



PRODUCT PLACEMENT EXECUTION FACTOR AND INDIVIDUAL DIFFERENCES EFFECT ON PURCHASE INTENTION THROUGH CONSUMER'S ATTITUDE IN INDONESIA

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Abstract

Comic books industry in Indonesia is a growing business, yet the creators and the publishers rarely publish local books due to consumers looking at comic books as a low-priced entertainment while being expensive to make. Product placement in comic books is a way to rise funding for publishers with low profit margin and a way for brands to advertise their company's products. This research objective is to identify the significant factors in brand attitude regarding the product placement in comic book and therefore the purchase intention of said brand. The research is done through a survey. The questionnaires distributed among the members of Indonesia Comic community i.e. Komunitas Mangaka using simple random sampling technique. Data analysis method used to process the data was multiple linear regression. From the proposed seven hypotheses, five are supported. Individual factors turned out to be significant in influencing people's attitude and therefore the purchase intention. Product placement is also significantly increasing brand interest and opinion according to this study. Personal Attitude towards product placement in general is confirmed to be the most significant factor in influencing the attitude towards the brand placed in comic book while the way it's executed doesn't significantly affect one's attitude and purchase intention. Product placement is therefore recommended for companies to consider product placement as advertising strategy.

Keywords: *Product placement, Execution factor, Consumer's attitude, Purchase intention*

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INTRODUCTION

According to European Union (2013), product placement or embedded marketing is defined by "any form of audio-visual commercial communication consisting of the inclusion of or reference to a product, a service or the trade mark thereof so that it is featured within a

program, in return for payment or for similar consideration”.

This definition has been modified over the years, as is the mediums included. The difference between product placement and sponsor is located in the way they are featured. With product placement, the brand is built into the action or storyline of a program while sponsor references are only featured or shown during the program but not part of the plot or storyline (Mehaffey, 2010).

Product placement's effect can occur in the consumer's subconscious and can be more effective than the more conventional advertising (Dudovskiy, 2012). While riskier than conventional advertising, it's becoming increasingly common as an integrated marketing communications strategy, so companies can push their products and services via the fusion of advertising and entertainment as it is increasingly common with consumers to skip advertising pages. The emotions the consumers have when consuming the media transferred to products placed in that program (Zimmerman, 2013).

Comic books is a sequentially composed series of words and/or images to form a narrative, which traditionally is humorous but now has grown into many different genres (McCloud, 1993). Comic books' origins are varied depending on the places and cultures. The most well-known styles of comic books in the world are American comic books, Japanese comic books and European comic books. Comic books nowadays are generally distributed in either printed form or/and web form. Comic books industry in Indonesia made by Indonesian people has

a long history, but just recently emerged and became active again even though Indonesia is a large market for comic book publisher. The comic books readers' numbers in Indonesia was counted to be the second largest in the world after Finland in 2013, with average people reading 3.11 books. Indonesia's favored style of comic books is Japanese styled, with Japanese comic books sales in Indonesia in 2013 had multiplied.

In Indonesia, comic books are seen as a low-cost entertainment option with relatively high price-sensitivity amongst its consumer, especially considering the thriving piracy of comic books online, which makes publishers of local comic books priced competitively against the imported comic books to gain more readers (Elex Media Computindo, 2009). Start-up publishers also often sell at a loss to gain customer base. However, the price gap is still high, noting most of local comic books are priced double of imported comic books, with less pages and overall perceived quality.

Product placement in comic books is a great creative marketing strategy for both comic books publishers and companies looking to advertise their brands. With the effect on product placement on movies well-documented (Dudovskiy, 2012) and many of the modern comics takes place in the real place in recent times so the placement would not have seemed forced. There is a point of difference / point of distress among the comic book readers. They are generally of the opinion that product placement and marketing products have no place in the comic books designed to take the readers away from reality (Miller, 2011). On the other

hand, some people understand this as a method for publishers to gain more funding and don't mind the placement as long as the placement is unobtrusive (Mehaffey, 2010).

