

ANALYSIS OF MOVIES PRODUCT PLACEMENT AND ITS EFFECT TOWARDS THE AUDIENCE CASE STUDY: AYAT-AYAT CINTA , PERAHU KERTAS , HABIBIE & AINUN MOVIE

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Abstract-The weariness of audience in watching commercial during their favorite TV shows at home is one of the reasons product placement was born in the marketing world. Nowadays, product placement is something familiar on the television program shows and feature movies. According to Balasubramanian (1994) product placement is hybrid messages include all paid attempts to influence audiences for commercial benefit using communications that project a non-commercial character; under these circumstances, audiences are likely to be unaware of the commercial influence attempt and/or to process the content of such communications differently than they process commercial messages. Moreover Wiles (2009) states product placement in movie is an investment for brands trying to reach a niche audience and there are strong reasons for investors to expect that film product placement will increase consumer awareness of a particular brand. A big-budget feature film that has expectations of grossing millions may attract many commercial interests; however, the film studio must also analyze if a product fits with the image of the film. A high-profile star may draw more attention to a product, and therefore, in many cases, this becomes a separate point of negotiation within his or her contract. In Indonesia, product placement in movies is starting to grow due to the catalyst work of the film makers that think that they can cooperate with commercial companies to obtain benefits for both parties. A company can help cover up the cost of film production while the director can provide space to hold corporate product placement in movies. However, both parties must have an appropriate strategy to achieve the balance between keeping the quality of the movie and still delivering an effective product placement. The effectiveness of product placement in movie can be measured using brand recall, and includes the factors of product familiarity, program involvement (arousal, pleasure, cognitive effort), and high-profile star/star liking. This study used an explorative and descriptive design. Explorative is used to gain data from the key informants, which will be analyzed and compared with literature study. Descriptive design is used to measure the effectiveness of product placement in movie from the audiences aside. By using three commercial movies directed by Hanung Bramantyo which is a famous director who received numerous awards and made several successful commercial movies in Indonesia titled Ayat - Ayat Cinta, Perahu Kertas, and Habibie & Ainun as objects of the research, moreover these movie based on best-seller novel, this paper discusses product placement that occurred on all three movies and its effect toward the audiences, which in turn can be an input and evaluation materials to directors and producers in Indonesia, particularly Hanung Bramantyo in making commercial movie in the future.

Key Words: Product Placement in Movie, Product Placement, Brand Recall

Introduction

In the past decade or so, product placement has become a very sophisticated business, many companies use a movie, television show, novel, music video, or even novel as their media to promote or advertise their products and brands. Generally, a product is placed in a movie or television show in return for payment of money or other promotional consideration by the marketer (Gupta, Gould, 1997) in order to raise the brand awareness of the company. Furthermore, nowadays, audiences getting tired with the presence of advertisement distraction going on while there were

watching a program. One of important factors that support the product placement is because product placement able to overcome zipping and zapping toward to television program advertisement (Van der Walldt, Toit, and Redelinghuys, 2007). Therefore, product placement gives a marketer or company alternative ways to promote, advertise, and expose their product or brand through media where the audiences tend to accept. Seeing this as a brilliant opportunity in business film pattern, overtime, motion picture producers became aware of the commercial value of these placement opportunities, and the practice has become far more prevalent (Brennan, Dubas, and Babin, 1999). In addition, in United State of America, product placement in movies caught the attention of the marketing world when in 1980s, most notably "Reese's Pieces" placement in E.T The Extraterrestrials, which increased the candy's sales by 66%, and "Rayban's" placement in Risky Business, which tripled the sales of the sunglasses worn by Tom Cruise in the movie (Fournier, Dolan, 1997). Somehow, it became more interesting.

A survey that conducted by LOWE Indonesia shown 53% of Indonesian television audiences replace the television channel when it came to the television advertisements (Tempo, 2005). It became one of the causes of the product placement became more developed these days in Indonesia, this proven by some examples such as, in reality show Indonesian Idol, "Cross Mobile", "Coolant", and "Mie Sedap" were the official sponsors. There was a scene before the show was started the contestants ate "Mie Sedap" or used "Cross Mobile" phone. However, the author only focuses on product placement in Indonesian movies. The existence of product placement in movies had started since around 1980s. According to Mathias Muchus, an Indonesian senior professional actor, in previously year, the procedure in making Indonesian movie did not involve the sponsorship from the companies. He said that the movie studios merely relied on investors. In 1980s sponsorship from the company began to get involved in the procedure in making movie. At that time, "Kalbe Farma", "Semen Tiga Roda", and, "Kalpanax", got involved as sponsor in movie titled Satria Madangkara. In that movie, before the movie begins there was arts scene during approximately one minute, after that the actor consumed that medicine.

