

Product Placement On Indonesian Rap Song

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Abstract: Product placement literature has two gaps, namely research in developing countries including Indonesia and song as media placement. This study aims to fill this gap by testing the effectiveness of product placement in Indonesian rap songs on three aspects of consumer behaviour. The research design used pretest and post-test experiments without a control group involving 74 undergraduates as participants. The treatment used in this research is the song. It's a Dad Thing by Saykoji. The results showed that product placement on the song had an effect on brand recall, attitude towards the song and product placement influenced by attitude towards the artist, and purchase intention influenced by attitude toward product placement.

Keywords: Product Placement; Song; Indonesia.

Abstrak: Literatur penempatan produk memiliki dua celah, yaitu penelitian di negara berkembang termasuk Indonesia dan lagu sebagai media penempatan. Penelitian ini bertujuan untuk mengisi celah tersebut dengan menguji efektivitas penempatan produk dalam lagu rap Indonesia pada tiga aspek perilaku konsumen. Desain penelitian menggunakan eksperimen pra-tes dan pasca-tes tanpa grup kontrol yang melibatkan 74 mahasiswa sebagai partisipan. Perlakuan yang digunakan dalam penelitian ini adalah lagu It's a Dad Thing karya Saykoji. Hasil penelitian menunjukkan bahwa penempatan produk pada lagu berpengaruh terhadap ingatan tentang merek, sikap terhadap lagu dan penempatan produk dipengaruhi oleh sikap terhadap artis, dan niat beli dipengaruhi oleh sikap terhadap penempatan produk.

Kata kunci: Penempatan Produk; Lagu; Indonesia.

INTRODUCTION

Music is one of the many forms of entertainment in the digital era with ever-developing technologies. This technology development provides ease for musicians to create and distribute their creations. The potency of the world music industry has continuously grown from 2014 until now. The world music industry earnings reached USD 59.48 billion in 2020 and are estimated to keep growing and reach USD 65.17 billion by 2023 (Statista Research Department, 2021a). Meanwhile, the duration of people listening to music in 2019 increased from 17.8 hours per week to 18 hours per week, with an average of 2.6 hours per day (IFPI, n.d.).

Indonesia has the potential as one of the biggest music markets in the world. Indonesia is the fourth most populated country globally despite not being in the ten biggest music markets (IFPI, n.d.). The music market potential in Indonesia is proven by the numerous artists such as Celine Dion, Ed Sheeran, Black Pink, and other world-class musicians performing there. This potential is matched by the success of Indonesian musicians in the world music market, such as Anggun C. Sasmi, Agnes Monica, Rich Brian, Joey Alexander, and Sandhy Sandoro (Sari, 2019).

The pandemic has influenced today's music industry. When large music concerts were cancelled, music consumption increased as people started working from home. This increase is boosted by easy access to music worldwide through streaming. Music is believed to be the most effective stress-relief and anxiety-reducing activity during the pandemic (Burhan, 2020). In 2020, the streaming music industry in Indonesia was estimated to have reached USD 148 million or approximately IDR 2.100 trillion (Kemenparekraf/Baparekraf RI, 2021). This projection places Indonesia as the 18th largest streaming music market globally. Spotify and Joox have become the two most popular streaming applications in Indonesia, including LangitMusik, SoundCloud, Apple Music, Deezer, and Resso (Nabila, 2020).

The collaboration between the music and advertising industries is an adaptation measure taken by both industries to face the changes in the digital era. The music industry pursues a new flow of earnings, while the advertising industry seeks new ways to promote brands (Meier, 2011). Product placement emerges as a partnership between the music and advertising industries. Product placement is done by intentionally assimilating brands into entertainment mediums (Russell and Belch, 2005). The type of product placement in the music industry depends on the final form of the music itself. Product placement can be done by mentioning the brand in the song lyrics or displaying the brand in music videos.

Product placement emerges as an alternative to traditional advertisement aiming to reach out to consumers. Traditional advertising faces challenges such as the advertisement being skipped and the cost increase in production and promotion (Sung and De Gregorio, 2008). The decline of traditional advertising urges marketers to discover new methods to promote their products, especially to the generation born and raised in the all-digital world (Pinzaru et al., 2013). Product placement possesses the strengths of both advertisement and publicity without the weaknesses of both (Balasubramanian et al., 2014). The integration of entertainment content and advertising is intentionally done to conceal the commercial intent from views (Ginosar and Levi-Faur, 2010). As an alternative to traditional advertisement, product placement can be applied to various entertainment content such as films, music videos, songs, and video games (Balasubramanian et al., 2006; Russell, 2002; Sung and Gregorio, 2008).

Product placement has long been done and studied in the literature. In 1896, the first product placement in the world was done in the novel *The Pickwick Papers* by Charles Dickens which contained the brand Guinness (Newell et al., 2006). In 1987, the term product placement was first written in the academic literature by Marie Eva Steertz in her thesis at West Virginia University (Steertz, 1987). Previously, several academic pieces of literature have discussed product placement with different terms, such as tie-ins (Babin and carder, 1996b, 1996a) and word-of-author advertising (Friedman, 1986). Another term used nowadays is brand placement (Natarajan et al., 2018; Reijmersdal et al., 2007).

Although research on product placement has been widely conducted, there remain two gaps in product placement literature. The first is limited research conducted in developing countries compared to developed countries (Guo et al., 2019). As one a developing country, Indonesia also faces limitations in research regarding product placement in Indonesia using experimental methods (Afiff et al., 2014). This issue limits the understanding of research results regarding product placement in Indonesia as one of the developing countries. The second gap is that research regarding product placement in songs is less than product placement in films and televisions (De Gregorio and Sung, 2009).

This issue limits the understanding and opportunity to conduct product placement through various placement media. This research is intended to fill the two gaps in product placement literature by testing the effectiveness of product placement in Indonesian rap

songs on consumer behaviour. Consumer behaviour is divided into cognitive, affective, and conative components. The cognitive aspect is evaluated based on brand recall and top of mind, the affective aspect is evaluated based on consumer attitude, and the conative aspect is evaluated based on purchase intention.