Consensus is of the opinion that the subtler and immersive a product placement is, the greater the effect on consumers would have been while prominent product placement result is inconclusive. When people are not being aware they are advertised something, the brand would sneak into their subconscious while when not done correctly, repeated exposure to vivid product placement would decrease the consumer's brand attitude (Homer, 2009). Therefore, this research would measure quantitatively and qualitatively of the point of difference to brand attitude a comic book reader in Indonesia have based on the vividness, subtlety, repetition, and variations thereof, as well as researching intent to purchase based on the product placement.

The comic book industry in Indonesia has shown some development lately both in adoption of consumer base, quality, and quantity. However, there is a problem regarding the funding of the creation of the comic book faced by the publishers. A study to find out the solution to answer the following question will be conducted. How does product placement in comic books help both the comic books publishers and the brand? The core purposes of this research are to find out whether the reader's individual differences as well as product placement execution have a significant effect on the acceptance or rejection of product

placement as well as whether or not it leads to purchase intention and behavior.

LITERATURE REVIEW

Product placement has been discussed and reviewed and redefined a number of times by various scholars and researchers. Product placement and its efficacy in various media would then be addressed with more focus regarding product placement in comic books. The effect of product placement would then be carried off to the discussion of various literature of consumer behaviour and how exposure and product placement would affect consumer's perception and their decision-making process. Then this literature review would then address the comic book media and its various types, its industry in Indonesia, the demographics they're targeting, and the suitability of they are being a valid advertising target.

Product placement or brand placement was defined by Steertz(1987) as "the inclusion of a brand name product, package, signage, or other trademark merchandise within a motion picture, television, show, or music video". This definition has been modified, discussed, and adapted numerous times over the years by various scholars, researchers, and practitioners to better envelop the various channels a brand can be placed over the years, as well as to better reflect the scope of the studies (Mehaffey, 2010). Product placement is not strictly always unobtrusive like Balasubramanian (1994) definition; therefore, this thesis would go by this expanded definition: product placement is the compensated insertion of branded products or services into a marketing channel with the intent of

influencing consumer attitude or behaviour (Newell & Salmon, 2006). Both “brand placement” and “product placement” can be used interchangeably in literature (Balasubramanian, Karrh, & Patwardhan, 2006).

From the definition above, it is known that product placement is generally known for its appearance in film and television channels. However, the definition expands as the channels in which brands can be placed in steadily increasing with time. Film and television aside, brands can be placed in radio shows, songs, novels, documentary, infotainment, video games, online videos, online games, mobile games, mobile applications, comic books, short stories, blog entries, and many other media both modern and traditional. Therefore, many writers, directors, set designers, and other creative professionals often utilize brand placement to convey meanings and settings to the consumers and to deliberately promote the brands which were previously arranged by both the marketers and the creators and/or managers of the content (Balasubramanian et al., 2006).

There are many researches supporting the validity of product placement. Wiles and Danielova(2009) research proved that product placement in films having a positive impact on the cash flow of the firm's stock. Research on the product placement effectiveness also suggested that product placement is more impactful towards the audiences than a typical exposure to classic advertising (Karrh, McKee, & Pardun, 2003, Lehu & Bressoud, 2009), especially considering that many people now having various

ways to skip advertising (Williams, Petrosky, Hernandez, & Page, 2011).

Despite the fact that subliminal advertising morality is contested in many studies, and banned in many countries, subliminal advertising in form of product placement is still used and employed by many advertisers. It utilizes the exposure effect to increase brand awareness, even though the relationship between the brand and the consumer is on the brand itself (Tsai, Liang, & Liu, 2007). However, subliminal priming has been proven to increase the likelihood one's choice towards the brand primed, given the opportunity to do so (Karremans, Stroebe, & Claus, 2006). They demonstrated in their research that the priming of a brand name would only work when the end consumer are in need of such product. In their research, they measure the participant's thirstiness and prime it with a brand and only the thirsty ones' behaviour are affected by the priming of the brand. Product placement in comic books shares many characteristics with other channels with a few differences due to the nature of the media. The brand can appear as props, signage, dialogue, visual background, or plot integrated. The placement can be implicit and passive where the product is not particularly used and addressed, and in contrast, the placement can be explicitly assimilated into the comic book. The product or service can be addressed visibly, used overtly, and its attributes touted openly (d'Astous & Chartier, 2000).