Based on the article in Bloomberg Businessweek (2012), the used of product placements in Indonesian movies has been more popular over the year, it caused by the increasing of quantity and quality Indonesian movie that currently happened and it attracted the company in order to conduct product or brand placement. This is proven by many Indonesian movies used product placement. Such as, Tusuk Jelangkung ("Honda", "Samsung", and "Berry Juice"), Ayat – Ayat Cinta ("Nu Green Tea", "Pop Mie ABC Selera Pedas", "Sirup Mashir Mangga", "Mac Book Apple", 5 CM ("Indomie", "Pertamina").

Moreover, According to the Adi Sumardjono, chief executive officer of PT Investasi Film Indonesia, a company that cooperates with production house, said that product placement was really helpful for the production house beside it can cover up to 50% of the production costs, it can also fund the promotion of the movies. By sponsoring a movie through product or brand placements, the companies expect the movie to promote their products to the audiences, or more specifically, raise brand awareness. In addition, according to Maria Eka Pangestu (Minister of Tourism and Creative Economy of Republic Indonesia) the lack of financial support from the banking sector is also the reason the company's involvement in producing film. On the other word, the product placement has become a pattern the film-business model in Indonesia. But, the company must have appropriate marketing strategies. For example, by placing it in a movie show in which audiences view the gadgets under use by their favorite idols, can easily elevate the desirability of the product in question. However, the decision how to do the product or brand placement is dependent upon the movie producer, director, and creative team. It must be balance, because however, they make a "film" not "advertising".

Great movies or usually been called Box Office is expected can stimulate high attention from its audiences. Their attention toward its movie is expected will raise high awareness toward the product placement occurred. The box offices movies usually have long-lasting lifespan. Started from screenings at the movie theater, the release of its movie video (VCD and DVD), screening reexamined on television. Those things make the products placement that occurred in the movie seen by the audiences in many times and more than one screenings, it automatically generated high exposure and it is expected have a high effectiveness in raising the brand awareness of products or brands.

One of a gauge that can be used to see the level of awareness audience toward product or brand is by looking the level of resulting product or brand recall or the level of how big the possibility the audience could recall the products or brands in film through the movie. The research in advertising field has been identified that the consumer characteristic (or in this case the audience), which is represented by product familiarity or involvement, is important factors that affect the message recall, processing and response (Efrenberg 1988, in Stewart 1992; Celsi & Olson 1988; Coupey, Irwin & Payne 1998; Rao & Monroe 1988; Alba & Huthinson 1987). The result of its research is applicable in the contexts of product placement. Product placement generated the level of recall, which also affected by program involvement (arousal, pleasure, cognitive effort) that also related to a genre program and the actors or actress too (Norris & Colman 1993; Pavelchak, Antil & Munch 1988). Therefore, the higher the connectivity between the audience and program, it generated higher attention that given toward the program or movie. It also supports their attention to the product placement inwardly.

Jagdish and Wagner (1995) state that celebrities make advertisements believable and enhance message recall. This thing will enhance the audiences' attractiveness toward the program or movie that lead into the level effectiveness of the advertisement or product placement in this case. A research from advertising field shown that the audience characteristic and source that used is one of the determining factors whether the running strategy will be succeed and effective, one of which can be measured by knowing the level of product/brand recall occurred. By this the author also intends to know the perspective and their attitude toward the each the classification of product placement in movie specially in *Ayat – Ayat Cinta*, *Perahu Kertas*, *Habibie & Ainun* and analyze which are the most effective and bring the positive effect to the all parties.

One of the famous directors in Indonesia named Hanung Bramantyo, is also known for his ranging from teen romances to religious dramas. Based on the interviewed to Hanung Bramantyo, he stated that mostly his movies were covered by the sponsorship. He successfully directed several commercial movies. In this research author will only do a research on 3 Hanung Bramantyo's move. Which are *Ayat-Ayat Cinta*, *Perahu Kertas*, and *Habibie Ainun* and the product placement that occurs in those movies. Author chose those 3 movie because according website www.filmindonesia.com, those 3 movie have a big audience and included in Top 10 Movie's with Most Audience for their respecting year. *Ayat-Ayat Cinta* have 3,581,947 audiences, *Perahu Kertas* with 976,088 audience, and *Habibie & Ainun* with 2,503,289 audiences. Besides that, all those 3 movies are made based on bestseller novels.

