get their heads around the new format.

Research Methodology

From the viewpoint of objectives, the research is combination of descriptive, correlational and explanatory. In this research author attempt to describe embedded advertising and how marketers are making use of it and attitude of consumer towards embedded advertising. The research is correlational also as it attempts to discover the relationship / interdependence between brand positioning and embedded advertising. The research is explanatory also as the research attempts to clarify why and how there is a relationship between embedded advertising and brand positioning. A structured approach process is adopted to find the answers of research question. Here everything that forms the research process- objectives, design, sample, and the questions that the author planned to ask of respondents- are predetermined.

Primary research

Primary research entailed in-depth discussions with consumers to know their view about embedded advertising. This was followed by a detailed questionnaire which was designed

to get insights into the market and attitude and perception of the customers regarding embedded advertising.

Quantitative research

The quantitative research findings were the result of the research carried out on embedded advertising in India based on primary survey covering 100 individuals from Amity University, Noida.

Secondary research

Apart from this secondary research was done using information from various published resources and other research bodies.

Measure

Considering that brand awareness is the primary goal of advertisers in product placement, memory-based awareness measures such as recognition or recall are appropriate (Nelson, 2002). So to judge the brand positioning questionnaire method is used. The study was carried out on a randomly selected sample of 100 post-graduate students of Journalism and mass communication at Amity university, Uttar Pradesh; Noida while teaching in this university. A homogenized student sample was considered adequate for the purpose of testing formal hypothesis and keeping in view the preliminary nature of the study. The respondents were told that the study was part of the research and student learning process. Verbal consent was sought before administering the survey.

Data and Sample

We have chosen 100 as our sample size (a total of 100 responses including 56 male and 44 female) over one month of period for the entire study. The average duration of the survey (by showing clips and filling questionnaire) was 45 minutes approximately. Short clips showing scenes with the products in were created. Care was taken to restrict the length of the clips. 15 clips of an average running time of approximately 1:00 minutes were obtained. Respondents were shown those clips. No interviewer cue was provided and the study. The survey was set up in such a way that participants had to view few movie clips. At the end of the clips, they were offered a structured questionnaire (for copies of the questionnaire contact the author) and then asked to fill out the questionnaire. The questionnaire required responses related to product placement, purchase response behavior, their attitudes towards embedded advertising, level of recall. Considering that brand awareness is the primary goal of advertisers in product placement, memory-based awareness measures such as recognition or recall are appropriate (Nelson, 2002).

Data Analysis and Interpretation

This study depicts the total no of observation and the option. This section gives us insight of the number of the observation choice for option which we get. They are equally valuable because behavior influenced by per person to the great extent. But surprisingly, option A, is the Top option from all three Whereas, Option C is relatively less from Option A and Option A has total no of observation of 306 from all, whereas option B and C has total no of observation of 170 and 144 respectively. We have chosen 100 as our sample size for the survey. These data the author gathered from different respondents of Amity University of two courses Masters in Journalism and Mass communication and Masters of Advertising and Marketing management. 1) From the questionnaire we can depict that 75% of total population contributed for the option A in the question, who feel Embedded advertising should allowed as one of the mode of Advertising for Brand positioning wherein the same segment says No by 15% and the rest of the percentage is neutral (Can't say) which includes 10% . 2) On the contrary, we can depict that 22.5% feels embedded advertising should allowed in cricket also and 32.5% feels that it should allowed in children program as now a days children are also decision makers of making product purchase, related to them. Rest 45% feels it should restrict