According an interview with Marvel Advertising Director Joe Maimone (Dooz, 2010), product placement was necessary for them to generate revenue. This was

caused because comic books don't act like a magazine where pages can be added to fit an advertisement while comic books are always constantly 32 pages, whether or not advertisements are included. He insisted on the decision choice of the comic book with advertising in it stayed with the publishers and creators, therefore minimizing dissonance and flow disturbance.

Consumer behaviour is a study on the whole of consumers' decision regarding the acquisition, consumption, and disposition of goods, services, activities, experiences, people, and ideas by human decision-making units. It envelopes more than consumers' relationship with tangible products, it also includes consumers' use of services, activities, experiences, and ideas such as going to an orchestra, having a holiday, or donating to a breast cancer awareness program (Hoyer, MacInnis, & Pieters, 2008). This simple model told us that people have a view about themselves and they live their lives in a manner suitable with their resources and lifestyle. The view of self is influenced by both external and internal factors, among them culture, subculture, demographics, social status, reference groups, family, and marketing activities as external influences, and perception, learning, memory, motives, personality, emotions, and attitudes as internal influences. These factors would then influence people's purchasing decision (Hawkins & Mothersbaugh, 2010).

According to Marsden and Littler (1998), here are five general perspectives of consumer behaviour: cognitive perspective, behavioural perspective, trait perspective, interpretive perspective, and

postmodern perspective. The cognitive perspective focuses on the investigation of consumer's information processing mechanism and how they process, store, retrieve, and use marketing information in the decision marketing process. Behavioural perspective focuses on the marketing implication of operant conditioning, where environmental stimuli are used to reinforce behaviour through rewards and punishments (Rothschild & Gaidis, 1981). Trait perspective views the consumer's behaviour as a direct result of the consumer's innate characteristics such as introvert-extrovert scale, or MBTI models. Interpretive perspective focuses on individual consumer behaviour within their subjective consciousness and meaning systems, referred as consumers' mindset or belief system (Holbrook & Hirschman, 1982). The last one is postmodern perspective, where it is encouraged to explore consumers' constituency by different discourses such as sexuality and examine the outcome with a critical eye (Elliott, Jones, Benfield, & Barlow, 1995). These perspectives are developed along with times by various scholars, with the latest ones being more dependable and accurate.

According to Han, Lerner, and Keltner (2007), consumer decision is largely tied to emotion, and therefore industries are always attempting to create emotional association to their products. Of course, the effect is not as easily predicted from the sole valence emotion, the carryover effects that is powerful enough to sway consumer's choices are based on a more nuanced discrete emotion. With product placement in comic books, it would be

achievable for creators to create a nuanced emotional attachment to a product or service.

Most forms of product placement hinged largely on the mere exposure effect it has on consumer. Mere exposure effect can occur in both single exposure and repeated exposure, in absence and presence of awareness, and resulting in a positive reaction to the stimulus. Mere exposure is one of the simplest way to increase object preference (Tom, Nelson, Srzentic, & King, 2007). When placing a brand on a comic book, most of the usage would be mere exposure placement as the brands would be placed unobtrusively.

Consumer behaviour is largely affected by their attitude towards advertising. It is widely known and noted that advertising is used to increase potential buyers' reaction in regards to organizations and their offerings, by supplying information and explanations for greater preference to their offerings. Consumer's attitude is found negatively correlated towards consumer manipulation, and positively correlated with economic condition and pleasure (Eze & Lee, 2012). Therefore, it is reasonable to assume that the product placement is done in a way that should not be seen or interpreted as manipulative by viewers.