In *Ayat-Ayat Cinta* product that is advertised is "Nu Green Tea", "Pop Mie ABC Selera Pedas", "Sirup Mashir Mangga", and "Macbook Apple". In *Perahu Kertas* the product placement is only "Frank & Co". In *Habibie & Ainun* the product placement consist of "E-Toll Card" from "Bank Mandiri", "Wardah", "Gerry Chocolatos", "Sirup Pohon Pinang" and "Garuda Indonesia". The product placement that is done on those movie is varies, that is why Author will analyze product placement in those movies and evaluate it in order to give an input to Hanung Bramantyo and other producers and directors in Indonesia to improve their movie's product placement quality.

Theoretical Foundation

Marketing Concept

Set of intuitions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large (Armstrong, Kotler, 2008). In 2005 the AMA changed the definition of marketing to better reflect the realities of competing in today's marketplace:

"Marketing is an organizational function and a set of processes for creating, communicating, and delivering value to customers and for managing customer relationship in ways that benefit the organization and its stakeholders." (Ferrell, Hartline, 2008).

Integrated Marketing Communication (IMC) is one of the aspects of Marketing which focus on Promotion. Definition of IMC itself is carefully integrating and coordinating the company's many communications channels to deliver a clear, consistent, and compelling message about the organization and its brand and product (Armstrong, Kotler, 2008). While, according to Shimp (2010) IMC is a communication process that entails the planning, creation, integration, and implementation of diverse forms of marketing communication (advertisements, sales promotions, publicity releases, events, etc.) that are delivered over time to a brand's targeted customers and prospects. The goal of IMC is ultimately to influence or directly affect the behavior of the targeted audience.

Promotional Mix: As a Subset of IMC

Belch & Belch (2009) define promotion as the coordination of all seller initiated efforts to set up channels of information and persuasion in order to sell goods and services or promote an idea. Every organization or company use element of promotional mix as a tool of Integrated Marketing Communications which have its own role in IMC program.

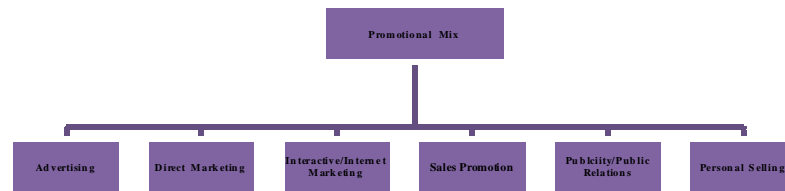


Figure 2.1 Elements of Promotional Mix
Source: Adapted from Belch, George E & Belch, Michael A (2009)

Six elements of promotional mix above is general tool that used by the companies, organizations, or marketers for their current consumers or potential consumers. Some companies also made an audience contact to develop their IMC program. Those companies realized that there are a lot of ways to connect to their consumer. Those connections can varies from hearing and seeing a brand, and also use the brand itself on a company sponsored events (Belch, 2009). The following is a small picture on the various way of a company to connect to its consumer, in which one of them is via product placement in movie.



Figure 2.2 Integrated Marketing Communication (IMC) Contact Tools

Source: Belch, George E and Belch, Michael A. (2009)

Product/Brand Placement in Movie

Balasubramanian (1994) considered product placement as one type of a hybrid message, a combination of advertising and publicity. He stated:

"Hybrid messages include all paid attempts to influence audiences for commercial benefit using communications that project a non-commercial character; under these circumstances, audiences are likely to be unaware of the commercial influence attempt and/or to process the content of such communications differently than they process commercial messages."

Karrh (1998) in Scott (2004) defined product placement as the paid inclusion of branded products or brand identifiers, through audio/or visual means, within mass media programming. While according to George E. Belch and Michael A. Belch (2004) product placement is a form of advertising and promotion in which products are placed in television shows and/or movies to gain exposure. As known, product placement also known as the brand placement, moreover as entertainment marketing in United State of America (Hackley, Tiwsakul, 2006 in Nappolini 2008).