THEORETICAL REVIEW

Product Placement in Developing Countries. Siva K. Balasubramanian first published the term and definition of product placement in an academic manuscript in 1994 (Balasubramanian, 1994). In his research, product placement was defined as a "paid message about a product through planned yet unobtrusive appearance of the branded product in a film (or a TV programme)" (Balasubramanian, 1994). Google now defines product placement as "pieces of content that are created for a third party in exchange for compensation, and/or where that third party's brand, message, or product is integrated directly into the content" (Google, n.d.). Although there are several definitions of product placement, there are three consistent characteristics in all those definitions; (1). Planned and intended integration, (2). The ability to unobtrusively persuade, and (3). The exchange with money or other valuable assets (Guo et al., 2019). From these three characteristics, the third component is difficult to prove without disclosure. This research defines product placement as a planned insertion of brands into a song.

Along with its development, the research on product placement can be differentiated based on the studied effects, placement media, the samples used, and the research designs. First, research on the effect of product placement can be categorized into three; cognition, affect, and conation (Balasubramanian et al., 2006). Second, placement media such as films (Afiff et al., 2014; Balasubramanian et al., 2014; Chan et al., 2016; Cokki et al., 2019; Gould et al., 2000; Kristanto and Brahmana, 2016; Perwitasari and Paramita, 2020), television programs (Reijmersdal et al., 2007; Rumambi, 2008; Saputra and Rumambi, 2013), and songs (De Gregorio and Sung, 2009; Friedman, 1986; Srivastava, 2020; Van Vaerenbergh, 2017; Van Vaerenbergh et al., 2011). Third, the samples used the most common are college students (Afiff et al., 2014; Balasubramanian et al., 2014; Gould et al., 2000; Natarajan et al., 2018; Reijmersdal et al., 2007; Saputra and Rumambi, 2013; Srivastava, 2020). Fourth, the research design using literature reviews (Balasubramanian, 1994), content analysis (Cokki et al., 2019; Friedman, 1986), surveys (Gould et al., 2000; Kristanto and Brahmana, 2016; Reijmersdal et al., 2007; Rumambi, 2008; Saputra and Rumambi, 2013), interviews (Perwitasari and Paramita, 2020), and experiments (Afiff et al., 2014; Balasubramanian et al., 2014; Chan et al., 2016; Natarajan et al., 2018; Reijmersdal et al., 2007; Srivastava, 2016).

Product placement practices in developed countries differ from those in developing countries. In developed countries, product placement has been widely used, while in developing countries, product placement is still considered a new method in the product life cycle (Gould et al., 2000). Some developed countries have even discussed the laws regarding product placement, such as the disclosure obligation (Ginosar and Levi-Faur, 2010). Disclosure is a notification given by the sponsored party regarding product placement to the audience. Research on product placement has been conducted in developed countries such as the United States, Australia, Austria, Netherlands, United Kingdom, France, Belgium, Bulgaria, China, and South Korea (Balasubramanian et al., 2014; Chan et al., 2016; De Gregorio and Sung, 2009; Delattre and Colovic, 2009; Gould et al., 2000; Reijmersdal et al., 2007; Van Vaerenbergh, 2017; Van Vaerenbergh et al., 2011). In

developing countries, research on product placement has been initiated in India (Natarajan et al., 2018; Srivastava, 2020) and Indonesia (Afiff et al., 2014; Cokki et al., 2019; Kristanto and Brahmana, 2016; Perwitasari and Paramita, 2020; Rumambi, 2008; Saputra and Rumambi, 2013).

Research on product placement in Indonesia still has limitations on research designs and samples. As far as we are concerned, only one product placement research in Indonesia used an experimental design. (Afiff et al., 2014) conducted three experimental studies with 350 college student participants in Indonesia to discover differences in their attitudes towards products due to different product placement forms, exposure amounts, brand equities, and film preferences. (Rumambi, 2008) surveyed 125 respondents to perform a factor analysis on product placement in the Indonesian Idol and Mamamia Show television show. (Saputra and Rumambi, 2013) conducted a survey and interview to analyze the product placement in X Factor Indonesia's television show. Kristanto and Brahmana (2016) surveyed 100 people in Surabaya to determine the effect of product placement in Indonesian films on brand awareness and purchase intention. Setiawan (2018) studied cologne product placement in the television series *Orang Ketiga* with 238 respondents as samples.

(Wirawan and Hapsari, 2016) conducted observations and interviews with 12 informants in East Jakarta to study the impact of culinary location product placement in the movie *Ada Apa Dengan Cinta 2*. (Cokki et al., 2019) used content analysis to analyze data from 940 comments on product placement in web series on the YouTube website. (Perwitasari and Paramita, 2020) conducted a survey and interviewed four informants to learn about the effectiveness of cosmetic product placement in the film series *Descendants of the Sun*. (Prajana, 2020) conducted observations to analyze the visual and audio of car product placement on the web series *Nanti Kita Cerita Tentang Hari Ini*. Research on product placement with experimental methods is required to study the efficacy of product placement (Karniouchina et al., 2011). The internal validity of research on the effectiveness of product placement is difficult to believe if the research design does not involve experiments.

Product Placement on Songs. Morton Friedman first conducted research on product placement on songs in the United States in 1986. In this era, the term product placement has yet to exist, and the term used was word-of-author advertising. Word-of-author advertising is defined as the practice of placing commercial messages in a non-promotional context (Friedman, 1986). Analysis of 256 most popular songs in the United States from 1946 to 1980 showed increases in brand names and variations in songs, especially since the 1970s. The most displayed brands are products with high-value expressiveness, such as vehicles and magazines.

In 1985, the music industry's first paid product placement was done when the hip-hop group Run-D.M.C sang *My Adidas* (Delattre and Colovic, 2009). Initially, this product placement was a form of Run DMC's respect and admiration towards their choice of a brand, but it ended with a USD 1.5 million contract with Adidas (Delattre and Colovic, 2009). A similar event occurred when Busta Rhymes sang the song *Pass the Courvoisier*. The sales of the cognac Courvoisier increased by 19 per cent after being sung in the song (Srivastava, 2020). The promotion deal between Allied Domecq as the producer of Courvoisier cognac and Busta Rhymes happened after the song *Pass the Courvoisier* succeeded (Holloway, 2002).