Product placement in popular media often aim to create a favourable impression on consumer with emotional tie-in. When a character, especially main or popular character, uses or otherwise defined by their attachment to a product, consumer will feel emotionally attached to that product (Balasubramanian et al., 2006). Consumer decision process is largely influenced by value system, both

personal and social. Personal values are the guideline of individual behaviour and personal motivation. Personal values' strength is largely influenced by the consumer's demographics, socio-economic condition, and their cultural values (Nwanko, Hamelin, & Khaled, 2014). Enjoyment value is largely tied to self-directed gratification. Therefore, one's enjoyment of a media translates into the feeling of pleasure, happiness, and self-fulfillment (Kamakura & Novak, 1992), along with fun and enjoyment of life, being a significant influence on customer purchase intention (Nwanko et al., 2014).

According to the theory of planned behaviour by Ajzen(1985), the intention to do or not do an intentional action in an individual is dependent on two influences of basic determiner construct: attitude towards behaviour and the subjective norm. The attitude is originated from the behavioural beliefs and the subjective norm originated from the normative beliefs. Ajzen (2011) reviewed his theory planned behaviour with past behaviour and habit, prototype similarity, and background factors. There are much empirical evidence that past behaviour and habit correctly predict future behaviour, with strong correlation between past behaviour and later behaviour. In prototype similarity vs. intention, it is explained that intent is not the only possible path to arrive at an action, especially the spontaneous behaviour. Combined with background factors, detailed substantive information about the personal nature such as age, gender, income, and exposure to media is

studied to arrive at the most accurate planned behaviour theory.

When it comes to sponsored products, there are many factors influencing one's purchase intention. According to Long-Chuan Lu et al. (2014), product attributes, brand awareness, and publisher's reputation and likability greatly affects consumer's purchase intention. In the same research, they have discovered that direct or indirect monetary compensation doesn't negatively or positively affect one's purchasing decision.

"Comic books" and "sequential art" are the terms that can be used interchangeably by Eisner (1985), a respected veteran illustrator and scholar. Comic artist McCloud (1993) further propose a more detailed and scholarly definition as "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer". Therefore, comics are a sequence of images, either combined with text or in their own rights (silent comic), that forms a narrative to send information and/or to provoke a reaction from the viewer.

Comic books first appear and recognized around 1934, containing a collection of short stories in the western world (Eisner, 1985). There are also many kinds of sequential art appearing all around the world beforehand, although not always in the form of comic books. Modern comic book artists continuously experiment with the development of interconnectivity and clarity between words and images, achieving a cross-breed of illustration and prose (McCloud, 2006). At the core of it, the main goal of a

comic book is to communicate a message. Everything done in a comic, from the choice of moment, frame, image, word, and flow, is deliberately done to communicate quickly, clearly, and compellingly to the reader.

Even though comic books are often perceived with action and humour targeted to children, as time goes by the medium has been used to communicate many types of genre and stories to various demographics. There are genres that is suited for all ages unless the rating dictates otherwise such as romance, slice of life, action, adventure, drama, comedy, fantasy, historical, science fiction, sports, martial art, children comic, music, mecha and mystery. Aside from this general genre, there are also genres targeted towards specific demographic. *Shounen* for example, is a term to refer to a genre targeted to young boys, with its counterpart *shoujo* for young girls, mainly known for being romance oriented, although there are diverse storyline to choose from. There's also *seinen* which is targeted to young adult male, and *josei* to refer to comic books targeted at young adult female. These genres usually contain adult themes and more mature storyline (Booker, 2010). There are also specific genres referring to LGBT comic books (Batoto, 2013). Therefore, companies and brands can go through various demographics through comic books, as long as it is suitable.