Companies sees movie as a good chance to promote their brand. Moreover, Wiles (2009) states product placement in movie is an investment for brands trying to reach a niche audience and there are strong reasons for investors to expect that film product placement will increase consumer awareness of a particular brand. A big-budget feature film that has expectations of grossing millions may attract many commercial interests; however, the film studio must also analyze if a product fits with the image of the film. A high-profile star may draw more attention to a product, and therefore, in many cases, this becomes a separate point of negotiation within his or her contract.

In the United States, product placements in movies have a long tradition. According to courtesy of Youtube by Oliver Noble (Filmdrunk) (2011), the first documented case of company paying to have their product featured in a movie silent film titled *The Garage* (1919) with brand "Red Crown Gasoline" moreover, *Wings* (1927) the first film to ever win an Academy Award for best picture also had paid product placement with "Hershey's chocolate" placement. Another research stated the possible earliest product placements in Hollywood were done by tobacco companies in the Hollywood movies of 1920's (Schudson, 1984). Until mid 1970's, product placement had not become a major industry. Nonetheless, the intensified interest in product placement was likely generated by well-known successes in the 1980s, most notably "Reese's Pieces" placement in *E.T the Extra-Terrestrial*, which increased the candy's sales by 66%, and "Rayban's" placement in *Risky Business*, which tripled the sales of the sunglasses worn by Tom Cruise in the movie (Fournier, Dolan, 1997). Product placement in movie is very common today and in many instances, involves an arrangement between the movie and the product that includes joint advertising and promotion. For example, the cellular phone service "Sprint" and "Burger King" restaurants were brands placed in the movie *Men in Black II*.

In Indonesia, the existence of product placement in movies had started since around 1980s. According to Mathias Muchus, an Indonesian senior professional actor, in previously year, the procedure in making Indonesian movie did not involve the sponsorship from the companies. He said that the movie studios merely relied on investors. In 1980s sponsorship from the company began to get involved in the procedure in making movie. At that time, "Kalbe Farma", "Semen Tiga Roda", and "Kalpanax", got involved as sponsor in movie titled Satria Madangkara. In that movie, before the movie begins there was arts scene during approximately one minute, after that the actor consumed that medicine. Based on the article in Bloomberg Businessweek (2012), the used of product placements in Indonesian movies has been more popular over the year, it caused by the increasing of quantity and quality Indonesian movie that currently happened and it attracted the company in order to conduct product or brand placement.

Today, the practice of product placement is not confined to movies and television shows but is being used in music videos and video games as well (Karrh, 1998). Friedman (1986, in Nappolini, 2008) found that happened 50% increase in brand name appearance in novel media from 1940-1970. Englis, et al. (1993, in Nappolini, 2008) found that 39% of music videos in Amerika Serikat contain at least one-brand placement insides it.

According to Belch and Belch (2007) there are several advantages of product placements. At times, product placement is supported by other media, the tie-ins between the producer and the product manufacturer include promoting the product and the movie in different media venues. This allows more chances for the product reach the target market. The source association in product placement is also favorable thing. This happens when a particular brand is seen used by a celebrity. For some reason, there are viewers who get affected by the personality using or even just holding the product. Moreover, the choice of movie can already guarantee effective real potential because definitely, the marketers would only place advertisements on movies targeting the potential customers of the product. In addition, Belch and Belch (2007) argue that producers believe that using existing products in movies can actually add to "a sense of realism" to the movie.

Their last argument is supported by this quotes "This is all because real people, after all, use real products to se a more real setting is created with the use of real and existing products in the movie" (Lome, Reid, 1999) In the several previous researches about the advantages of product placement, Balasubramanian (1994) states entertainment media have wide local, national, and global audiences. Although no standard measurement system has been developed for the industry, Creative Entertainment Services uses ticket sales as a proxy for the number of impressions arising from movie placements. More specifically, box office earnings divided by average ticket price yields a large number of impressions continue to accumulate over the extended period of a feature presentation's life. Entertainment vehicles have potentially longer shelf lives (e.g., feature films, television programs, and music have afterlives on home videos, foreign distribution, cable casts, and network broadcasts), and impressions continue to be formed long after their initial release.