Research on product placement in songs is less than research on product placement in films (De Gregorio and Sung, 2009). Some research on product placement on songs studied the attitude towards product placement and music genre (De Gregorio and Sung, 2009), the

effect of attitude towards the artist and disclosure (Van Vaerenbergh, 2017; Van Vaerenbergh et al., 2011), and the effect towards purchase intention and brand equity (Srivastava, 2020). (De Gregorio and Sung, 2009) discovered that attitude towards product placement on songs is more acceptable than product placement on films and that the most common genre for product placement is hip-hop/rap.

(Delattre and Colovic, 2009) described that the characteristics of product placement and the individual affect the memorization and attitude towards the product placement. (Van Vaerenbergh et al., 2011) found that brand exposure amount on a song affects the attitude towards the brand, but the attitude towards the artist does not moderate such effect. (Van Vaerenbergh, 2017) found that disclosure strengthens brand awareness but does not affect the attitude towards the brand. (Srivastava, 2020) showed that product placement strengthens the attitude towards a brand, increases purchase intention, and strengthens brand personalization with celebrity endorsement.

Product placement on songs can be done in audio, visual, and audiovisual forms. In music videos, product placement is done in audio form when it is mentioned, visual form when shown, and audiovisual when mentioned and shown. If a product placement on a song is placed in the context of the balance model of product placement affect (Russell, 2006), then we can analyze the relationship between the attitude towards the artist, the relationship between the artist and the placed product, and the attitude towards the placed product. The artist might use the product or brand or place it in the background of the music video. The artist's use and mentioning of the product and someone's attitude towards the artist may affect that person's attitude towards the product being placed. The attitude towards the product being placed is the balance in the balance model of the product placement effect.

Hypotheses Development. A person may or may not like an artist. This attitude can be a relationship someone feels when seeing a character (Hudders et al., 2012). When a viewer sees an artist/singer in a music video, he/she may feel a bond with the artist on a certain level. The attitude towards an artist is a perception of fondness and credibility regarding the spokesperson (Balasubramanian et al., 2014).

A person's attitude towards a song can be influenced by their attitude towards the artist performing the song (Hudders et al., 2012; Kim and Na, 2007). Song listeners' fondness can be influenced by the physical attractiveness and credibility of the singer (Kim and Na, 2007). This attitude may change when audiences learn about the motivation of the artist singing the song, which mentions a particular brand within (Van Vaerenbergh et al., 2011).

H1: Attitude towards an artist positively affects attitude towards a song.

Product placement is basically an inserted advertisement. Advertising is a transfer process of meaning from a celebrity to a product (McCracken, 1989). Physical attractiveness, trustworthy character, and talent of a celebrity contribute positive effects towards accepting an advertisement (Tanjung and Hudrasyah, 2016). The strength of a celebrity's attributes towards the acceptance of an advertisement is higher compared to that of non-celebrities (Pujawati and Noraini, 2015). If a brand is associated with a disliked artist, someone might dislike the brand (Van Vaerenbergh et al., 2011). The hypothesis is formulated as follows:

H2: Attitude towards an artist positively affects attitude towards product placement.

The use of celebrities in advertising is an old practice. Someone's desire to purchase a product can be influenced by their attitude towards the artist promoting it (Rafique and Zafar, 2012; McCormick, 2016). This desire is influenced by the credibility or suitability between the celebrity and the advertised brand (McCormick, 2016; Rafique and Zafar, 2012). For instance, the sales of Courvoisier cognac increased after being sung by Busta Rhymes. Busta Rhymes is an American rap singer who has received numerous awards and was nominated in various international competition events such as MTV and Grammy.

H3: Attitude towards an artist positively affects purchase intention.

Someone may feel attracted to a song and desire to talk about the song (Delattre and Colovic, 2009). This attitude is unique as it is only towards certain songs (Balasubramanian et al., 2014). Attitude towards a song also depends on the product placement inserted into the song as a placement media (Van Vaerenbergh et al., 2017). In this research, the attitude towards a song is defined as someone liking or disliking a song.

Product placement can be done in various placement media such as films, songs, electronic games, novels, and other entertainment content. Previous research has tested the relationship between the attitude towards placement media and product placement. Product placement on popular and liked songs is more well-received (Delattre and Colovic, 2009). This attitude also applies to film media, where a positive attitude towards a film increases the audience's acceptance of product placement (Balasubramanian et al., 2014; Saputra and Tiara, 2014). Therefore, the hypothesis is formulated as follows:

H4: Attitude towards a song positively affects attitude towards product placement.

Product placement has a purpose for financial benefits or promotional activities (Gupta and Gould, 1997). Since only some content in the placement media contains product placement, then the attitude towards the product placement can be defined as an individual's evaluation towards the content that contains the product placement (Balasubramanian et al., 2014). This attitude is formed when an individual views placement on entertainment products such as movies, television shows, songs, dialogues, computer games, virtual realities, drama, and so on (Sharma and Bumb, 2020).

Purchase intention is a behavioural aspect of the attitude towards product placement and the ultimate purpose of product placement (Karrh et al., 2003; Yao and Huang, 2017). As one of the forms of music, the music video has three forms of placements: visual, audio, and audiovisual. Visual placement is when a brand appears in a music video. Audio placement is when a brand is mentioned in the lyrics. Audiovisual placement is when a brand is mentioned in the lyrics and displayed in the music video. Previous research shows that product placement on songs can influence a person's desire to purchase the placed brand (Kristanto and Brahmana, 2016; Srivastava, 2020; Yao and Huang, 2017).

H5: Attitude towards product placement positively affects purchase intention.

Figure 1 shows the relationship between variables in the first to the fifth hypothesis.