Succeeding the industrial age, came the scientific age and therefore, illustrated science fiction comic books adapted from science fiction novels. The most familiar form of comic book people recognizes now appeared post 1932 (Comic Art &

Graffix Gallery, 2006). Following the advances of multimedia technology, many independent comic books creator as well as established comic books producer began to distribute their works in digital formats (Kim, et al., 2014). Most of established comic book producers offer a subscription-based program while most independent creators asked for a per-chapter purchase fee. Subscription can be gotten through various channels, such as: Marvel Digital Comics Unlimited, comiXology, Viz Media, Crunchyroll, Scribd, and DC Universe Online (Wagner, 2013). Indonesian digital comics can be commonly read on ngomik.com, LINE comics, Komikid, Komikoo.com, reoncomics.com, M-Komik and some social media such as Facebook Pages, Twitter, personal blogs, Tumbler, and other personal websites (Anindito, 2008). Indonesian comic books readers largely prefer Japanese comics from the narration point of view, art style, to price point. In the world, Indonesia is the second largest Japanese comics' readers in the world, with 3.11 comics read by every person average. The proliferation of Japanese comics in Indonesia is largely because of the abundance of translated comic books in bookstores, an affordable price point, and the large of genre variety Japanese comics offers, thus reaching wide demographics (Susilo, 2013). Even with the blooming local comics and creators, translated imported comics still dominate and local comics are struggling with the budgets and sales. Newcomer Indonesian comics don't have marketing and distribution power in comparison, nor do they can take a risk on printing more copies of the

comic books for lower the individual volume cost for a higher profit margin (Ulul, 2015).

MATERIALS AND METHODS

Data Collection

This descriptive study uses quantitative methodology where the researcher would distribute questionnaires on respondents as main data collection technique. Questionnaires have several advantages such as being quick, inexpensive, efficient, and accurate way to access a large pool of respondents in a population (Zikmund, Babin, Carr, & Griffin, 2013). The questionnaire will include a short comic preview made by the writer featuring the brand The Coffee Bean embedded multiple times in the comic in various sizes and both narrative and visual execution. The Coffee Bean and Tea Leaf brand was chosen due to its targeting no particular gender, as well as the brand does not conjure polarizing opinions. Simple random sampling technique was used on the comic book community both online and offline, from the Indonesian comic community on Facebook. The sample size used for this study is 43 respondents.

Research Model

The framework proposed by the writer is summarized in Figure 1 adapted from Balasubramanian et al.(2006). The research model in the figure proposes six variables into the study: execution of the product placement variables which are size, visual execution, and narrative/dialogue execution, as well as individual-level variables, the familiarity towards the product placed and the

personal attitude towards product placement in general, the attitude that results, and the purchase intention based on the attitude and the execution factors.

In this framework, acting as independent variables are: size, visual, narration, familiarity, and personal attitude toward product placement in general; the attitude that results is the mediating variable; and purchase intention is the dependent variable.

The individual difference factors in the Figure1 lists the factors in the consumers from various demographics that may influence how one would respond to brand placement in comic books. An individual has different level of familiarity and awareness to the brand placed in the comic books. Another factor that should be considered in the individual-difference variable is how one's attitude towards product placement in general be positive or negative (Dens, Pelsmacker, Wouters, & Purnawirawan, 2012). Individuals may also vary in judging the how placement fit and blend to the narrative in the comic book (Balasubramanian,1994). The reader's

acceptance or rejection towards the brands in the comic books will then be considered, as well as the brand usage behaviour (Balasubramanian et al., 2006). A research by Adis et al. (2015) on personal attitude as mediation variable on product placement found that perceived credibility and perceived relevance as having no mediation effect on perceived value, therefore this thesis will not treat this variable as an acting mediating variable.

The purchase intention factor depends greatly on the Theory of Planned Behavior (Ajzen, 1985). In this theory, he stated that purchase intent is a good indication for purchase behavior, in which that the purchase intent is dependent on attitudes. Both the attitudes formed from personal opinions and from social norms play a role in the purchase intention (Hidayat & Diwasari, 2013, Budiman, 2012). Following the discussion above, then the research model proposed as it is presented in the Figure 1 below.