Furthermore, product placement can cut movie production costs by providing props, wardrobe, and location. The products typically used in a movie range from airplanes, boats, cars, to television, watches, and beverages (Terry, 2001). This thing is quite favorable to the moviemakers. Because, according to Turcotte (1995) without product placement, moviemakers would have to purchase these products and that is very costly indeed. Renting is also nearly costly. Renting an item cost 10% of its total value for the first week and 5% each week after. He also states that attaining realistic locations is another way of product placement usage. Building or renting specialized locations can fortune, up to more than hundreds of thousands of dollars. After all, product placement provides a way for marketers to promote products normally cannot be advertised on television, such as cigarette and alcoholic beverage (The Economist, 1991). Despite the product placement is a potential marketing strategy it also has several downsides if there is occurred a lack of control over the product placement process. In brief, the advantages include the following:

1. The inability to guarantee the release data of a movie and how success it is in the theater (Hulin-Salkin, 1989).
2. The possibility the scene where the product is placed is edited out or censored from the movie (Bergman, 1989).
3. The difficulty to target desired audience with promotion through a movie (Troup, 1991).
4. The effectiveness of product placement is not easy appraise (J Walter Thompson, 1989).
5. Risk of having the product to be viewed negatively (Flemming, 1990).
6. Limitations by the genre of the movie, e.g. it is not possible to insert a product to a movie depicting ancient history, like the movie Alexander (2004) and 300 (2007).

According to marketing experts, there are several classification of product placements in movie. Two researchers have different, yet essentially resemble the classifications of product placement that can be used as well.

Russell (1998) characterized product placements as a three-dimensional framework:

1. Visual or screen placement. A product placed in the background of a scene (e.g., a truck with the logo of the placed product on the side). The level of visual placement can also vary as a function of the number times it is seen in the movie or whether it is seen at all.
2. Auditory or verbal nature of the placement. The brand may not be mentioned at all in the dialogue of story, might be mentioned several times, might be mentioned with emphasis, and so forth.
3. Plot connection or congruent. The degree to which the placement is connected with plot of the movie. At one level, a brand can simply be one that is visible in a scene of a movie and not connected to the main part of the story. In this instance, it may only be a property. At the end of this dimension, a product placement can be intimately tied to the plot, or be closely connected to the nature of the character.

d'Astous and Seguin (1999) developed the 3 (three) classifications of product placement, such as:

1. Implicit. The product or brand merely appears to play a passive role, without its benefit mentioned or shown.
2. Integrated explicit. The product or brand is formally mentioned and plays an active role with its benefits are clearly demonstrated.
3. Non-integrated explicit. The product or brand is formally shown but not integrated into context of the program. Its logo or name may appear at the beginning, middle, or end of the program, or it may be included in the program title.

Gupta et al., (2000) investigated the simplest process of product placement in movies compare to the theories are mentioned above. There are three ways in which a product may enter a film script: companies can request film studios to place their product in exchange for a fee; film studios may approach companies to use their products in a film; or independent product placement firms may finalize placement deals between the film studio and the company. The product may be placed as an integral part of the film, requiring the actors / actresses to use the product (real placements) or it may be inserted using digital technology (virtual placements).

Brand

American Marketing Association (AMA) defined brand as a name, term, sign, symbol, or design, or a combination of them intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition. According to Gardner and Levy (1955) brand is a complex symbol that represents a variety of ideas and attributes. It tells the consumer many things, not only by the way it sounds (and its literal meaning if it has one) but, more important, via the body of associations it has built up and acquired as a public object over a period time. Moreover, Miller and Muir (2004) described brand as a name and/or symbol that is directly used to sell products

or services. In addition, a brand almost always has a visual expression: a symbol of some kind, a design, a trademark, and a logo. Simple exposure of a product in a film may enhance brand awareness. Brand awareness varies on a continuum ranging from recognition to recall and allows the consumer to identify the product or brand to purchase. Recognition can be defined as "the form of memory that simply requires one to differentiate or discriminate the previously encountered stimulus from a set of distracting stimuli, which would be easier than recall" (Babin and Carder, 1996). Recall on the other hand is "the form of memory that requires one to reconstruct the stimulus itself since the stimulus is not present at the time of recall" (Babin and Carder, 1996). Recall is considered to be a crucial gauge of a product placement's effectiveness and according to Balasubramanian (1994) proprietary studies often use recall statistics to assume a placement's value to its sponsor.

Market Segmentation

Ferrel and Hartline (2008) defined market segmentation as the process of dividing the total market for a particular product or product category into relatively homogeneous segments or groups. To be effective, segmentation should create groups where the members within the group have similar likes, tastes, needs, wants, or preferences but where the groups themselves are dissimilar from one another. Moreover, according to Armstrong and Kotler (2008), market segmentation is dividing a market into smaller groups with distinct needs, characteristic, or behaviors that might require separate marketing strategies or mixes. Furthermore, Armstrong and Kotler (2008) state a marketer must try different segmentation variables, alone and in combination to find the best way to view the market structure. They divide it into 4 (four) major segmentation variables, which are, geographic, demographic, psychographics, and behavioral.