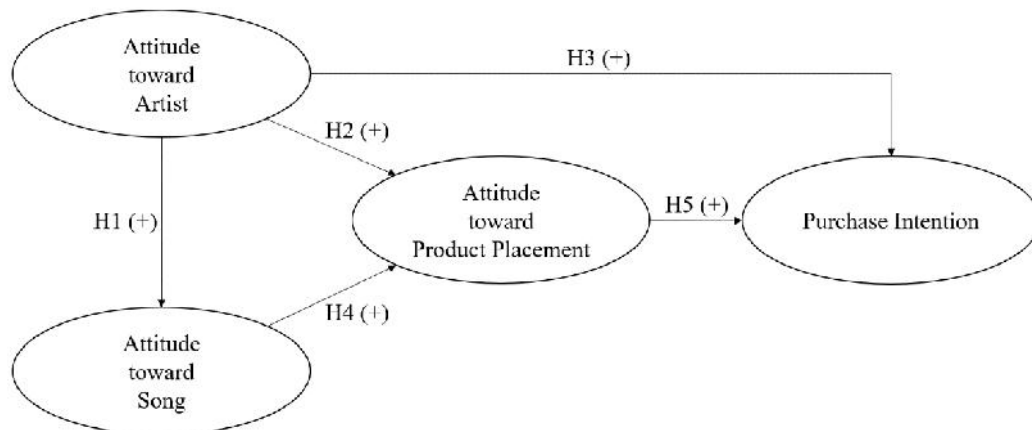


Figure 1. Research Model

Brand recall is one of the basic measurements of numerous kinds of research on product placement and promotions in general. The awareness pyramid concept differentiates brand awareness into four levels: unawareness of the brand, brand recognition, brand recall, and top-of-the-mind memory (Aaker, 1991). Brand recall is when a person tries to recall a brand for a specific product category. Since a person might have recalled a particular brand before, product placement can affect the strengthening of the said brand recall. This strengthening will affect the top-of-the-mind memory, the first brand to be recalled for that particular product category. In films, product placement is considered successful if viewers recall 20 per cent of the brand being placed and extremely successful if viewers recall 30 per cent of the brand being placed (Babin and Carder, 1996b). These two hypotheses are symbolized in **Figure 2**.

H6a: Brand recall increases upon exposure to product placement in song.

H6b: Brand recall strengthens upon exposure to product placement in song.

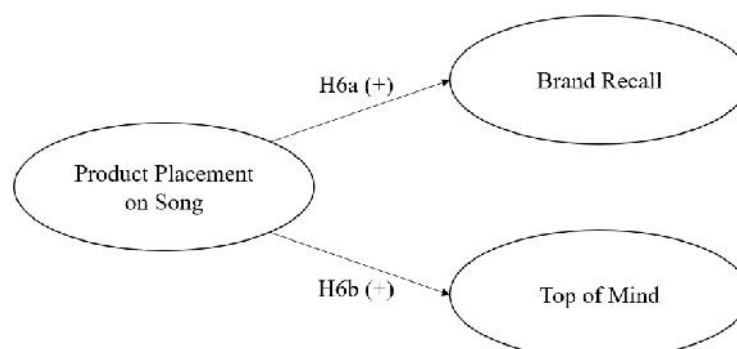


Figure 2. Research Model

METHODS

Experimental design. The experimental design used in this research is a pre-test and post-test experiment without a control group (Malhotra, 2015). The measurements of

attitude towards the artist, song, product placement, and purchase intention are conducted after participants are exposed to treatment. Measurements on brand recall and top of mind are conducted before and after participants are exposed to treatment.

Treatment. The treatment used in this experiment is the music video. It's a Dad Thing (Saykojigor, 2018). The treatment selection process was done in 2 steps: 1) Search and 2) Selection. In the search process, we collected popular music videos from the United States, Korea, and Indonesia that contained product placements. Twelve music videos were selected in this stage (Ariana Grande, 2015; Avicii, 2013; Avril Lavigne, 2011; Blackpink, 2020; DJ Khaled, 2017; Justin Bieber, 2015; Lady Gaga, 2008; Miley Cyrus, 2013; Psy, 2012, Ramengyrl, 2020; Rich Brian, 2019; Saykojigor, 2018). We identified the brand, form, duration, repetition, interaction, and characteristics of the product placement in each music video (See **Table 1**). The form of product placement was categorized as visual, audio, and audiovisual. The duration was measured in seconds, and repetition was measured by how many times the brand appeared. Product role was differentiated as products used by the artist and or extras or unused by both. The product characteristic was categorized as prominent and subtle.

Table 1. Treatment Selection

No.	Country	Music Video	Brand	Form	Product Placement			Type
					Dur.	Rep.	Int.	
1	The US.	<i>I'm The One</i>	Beats	V	12	8	Ar	Prominent
			Nike	V	16	13	Ar	Prominent
			Supreme	V	48	43	Ar	Prominent
			Kandypens	V	7	4	Ar and Ex	Prominent
			Bumbu	V	2	2	Ar and Ex	Prominent
			Luc Belaire	V	9	7	Ar and Ex	Prominent
			Luxe	V	9	7	Ar and Ex	Prominent
			CÎROC	V	3	3	Ar	Prominent
			Rolls-Royce	V	18	8	Ex	Prominent
2	The US.	<i>Wake Me Up</i>	Sony Xperia	V	6	3	Ex	Prominent
3	The US.	<i>We Can't Stop</i>	Beats	V	5	1	Ar	Prominent
			EOS	V	6	1	Ar	Prominent
			Dope	V	12	5	Ar	Prominent
4	The US.	<i>What the Hell</i>	Sony Vaio	V	1	1	NA	Subtle
			Sony Bravia	V	1	1	NA	Subtle
			Avril Lavigne	V	11	1	Ar	Prominent
			Nike	V	10	6	Ex	Subtle
			Sony	V	4	1	Ex	Subtle
			Ericsson	V	4	1	Ex	Subtle
5	The US.	<i>What Do You Mean</i>	Calvin Klein	V	6	4	Ar	Prominent
6	The US.	<i>Focus</i>	Samsung	V	11	6	Ar	Prominent
7	The US.	<i>Telephone</i>	Beats	V	2	1	Ex	Subtle
			Virgin	V	3	3	Ar	Prominent
			Mobile LG	V	3	3	Ar	Prominent
			Coca Cola	V	22	5	Ar	Prominent
			Chanel	V	2	2	Ar	Prominent
			HP x Beats	V	3	2	Ex	Prominent
			Plenty of Fish	V	4	2	Ex	Prominent
			Honey Bun	V	7	3	Ar	Prominent