to movies only. 3) From the questionnaire we can depict that 25 % of respondents contributed for first option, that two second, the brand should be broadcast a logo at the start and the end of the program which have been paid to feature product, where in the same term 50 % of the respondents believe that 5 second is sufficient to broadcast a logo and rest of respondents approximately 25 % say at least 10 second is required to broadcast a logo at the start and end of the program 4) We can depict that 62.5% of respondents say yes to embedded advertising that affect purchase decision and 37.5% of respondents have given negative response. 5)77.5% of respondents depict that they notice embedded advertising while watching movies.12.5% of students said no that they haven't notice embedded advertising while watching movies and rest of 10% of respondents unable to give their view for this question . 6) From the questionnaire we can depict that 65% of respondents feels that they satisfied with the mode of advertising and around 17.5% of students says no that they are not satisfied with the mode of advertising and the rest of the respondents around 17.5% of the same segment have no clue. 7) Around 25% of respondents stated that the level of recall of product while making purchase decision about the brand is 20 % and we can depict that 35% of respondents feels that the level of recall of product and brand is 30% and the rest of 40% of respondents acknowledged around 60% of level of recall of products and brands. 8) 4% respondents feel there is no difference between general advertising and product placement (Embedded advertising) as both are advertising and the ultimate aim is to sell the product through brand positioning according to the rule of AIDA model.

Limitations of the Research

An initial sample of 100 individuals was used, mostly acquaintances of the researcher post graduate students of Amity University of particular stream i.e. Journalism and Mass Communication and Advertising and Marketing Management. No particular criteria were employed to select the participants.

- 1) The limitation was that 100 participants are of similar age (21 years -26 years) and hence for ethical reasons no children or teenagers were included in the study.
- 2) The monetary terms of product placements have not been studied, as data on this was not considered credible.
- 3) The researcher has not examined the use of comparative product placements, where products are compared and formal communication of superiority of one brand is communicated.

Key Findings

The results show that viewers were generally positive about brand positioning through product placement; it enhances the image of the brand. There is 100% recall in recognition rate in some cases. The common man follows what their role model does so they also intend to use the brand which the actor/actress is using so positioning becomes easier for the advertiser. The results shows that product placement should allowed in children programs and cricket also There is certainly a place for brands there also to help them emulate the real world in which they are set. . We'll be able to see clearly what's going on and the broadcasters will be able to rake in just a little more cash against time slot. Here we are hoping by spending a tiny bit of it will help in improving positioning of brand. Most of the respondents feels that embedded advertising affects purchase decision and helps in enhancing image of the brand but still there are few people who feels that embedded advertising doesn't affect behaviour of consumer.

Conclusion

Our investigation shows recall of products and companies is high and that being negative about advertising in general has a stronger influence on attitude towards product placement and brand positioning. We conclude embedded advertising might work more effectively for products and brands that are advertising through general advertising

methodology and that embedded advertising may be more suited to enhancing and altering brand impression rather than building awareness of products that are new to the target audience. The high recall, recognition and positive attitude scores suggest that brand managers seriously look at product placements in movies as a new vehicle for reaching to customers. The future of product placement as a productive revenue stream for the Indian films as well and TV sector relies on advertisers behaving responsibly and treating audiences and their favorite programs with respect. Steertz (1987) indicates that product placements can be considered successful if a minimum of 20% of the population is aware of the identity of the brand. Even adjusting for the variation in education and attentiveness of our sample compared to the majority of film audiences, we find that product placements in films are effective. However, a number of issues need to be kept in mind. Relevance of product to the situation needs to be created: this is possible by incorporating the placement planning at a script level, as practised by the US film industry. (Turcotte 2002). The high failure rate of movies in India mean that managers are ill equipped to predetermine if audiences will convert negative attitudes about the movie into negative attitude towards the brand. As success of product placements is dependent on the success of the movie or program and consequently, its reach, it is not possible to evaluate placements from a sales-generation perspective. Payments for product placements need to be linked with effectiveness. With the growth of professionalism in Indian cinema, TV shows, documentaries and the growing need for less cluttered communication channels, we feel that product placements can emerge as a strong vehicle to communicate to the vast film-viewing population in India. I'm sure; we are not far away from a time when a brand will approach a script writer or producer, in order that a film can be made for a particular product. It may even be that the product is already endorsed by a particular celebrity, so the company may even dictate who stars in the film itself as well as the potential script. But product placement and 360-degree marketing has to be done tastefully and both brands and producers must ensure that they do not cross the line, these products can't be force fitted. But, it's a very interesting space.

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