Product Familiarity

Product familiarity which can be translated into familiarity level a product is known by an individual will give the consumer more power to collect, integrate and score the relevancies of those products, in which those things will trigger an enormous level of memory in the consumers mind. (Alba & Hutchinson 1987, Rao & Monroe 1988). The higher the relevancy the message that is sent to the individual, the higher the will of the consumer to understand the message. Product familiarity providing greater ability for concerned consumers to be able to collect, integrate and assess the relevance of the information about the product, where it will cause the level of memory which is quite unusual in my mind and the minds of consumers (Alba and Hutchinson 1987, Rao and Monroe 1988). The higher the level of relevance of the message or information submitted by an individual, the higher the willingness of an individual to do more to understand the content of the message, including the message or information delivered through product placement in movies.

Program Involvement

The definition of involvement activities relating to the audience or the audience has been expressed by several researchers. Involvement and definitions related to the activity audience is a sense that media content is personally important and reflects personal participation with content (Krugman, 1966; Levy & Windahl, 1985; Rubin & Perse, 1987, the Perse 1989). From the above definition, it can be explained that the involvement or participation illustrates how close a personal with something. And this research, meaningful involvement program illustrates how close, personal relationship or participation in person or audience with a program of events, both television and film. The higher level of audience connection with the program, the higher the concern and attention given to the program.

Scott (2003) suggested that the components that involvement in the program, such as arousal, pleasure and cognitive effort indicated will have a different effect on the level of involvement of an audience for a particular program. Arousal is here defined as a form of a variety of feelings or feelings (Pavelchak, Antil and Munch 1988; Mehrabian and Russell 1974) arising from the delivery of a particular program. In short, it describes the level of arousal of emotional connection toward a

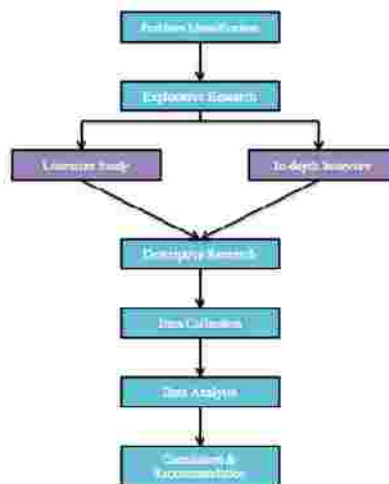
program or film. Pleasure describes as feeling happy, and comfortable in her mood or feeling. Cognitive effort explains all the effort and hard work done by a person in understanding the material content of a program or film.

High Profile Star/Star-Liking

Research in the field of advertising (advertising) have shown that the attractively level owned by model or source contained in an ads will have an impact on how much and how the message of the ads will be processed by the viewer (McCracken 1989). In the context of the product placement in the film, Karrh (1998), DeLorme and Reid (1999) states that the audience can create an interpretation of the characters contained in the film and identify themselves by comparing the brands they use day-to-day with brands that are used by the characters that appear in the film. For example, by placing it in a movie show in which audiences view the gadgets under use by their favorite idols, can easily elevate the desirability of the product in question (Bloomberg Businessweek, 2012). This can happen because of a connection or interest in individuals with the attributes possessed by individuals or a specific character in the movie that was seen. This will simplify the product or brand recall for products and brands that appear in the film, which may also be used by a character or characters in question.

Methodology

These steps shown in figure below were made in order to explain the research's methodology. Explanation about each of the steps is in the subsequent section.



Explorative Research

The in-depth interview is a technique designed to elicit a vivid picture of the participant's perspective on the research topic. During in-depth interviews, the person being interviewed is considered the expert and the interviewer is considered the student. The researcher's interviewing techniques are motivated by the desire to learn everything the participant can share about the research topic. Researchers engage with participants by posing questions in a neutral manner, listening attentively to participants' responses, and asking follow-up questions and probes based on those responses. They do not lead participants according to any preconceived notions, nor do they encourage participants to provide particular answers by expressing approval or disapproval of what they say.

Based on the related research, the author conducts the in depth interview by identifying the problem itself and constructing the questionnaires to the respondents. The subjects who will be interviewed to support the data collection are.