			Chevrolet	V	40	11	Ar	Prominent
			Polaroid	V	6	3	Ar	Prominent
			Wonder Bread	V	16	12	Ar	Prominent
			Miracle Whip	V	17	12	Ar	Prominent
8	Korea	<i>Gangnam Style</i>	Mercedes-Benz	V	42	3	Ex	Prominent
9	Korea	<i>Ice Cream</i>	Serendipity	V	15	5	Ar	Prominent
			Christian Dior	V	11	9	Ar	Prominent
			Chanel	V	18	14	Ar	Prominent
			Puma	V	12	7	Ar	Prominent
			Adidas	V	14	5	Ar	Prominent
10	Indonesia	<i>100 Degrees</i>	GoJek,	V	6	2	NA	Prominent
			Guess	V	10	3	Ar	Prominent
			Daily Paper	V	10	4	Ar	Prominent
11	Indonesia	<i>It's A Dad Thing</i>	Apple	AV	85	3	Ar	Prominent
			Windows	AV	1	1	Ar	Prominent
			GoJek	AV	1	1	Ar	Prominent
			Minecraft	AV	33	1	Ar	Prominent
12	Indonesia	<i>Different</i>	GoJek	AV	1	1	Ar	Prominent
			Ferrari	A	1	1	Ar	Subtle
			YouTube Premium	AV	12	3	Ar	Prominent

A: Audio; V: Visual; AV: Audiovisual; Rep.: Repetition; Dur.: Duration; Int.: Interaction; Ar: Interaction with Artist; Fig: Interaction with Extras; Ar and Ex: Interaction with Artist and Extras; NA: No interaction with Artist and Extras.

At the selection stage, we used three selection criteria. The first criterion is the placed brand's relevance to Indonesian participants. The second criterion is product placement prominence. The third criterion is product placement appropriateness. At the end of the selection process, we were faced with two music video selections: *It's a Dad Thing* and *Different*. We chose the song *It's a Dad Thing* as treatment because the brands being placed were relevant to Indonesian participants, the product placement was prominent, and the brands were placed appropriately in the music video. The song *It's a Dad Thing* contained four brands; Apple, Windows, GoJek, and Minecraft. Here, we present snippets of the music video featuring those brands (See **Figure 3**).



Figure 3. Treatment (Saykojigor, 2018)

Participant. The participants recruited in this research were 81 students of the Faculty of Economics and Business of Universitas Tarumanagara, Indonesia. The participants were students from courses taught by the researchers: research methodology, marketing research, and consumer behaviour. All participants were compensated with extra credits on those courses. Seven students were removed from the participant data because one student registered twice, and six did not pass the manipulation test. The remaining participants were deemed sufficient for the experimental study (Delice, 2010). College students belong to the young adult group, which is a big part of the specific target of hip-hop or rap music (Delattre and Colovic, 2009) and is a significant basis for music consumers (Srivastava, 2016). College students were also used in previous research on product placement (Afiff et al., 2014; Balasubramanian et al., 2014; Gould et al., 2000; Natarajan et al., 2018; Reijmersdal et al., 2007; Saputra and Rumambi, 2013; Srivastava, 2020).

The participants' age group was 19 to 26 years old, with most 20- and 21-year-olds (58 people). 52.702 per cent of the participants were male, and 47.297 per cent were female. Based on the participants' intensity of weekly exposure to music, 6.756 per cent listened to music for 0 to 1 hour, 22.972 per cent listened for 1 to 2 hours a week, 28.378 per cent listened for 2 to 6 hours per week, 18.918 per cent listened for 6 to 10 hours per week, and 22.972 per cent listened to music for more than 10 hours per week. Based on the music genre, 90.540 per cent of participants liked Pop, while the rest, sorted from most to least, preferred R and B (48.648 per cent), Hip-hop (36.486 per cent), Rap (21.621 per cent), Rock (18.918 per cent), and Gospel (4.054 per cent). This characteristic was consistent with the pop concept (formal term: popular music), which was easy to listen to and remember (Pop, n.d.) and is a commonly preferred music genre (Statista Research Department, 2021b). Based on the media used to listen to music, 71.621 per cent used Spotify, 70.270 per cent used YouTube, 24.324 per cent used Joox, 21.621 per cent used radio, 4.054 per cent used CD/DVD, and 4.054 per cent used Apple Music.

Procedure. We created the experiment room using the Microsoft Teams communication platform and invited all participants into the room. Participants were briefed on the experiment run time and requested to be present 15 minutes before the experiment start time. The experiment was conducted on 20 November 2020 from 11 AM to 12 PM. At

the beginning of the experiment, we explained the objective and procedure of the research to the participants. We asked the participants to fill out the informed consent form. After participants completed the form, we provided a link consisting of the treatment and questionnaire to the participants and allowed them participants to access the link. At the end of the experiment, we asked all participants to fill out the attendance form, thanked all the participants, and allowed all participants to leave the room.

Measurement. The manipulation test used three questions about the singer's name, song title, and participant's awareness regarding the brand's existence in the music video. Participants were deemed to have passed the manipulation test only if they correctly answered the singer's name and song title and were aware of the brand's existence in the music video.

Measurements from all constructs were adapted from previous research. Attitude towards the artist was measured using three dimensions and eleven indicators adapted from (Balasubramanian et al., 2014). Attitude towards the song was measured using five indicators adapted from (Van Vaerenbergh et al., 2017). Attitude towards product placement was measured using four dimensions and eight indicators adapted from (De Gregorio and Sung, 2009). Purchase intention was measured using four indicators adapted from (Omarjee and Chiliya, 2014). The four variables were measured using a 7- point Likert scale ranging from 1 for "Strongly disagree" to 7 for "Strongly agree".