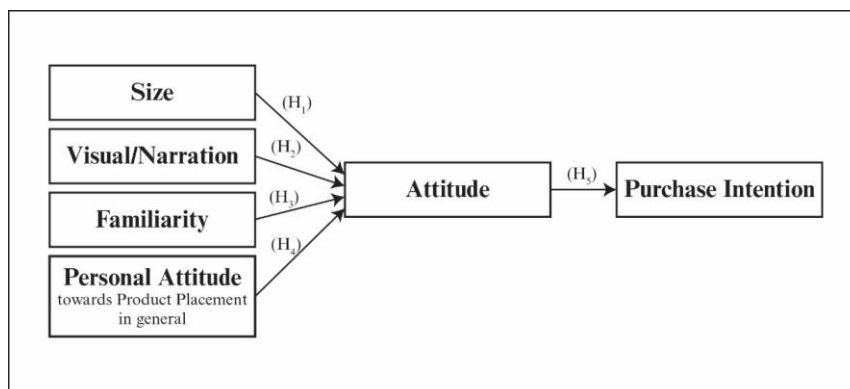


Figure 1. Research Model adapted from Balasubramanian et al.(2006)

Referring to the research model in the Figure 1 above, the hypothesis proposed are the followings.

H1: The size of the placement in the comic book related to panel and page has an influence on the attitude of the reader towards productt placed in the comic books

H2: The visual and narrative execution of a product placement will impact reader's attitude towards the brand differently

H3: Reader's previous familiarity towards the brand will affect the reader's attitude towards products placed in the comic books

H4: Reader's personal attitude for product placement in general will influence the reader's attitude towards the brand

H5: A personal positive attitude towards the brand placement leads to purchase intention

The data obtained from the questionnaire wereanalyzed using Multiple Linear Regression. Linear regression is used to measure two variables, independent and dependent, by fitting a linear equation into the scatter graph to the obtained data. As the model for this research shows more than one independent variable, multiple linear regression was used (Saunders, Lewis, & Thornhill, 2009). There are two regression models estimated partially.

RESULTS AND DISCUSSION

Results

From the data with multiple regression analysis performed in the table below for the Sub Model 1 to find out the influence on execution factors and the individual factors on one's brand attitude.

Table 1. *Regression Analysis Result for Sub Model 1*

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
(Constant)	12.983	2.444		5.312	0.000
Size Large	-.163	1.424	-0.017	-0.114	0.910
Size Med	0.622	1.065	0.089	0.584	0.562
Execution Preferences	-0.330	0.941	-0.042	-0.351	0.727
Familiarity	0.529	0.266	0.222	1.992	0.052
PersonalAttitude	0.886	0.180	0.575	4.926	0.000

Dependent Variable: Attitude

The table summarizing the multiple regression operation above conducted that the value of R² to be 0.379, indicating a variance of 37.9% in predicting the dependent attitude variable. Meanwhile in the ANOVA table, the F value is shown to be 6.472 to measure the accuracy of the predictors in determining the outcome, and the .000^b significance indicates that

the predictors in this sub-model is quite accurate and an indicator of a fit model.

In the coefficient table, it is shown each indicator's significance correlation towards one's attitude. In the size factor of product placement execution, the significance values are 0.910 and 0.562, indicating no impact of the large placement on one's brand attitude. In the

visual/narrative execution preference of product placement variable, the significance probability value is shown to be 0.727, also indicating no impact of the execution preference on the brand attitude. Meanwhile, in the familiarity variable, the significance probability value is 0.052, indicating positive impact on the attitude dependent variable. The variable of personal attitude towards product placement in general resulting the

significance probability of 0.000, indicating this factor affect positively to the dependent variable. From here we can analyze that individual factors is more significant to one's brand attitude compared to the execution of the placement. From the data with simple regression analysis performed in the table below for the Sub Model 2 to find out the influence on attitude on one's purchase intention.

Table 2. *Regression Analysis Result for Sub Model 2*

Model	Unstandardized Coefficients		Standardized	t	Sig.
	B	Std. Error	Coefficients		
(Constant)	-5.472	2.765		-1.979	0.053
Attitude	0.695	0.108	0.650	6.453	0.000

Dependent Variable: Purchase Intention

The table summarizing the multiple regression operation above conducted that the value of R² to be 0.412, indicating a variance of 41.2% in predicting the dependent variable, which is purchase intention variable. The ANOVA table states that the F value is shown to 41.635 to measure the accuracy of the predictors in determining the outcome, and the .000^b significance indicates that the predictors in this sub-model is quite accurate and an indicator of a fit model.