1. Hanung Bramantyo, as the Movie director and also the owner of Dapur Film production house, who directs movies (18 August 2012).

2. Zaskia Adya Mecca is the Bramantyo's wife, an actress and Chief of Marketing Dapur Film production house (25 September 2012).
3. Donny Ramadhan, as the producer film and also the owner of PT.PUTAAR FILM (6 September 2012).
4. Eka Budiman Sumadji, Managing Director in MQTV Bandung, as a mediator between production house and company (17 January 2013)
5. Reza Rahadian (3 October 2012) and Mathias Muchus (23 October 2012) as the movie actor
6. Bank Mandiri, as one of the companies that give sponsorship to the respective production house (31 October 2012)

Descriptive Research

Before distributed to the developed questionnaire to the respondents, it had to be tested. It consists of:

Ambiguity/wording test

The author conducted the ambiguity or wording test by spreading the questionnaire to the 11 respondents. This test is useful to know and get feedbacks about the contents, and also words being used in the questionnaire. Beside that this test was important to know and get feedbacks about the layout of questionnaire. All of them will prevent misinterpretation and misunderstanding of the respondent for each variable and questions asked to the respondent.

Validity and reliability test

This step conducted to know the reliability and the validity of the questionnaire and also prevent and eliminate the variables that are not reliable and not valid to be answered. These questionnaires were tested by distributing it to the target at amount 140 units of questionnaires to achieve a normal distribution. In this research, the author used one of non-probability technique sampling, which is Purposive sampling. The author would spread and distributed the questionnaire to the employees in a hospital in East Jakarta who have watched one or more of these three movies. To determine the sample size, it will be used Slovin formula and theory with error 10%..

$$n = \frac{N}{1 + N \cdot e^2}$$

N: Amounts of employees
E: error standard 10%

$$n = \frac{140}{1 + 140 \cdot 0.1^2} = 92$$

To minimize the error, thus the author adds more respondents become 140 respondents.

Data analysis

Explorative Research

This method was obtained by conducting the in depth interview with key informants, after that the result is compared with the literature study.

Filmmaking in Indonesia

According to Hanung Bramantyo firstly, the process of making film is the director creates the idea, synopsis, and scenario. After all of those things made, it can be dissected into director treatment included hunting the actors and actress, location scouting, the election of camera, lighting, and the others equipments and requirements. The next step is the director and team ready to take a shoot and start to make movie scene. After that, the process of sorting the scene, between the good and bad scene, the good scenes were chose and then put together with the sound, this process called loading. After loading, rough cutting is conducted. It means the each good scene that has been put together with the sound is connected with others roughly. Moreover, the last process of filmmaking is editing. Hanung stated that this process is complicated, because when the process heading toward between shooting and editing, administration cost is required.

The Growth of Movie in Indonesia

The growth of movie in Indonesia is an interesting and crucial part in author research. Hanung Bramantyo states throughout the years, movie in Indonesia have its ups and downs but Movie in Indonesia nowadays is like walking without moving. From the sponsor point of view, starting from the 80's, "Kalbe Farma" has already support Saur Sepuh Satriamadangkara (1987) movie. In one minute before the movie, the actor will all drank "Procold" medicine. Besides "Procold", "Tiga Roda" cement and "Kaplanax" also contributed in sponsorship for that movie.

Zaskia Adya Mecca says that the Indonesian movie industry from creativity, production, technology, or business is not as good as other countries. This is admittedly because unlike other countries, there are still no official government supports for the movie industry. Zaskia said that Slamet Rahardjo's prime time, as an actor is the height of Indonesian movie. At that time Slamet said to Zaskia that he could get a Jaguar for one time shooting, different from now where all he can get is an Innova at most.

From the production side, Indonesia is declining because the Indonesian audience loses its trust for Indonesian movie. Plus right now the XII chain did not give an equal balance between Indonesian and Western movie, that also cause the audiences to look at Indonesian movie with just "one eye". Thankfully there are still a lot of Indonesian audiences and investors that believe that movie is the more fun way to express things, be it their opinion or stories.

From the technology side, the movie really improves a lot from old times. Nowadays people can shoot for only 7 days per movie compared to the usual 1-2 months. We can shoot just by using any camera in the market, all the software is more advanced, and even the lightning and sound mixing can be edited in the post processing.

From the business side, sponsor for movie exist since 1980's. Investor was even existed before the 1980's. Together, those 2 funding have become the main business pattern in Indonesia's movie industry.