Brand recall and top-of-mind measurements were conducted before and after watching the music video. Brand recall is a person's ability to recall a brand without assistance (Delattre and Colovic, 2009). Brand recall in this research was measured immediately after participants were exposed to the treatment, just like in previous research (Babin and Carder, 1996b, 1996a; Gupta and Lord, 1998). Measurements were conducted by asking participants to mention three brands of laptops, operating systems, service applications, and games. Brand recall was measured using a binomial scale, that is, 1 for recall and 0 for non-recall. Brand recall was only assessed if participants recalled the brand Apple for laptops, Windows for an operating system, GoJek for service applications, and Minecraft for the game. Top-of-mind memory was measured by ranking the brand recall data; 3 points for the first order, 2 points for the second order, 1 point for the third order, and 0 points if the brand was not mentioned. The top-of-mind memory was only measured if a person had recalled the brand being placed before seeing the music video. The questionnaire was shared through the link <https://bit.ly/kuesionerpenelitianlagu>.

Data Analysis. This research used the Partial Least Square-Structural Equation Modelling (PLS-SEM) analysis performed with the SmartPLS program and paired t-test performed with the SPSS program. Hypothesis 1 to 5 were supported if the path coefficient values were significantly parallel to the proposed hypotheses (Hair et al., 2019). Hypothesis 6 was tested using paired t-test. H6a and H6b were supported if there was a significant difference between brand recall before and after the treatment.

RESULTS

Outer Model. The outer model test result indicated that the measurement had passed the validity and reliability test (See **Table 2** and **Table 3**). All variables and dimensions have passed the indicator reliability test with a loading factor value greater than 0.700 (Hair et al., 2019). All variables have passed the internal consistency reliability test with a CR value greater than 0.700 (Hair et al., 2019). All variables and dimensions have passed the convergent validity test with an AVE value greater than 0.500 (Hair et al., 2019). All

variables have passed the discriminant validity test with an HTMT value of less than 0.900 (Hair et al., 2019).

Table 2. Convergent Validity, Internal Consistency Reliability, And Indicator Reliability

Constructs and items	FL	AVE	CR	M	SD
Attitude toward artist		0.704	0.922		
Attractiveness	0.745	0.646	0.845		
Saykoji is attractive	0.797			5.811	0.940
Saykoji is handsome	0.788			4.473	0.989
Saykoji is elegant	0.825			4.784	1.276
Trustworthiness	0.895	0.763	0.928		
Saykoji is honest	0.887			5.541	0.989
Saykoji is trustworthy	0.903			5.365	0.953
Saykoji is dependable	0.872			5.405	1.089
Saykoji is sincere	0.829			5.757	0.970
Expertise	0.870	0.739	0.919		
Saykoji is skilful	0.789			6.216	1.043
Saykoji is knowledgeable	0.844			6.000	0.986
Saykoji is open-minded	0.875			6.068	1.018
Saykoji is experienced	0.925			6.149	0.982
Attitude toward song		0.663	0.887		
The song It's a Dad Thing is fun	0.723			6.365	0.746
The song It's a Dad Thing is good	0.879			6.000	1.252
The song It's a Dad Thing is interesting	0.827			6.351	0.813
The song It's a Dad Thing is pleasant to listen to	0.821			5.946	1.334
Attitude toward product placement		0.577	0.843		
Ethics	0.704	0.617	0.763		
I feel it is unethical to influence audiences by placing brands in the song It's a Dad Thing.	0.742			3.324	1.471
The song's producer is misleading listeners by disguising brands as props in the song. It's a Dad Thing.	0.827			5.081	1.440
Influence	0.787	0.807	0.893		
I am subconsciously influenced by the brands I heard in the song.	0.910			4.689	1.668
I have learned about new brands by listening to music	0.886			4.149	1.761
Realism	0.761	0.636	0.778		
I prefer to listen to real brands compared to fake brands in a song.	0.775			5.014	1.648
The visual presence of the brand in the music video makes it more realistic.	0.820			5.365	1.247
Regulation	0.783	0.733	0.846		
The government should make a regulation regarding product placement in a song.	0.849			4.568	1.534
I think if a brand is mentioned in a song, it is usually paid to advertise.	0.863			5.392	1.183
Purchase Intention		0.841	0.955		
I will find information regarding the brand in the song.	0.924			4.297	1.449
I will start searching for the brand in the song.	0.929			4.351	1.465
I will consider purchasing/using the brand in the song.	0.922			4.554	1.569
I will plan to purchase the brand in the song in the future.	0.892			4.595	1.643

FL: Factor Loading; AVE: Average Variance Extracted; CR: Composite Reliability; M: Mean; SD: Standard Deviation.

All variables have passed the discriminant validity test with an HTMT value less than 0.900 (See **Table 3**).

Table 3. HTMT ratio

	1	2	3	4
1. Attitude toward an artist				
2. Attitude toward the song	0.715			
3. Attitude toward product placement	0.308	0.194		
4. Purchase intention	0.163	0.132	0.455	

HTMT ratio refers to the Heterotrait-Monotrait ratio

Inner Model. The multicollinearity test results indicated that there is no multicollinearity between the variables with VIF values less than 3 (See **Table 4**).

Table 4. Multicollinearity

Variable	VIF
Purchase intention = f(Attitude toward Artist, Attitude toward Product Placement)	
Attitude toward Artist	1.052
Attitude toward Product Placement	1.052
Attitude toward Product Placement = f(Attitude toward Artis, Attitude toward Song)	
Attitude toward Artist	1.655
Attitude toward Song	1.655

VIF: Variance Inflation Factor

The determination coefficient test results showed that the ability of attitude towards the artist to explain the variance of attitude towards the song was weak. In contrast, the ability of attitude towards artist and attitude towards song to explain the variance of attitude towards product placement was non-existent, and the ability of attitude towards product placement and attitude towards artist to explain the variance of attitude towards purchase intention was non-existent (See **Table 5**). The prediction relevance test results showed that the model possessed little ability to define attitude towards the song, attitude towards product placement, and purchase intention (See **Table 5**).

Table 5. Determination Coefficient and Prediction Relevance

Variable	R-square	Q-square
Attitude toward Song	0.385	0.231
Attitude toward Product Placement	0.053	0.019
Purchase Intention	0.167	0.114

The proposed first five research hypotheses were examined from the path coefficient and t-value scores (see **Table 7**). The results support H1 (Path coefficient of 0.629, t-value of 7.703, p-value greater than 0.001), which states that attitude towards an artist positively affects attitude towards a song. The results also support H2 (Path coefficient of 0.322, t-value of 2.087, p-value less than 0.050) which states attitude towards an artist positively affects attitude towards product placement. However, the results do not support H3 (Path coefficient of 0.032, t-value of 0.281, p-value greater than 0.050) and H4 (Path coefficient of -0.160, t-value of 0.926, p-value greater than 0.050). Therefore, attitude towards an artist doesn't positively affect purchase intention, and attitude towards a song does not positively affect attitude towards product placement.