In the coefficient table, it is shown how one's attitude is significantly correlating towards one's purchase intention. The attitude's significance towards purchase intention is weighed at 0.000, indicating positive correlation to the dependent variable.

Discussion

Similar to Lehu & Bressoud (2009), the author is looking to discover the

significance of various characteristics in product placement can affect one's attitude towards the brand. They discovered that prominence of a product placement has more effect on brand recall compared to the plot-connectivity of a product. On the other hand, this research is studying how product placement execution and individual difference can affect one's brand attitude. In contrast to Lehu&Bressoud research, the survey has revealed that one's brand attitude is significantly affected by individual factors rather than the execution of the product placement itself. This study finds that the execution of the product placement in comic books does not significantly affect one's brand attitude, while one's familiarity with the brand and one's personal attitude towards product placement in general significantly affects brand attitude.

Regardless of the insignificance, from the regression coefficient in Sub-Model 1, it can be concluded that large-sized placement leads to a decrease in brand's attitude compared to medium and small placement. This is in line with Liu, Chou, and Liao's (2015) research where they concluded even though prominent placements get better brand impression; subtle execution would produce better results. The nature of the comic book, where the viewer is actively interacting with the media and choosing how much time they spend on each panel, can also be a factor on why the size doesn't affect the attitude significantly.

According to the survey, respondents of this study can also be seen to be more receptive towards narrative execution rather than visual execution with 46 out of 59 respondents choosing narrative/dialogue insertion, even though either doesn't result in significant change in respondent's attitude towards the brand. In this study, the author measures familiarity towards the brand placed in the comic book. The respondents answered whether or not they know of the brand, its products and services, their former purchases, and their former visits. Similar result has been achieved with another research by Karremans et al. (2006) focusing on confirming how priming can increase sales in subliminal advertising, this research concludes that familiarity towards the brand affects brand attitude positively.

Personal attitude towards product placement in general turns out to be the most significant variable in determining one's brand attitude. The higher the attitude towards the placement is, the

higher the affective outcomes towards the placed brand. This result is in line with the framework and discussion by Balasubramanian et al.(2006).Tsai et al. (2007) examined the effects of subliminal advertising on consumer attitudes and buying intention. This research achieved similar result in which positive attitude from respondent leads to a stronger intention of buying the brand placed in the comic book.

The result of this study is similar to prior studies mentioned in which both brand opinion and brand interest increases after being exposed to product placement in the comic book.

This study only addresses one brand, in which the brand is very well-known in some parts of Indonesia. The marketers should insert their products in which the demographics of the brand and the demographics of the comic book itself overlaps. For example, if a cosmetic brand is looking to promote their brand via placement in the comic book it should collaborate with comics targeted to girls and women respectively.

In reading comic books/magazine, readers often elect to skip the classic advertisements. In light of personal attitude towards purchase intention as the most significant of variables to affect brand attitude, it might be wise to place the brands as inconspicuously as possible using framing, size, and/or composition, hiding the fact that product placement took place, so that the mere exposure effect having the effect on readers while the negative attitude some readers may have would never take place.

CONCLUSION

After the survey is completed, data is analyzed and discussed, the authors has come to several conclusions in answering the research questions and doing this study.

1. The execution on product placement in comic books, particularly relating to the size variable, is not a significant factor in affecting reader's brand attitude.
2. The difference on product placement execution, whether it is narrative or visual, does not affect the reader's brand attitude significantly.
3. There is a significant positive correlation between the personal attitude towards product placement in general and the brand attitude.
4. There is a significant increase in brand opinion after reading the comic book with the brand placed in the comic.
5. There is a significant increase in brand interest after reading the comic book with the brand placed in the comic.

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