Finally, the results support H5 (Path coefficient of 0.399, t-value of 2.981, p-value less than 0.001) which states attitude towards product placement positively affects purchase intention.

Table 7. Results of structural equation analysis

Relationships			f ²	PC	t-value
H1	Attitude toward Artist	Attitude toward Song	0.626	0.629	7.703***
H2	Attitude toward Artist	Attitude toward Product Placement	0.054	0.322	2.087*
H3	Attitude toward Artist	Purchase Intention	0.003	0.032	0.281 ^{ns}
H4	Attitude toward Song	Attitude toward Product Placement	0.012	-0.160	0.926 ^{ns}
H5	Attitude toward Product Placement	Purchase Intention	0.180	0.399	2.981***

PC: Path Coefficient; ***p-value less than 0.001; **p-value less than 0.010; *p-value less than 0.050; ns Not Significant

We examined the sixth hypothesis from the comparison of mean scores and t-value scores (see **Tables 8** and **9**). The results partially support the sixth hypothesis. Overall, there was a slightly small increase in brand recall after participants saw the product placement (Mean before of 0.503, Mean after of 0.594, t-value of -3.944, p-value less than 0.001, Cohen's D of 0.192). The small increase in brand recall happened in the Apple brand (Mean before of 0.486, Mean after of 0.635, t-value of -3.241, p-value less than 0.001, Cohen's D of 0.376). Almost a medium increase in brand recall happened on the Minecraft brand (Mean before of 0.013, Mean after of 0.189, t-value of -3.944, p-value less 0.001, Cohen's D of 0.458). A not meaningful increase in brand recall happened on the Windows brand (Mean before of 0.756, Mean after of 0.770, t-value of -0.331, p-value greater than 0.050, Cohen's D of 0.038). A not meaningful brand recall decrease happened on the GoJek brand (Mean before of 0.756, Mean after of 0.716, t-value of 0.725, p-value greater than 0.050, Cohen's D of 0.084).

Table 8. Results of brand recall analysis

Brand	BR Before	BR After	Mean Before	Mean After	t-value	Cohen's D
Overall	149	171	0.503	0.594	-3.944***	0.192
Apple	36	47	0.486	0.635	-3.241***	0.376
Windows	56	57	0.756	0.770	-0.331 ^{ns}	0.038
GoJek	56	53	0.756	0.716	0.725 ^{ns}	0.084
Minecraft	1	14	0.013	0.189	-3.944***	0.458

BR: Brand Recall; ***p-value less than 0.001; **p-value less than 0.010; *p-value less than 0.050; ns: Not Significant

The sixth hypothesis testing showed that brand memory weakens upon exposure to product placement (Mean before of 2.544, Mean after of 2.224, the p-value of 0.000, Cohen's D of 0.336). The weakening of brand memory was caused by a small weakening brand memory for Apple (Mean before of 2.111, Mean after of 1.888, the p-value of 0.088, Cohen's D of 0.292) and moderate weakening brand memory for GoJek (Mean before of 2.696, Mean after of 2.142, the p-value of 0.000, Cohen's D of 0.491). The weakening brand

memory for Windows was insignificant (Mean before of 2.685, Mean after of 2.537, the p-value of 0.197, Cohen's D of 0.177), and there was no change in Minecraft brand memory (Mean before of 2.000, Mean after of 2.000, not available). Some people forget the brands that have been mentioned before seeing the treatment when asked again about the same product category. This forgetfulness can be seen from the number of participants who do not remember the brand's Apple (1 person), Windows (4 people), and GoJek (10 people) in brand recall after seeing the treatment.

Table 9. Results of top-of-mind analysis

Brand recall	Rank	Number and Percentage	Before	After
Overall	Response	Number	149	149
		Percentage	100	100
	First	Number	95	80
		Percentage	64	54
	Second	Number	36	33
		Percentage	24	22
	Third	Number	18	21
		Percentage	12	14
	Not remember	Number	0	15
		Percentage	0	10
Mean ¹			2.544	2.224
Apple	Response	Number	36	36
		Percentage	100	100
	First	Number	12	11
		Percentage	33	31
	Second	Number	16	11
		Percentage	44	31
	Third	Number	8	13
		Percentage	22	37
	Not remember	Number	0	1
		Percentage	0	3
Mean ²			2.111	1.888
Windows	Response	Number	56	56
		Percentage	100	100
	First	Number	41	39
		Percentage	73	70
	Second	Number	8	7
		Percentage	14	13
	Third	Number	7	6
		Percentage	13	11
	Not remember	Number	0	4
		Percentage	0	7
Mean ³			2.685	2.537
GoJek	Response	Number	56	56
		Percentage	100	100

First	Number	42	30
	Percentage	75	54
Second	Number	11	14
	Percentage	20	25
Third	Number	3	2
	Percentage	5	4
Not remember	Number	0	10
	Percentage	0	18
Mean ⁴		2.696	2.142
Response	Number	1	1
	Percentage	100	100
First	Number	0	0
	Percentage	0	0
Second	Number	1	1
	Percentage	100	100
Third	Number	0	0
	Percentage	0	0
Not remember	Number	0	0
	Percentage	0	0
Mean ⁵		2.000	2.000

1 TOM Overall before vs TOM Overall after p of 0.000, Cohen's D of 0.336

2 TOM Apple before vs TOM Apple after p of 0.088, Cohen's D of 0.292

3 TOM Windows before vs TOM Windows after p of 0.197, Cohen's D of 0.177

4 TOM GoJek before vs TOM GoJek after p of 0.000, Cohen's D of 0.491

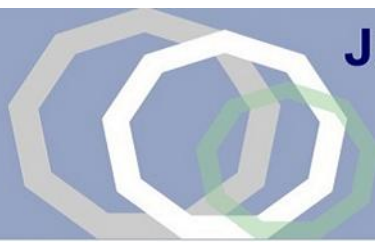
5 Not available

DISCUSSIONS

This study aims to fill the gap in the literature on product placement research, especially in developing countries such as Indonesia and songs as placement media. Using an Indonesian rap song, we assess how product placement impacts three aspects of consumer behaviour. Cognitive aspects are represented by brand recall and top of mind, and affective aspects are represented by attitudes towards actors, songs, and product placement, and conative aspect is represented by purchase intention.

The first hypothesis test result showed that attitude towards the artist positively affected the attitude towards the song. By looking further at the results of testing this hypothesis, it can be seen that the most significant influence arises from belief in the artist Saykoji and not his physical attractiveness. This result is understandable because Saykoji may not have the physical appeal of other artists, but he does not have a bad track record, so he is more trustworthy. This result is consistent with previous research, which found that an artist's credibility and appeal would influence the attitude towards the song (Kim and Na, 2007), and a movie star's appeal would influence the movie's rating (Feng, 2017). An artist may sing his/her song or someone else's in the music industry. The influence of an artist on a song may be more significant if they sing their creation the way the song *It's a Dad Thing* was sung by Saykoji and his child.

The second hypothesis test result indicated that attitude towards artists positively affected attitude towards product placement. This result is consistent with previous research on a celebrity's endorsement of advertising (Pujawati and Noraini, 2015; Tanjung and Hudrasyah, 2016) and product placement (Van Vaerenbergh et al., 2011). Artists are



considered to have commercial intention where an artist is paid to be an advertising star so that consumers would favour the product promoted by the artist (Pujawati and Noraini, 2015; Tanjung and Hudrasyah, 2016). This finding also endorses product placement as a transfer of meaning from an artist to the product being placed (McCracken, 1989).

The third hypothesis test result indicated that attitude towards artists had no positive effect on purchase intention. This result is inconsistent with the research in India, which found that the product placement of Zandu Balm in a song in the movie *Dabang* boosted brand sales (Srivastava, 2020). Compared to film media, product placement in song media is subtler; hence consumers do not feel an artist's endorsement towards a particular brand.

The fourth hypothesis test result indicated that attitude towards song had no positive effect on attitude towards product placement. In this research, product placement on song media differed from product placement on film media previously researched (Balasubramanian et al., 2014; Saputra and Tiara, 2014). Songs are more widely accepted as commercial media where consumers do not really care about product placement on a song (De Gregorio and Sung, 2009). Compared to movies, consumers tend to view product placement on songs as something inappropriate, less effective in increasing content realism, lower brand information source, less influential towards purchase behaviour, less ethical and misleading, treated in a non-negative manner, and ignored (De Gregorio and Sung, 2009; Sung and de Gregorio, 2008). Consumers view songs as sacred media, untouched by commercial things. This thought indicates a possible analytical mindset of Indonesian consumers. Audiences with an analytical mindset distinguish between product placement and overall placement media context (Hur et al., 2020).

The fifth hypothesis test result indicated that attitude towards product placement positively affected purchase intention. Product placement needs to pay more attention to the effect of product placement on song listeners without ignoring the ethics listeners feel when they know about the existence of product placement on songs. This result is consistent with the findings from previous research that product placement can influence purchase intention (Kristanto and Brahmana, 2016; Srivastava, 2020; Yao and Huang, 2017). Film (Kristanto and Brahmana, 2016) and song media (Srivastava, 2020) can be used as placement media to influence purchase intention. The appearance of a brand or product in a song or movie can emanate consumers' purchase intention. The difference between these two media is exposure repetition. Someone may listen to a song they like more than once or in extreme condition, repeatedly non-stop in a day (Conrad et al., 2019). This condition makes song media more effective than film in terms of exposure.

The data in this research showed that brand recall increased upon exposure to product placement in a song. This effect only applied partially to the brand Apple and Minecraft. It was presumably due to the difference in the strength of exposure. The Apple and Minecraft brand stimuli had a longer duration than the Windows and GoJek brand stimuli. The Windows and GoJek audiovisual stimuli lasted only 1 second, whereas the duration of the Apple and Minecraft audiovisual stimuli lasted for 85 seconds and 33 seconds. Previous research regarding the type and duration of product placement indicated more robust brand recognition on prominent product placement with exposure time above 10 seconds (Brennan et al., 1999).

Outside our expectations, the results of testing the sixth hypothesis also show that brand memory can be weakened when exposed to product placement in a song. This is puzzling since repetition is important in product placement practice, just as in advertising practice in general. Exposure was required at least twice to change a brand image in a television program (Reijmersdal et al., 2007). In order to strengthen brand recall

significantly, exposure at least more than twice was necessary. This exposure repetition could be done on a song placement medium, where someone who likes a song can listen to the song more than once. The more often someone listens to a song, the more familiar they are with it and more like it (Margulis, 2014). However, the more familiar someone gets with a song, the easier it is to get bored with it. This finding becomes the limitation of this study and becomes a suggestion for further research to find out why repetition weakens memory about brands instead of strengthening them.

CONCLUSION

This research generated several conclusions. First, attitude towards the artist had a positive effect on attitude towards the song. Second, attitude towards artists had a positive effect on attitude towards product placement. Third, attitude towards artists had a positive effect on purchase intention. Fourth, attitude towards the song had no positive effect on attitude towards product placement. Fifth, attitude towards product placement had a positive effect on purchase intention. Sixth, brand recall increased but was not strengthened upon the exposure of product placement on a song.

Subsequent research can involve other variables such as attitude towards the brand, brand image, brand familiarity, and involvement in product placement media. Subsequent research can also study other Indonesian songs containing product placement, use experimental design with a control group, and involve more diverse and relevant participants. Indonesia's media industry, entertainment, and advertising agencies can consider product placement on songs and observe placement characteristics. This research data indicated that product placement tends to be well received as a method of promotion and can emanate purchase intention towards the brands being placed. Prominent product placement can be done with a duration above 10 seconds to strengthen brand recall further, while subtle product placement can use more exposure. The suitability of placement must always be considered to prevent negative attitudes towards the brand from the audience regarding the persuasion attempt.

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