Dhoni Ramadhan loves movie, but during childhood he usually watch Layar Tancep since its cheaper. Between 1980 and 1990's movie sales declined because of the television.

Reza Rahadian tells the growth of Indonesian movie from general side. He thinks that the growth is stagnant because the government did not support Indonesian movie. In Malaysia for example, they have a rules that states all of local movie cannot be removed from movie theatre before 1 month. In Indonesia, making a good movie does not mean they will get a huge profit, for example even though Sang Penari received lot of awards, the audiences does not exceed 200.000. This cause the filmmaker to be in the red from the profit side and cant make another movie. Even though that's the case, usually Indonesian movie has a "locomotive" in which a film that achieve great success such as The Raid will be an action movie locomotive and make a lot of director produce similar movie.

Mathias Muchus said that the growth of Indonesian movie is fluctuative. It was at their heights during 1970 and 1980's era, but after that its been declining due to mainly business reasons. After 2000 the youth spirit have successfully revived the Indonesian movie until now. From the sponsor side the sponsorship for Indonesian movie comes after 1980's, before that its usually production house investment.

Movie Product Placement in Indonesia

Ramon Armando, vice president corporate secretary Bank Mandiri. Ramon stated that Bank Mandiri did a product placement in movies to improve the brand awareness of Bank Mandiri's market. Ramon stated that Habibie & Ainun is a big budget movie about a big person in Indonesia, which make its audience the target market for Mandiri. That is why Bank Mandiri did its promotion via Habibie & Ainun for it E-Toll card.

Hanung Bramantyo and Dhoni Ramadhan also state that product placement selection also have to consider the movie's theme connection with the product, since it will affect the movie's quality. Some companies demand that their product to be used by the main actor/actress in the film, just like Mathias and Reza's stated it is hard and the companies have to make their own contract with said actor/actress.

Product Placement in Ayat – Ayat Cinta Movie

In this part, the author's assumption of product placement explanation with the classification that conducted in Ayat – Ayat Cinta will be represented.

Table 4.1 Type of Product Placement in Ayat – Ayat Cinta Movie

Product	Explanation of Product Placement	Type of Product Placement
Nu Green Tea	Firstly, Nu Green Tea is only appeared in a box, it is highlighted the shape and logo brand. Secondly, there was a scene that Oka Antara drunk Nu Green Tea in desert. Outside of it all, in original of DVD, there was a Nu Green Tea TVC 30 minutes before the movie started. And in the end of the movie, there was appeared the logo and name.	Visual, Integrated explicit, plot connection, mixed with non-integrated explicit
Pop Mie ABC Selera Pedas	Pop Mie ABC Selera pedas only conducted the product placement once, there was a scene it is appeared in a box, and it is highlighted the shape and logo. And in the end of the movie, there was appeared the logo and name.	Visual, mixed with integrated explicit
Sirup Mashir Mangga	Author assumed a syroup as a sponsor. Yet, it is only appeared the shape of the bottle without mentioning the brand of the syroup. Carissa Puteri and Fedi Nuril only say this syroup as "Sirup Mashir Mangga". There were 3 scenes that Carissa Puteri and Fedi Nuril that holded the bottle while mentioning "Sirup Mashir Mangga".	Visual, auditory
Macbook Apple	There were some scenes; Macbook Apple is appeared with fully shape and brand logo clearly, and yet without Rianti Cartwright mentioned the brand.	Visual, plot connection

Product Placement in Perahu Kertas Movie

In this part, the author's assumption of product placement explanation with the classification that conducted in Perahu Kertas will be represented.

Table 4.2 Type of Product Placement in Perahu Kertas Movie

Product	Explanation of Product Placement	Type of Product Placement
Frank & Co	There was a scene that Reza Rahadian purposed Maudy Ayunda, the ring presented by Frank & Co is appeared, also with the packaging. Yet without mentioning the brand. And in the end of the movie, the logo and name appeared "accessories by Frank & Co".	Visual, integrated explicit, mixed with non integrated explicit

Product Placement in Habibie & Ainun Movie

In this part, the product placement following with the classification that conducted in Habibie & Ainun will be represented.

Table 4.3 Type of Product Placement in Habibie & Ainun Movie

Product	Explanation of Product Placement	Type of Product Placement
E-Toll Card Mandiri	There was a scene that Reza Rahadian with his driver wanted to pass the toll; his driver was using the E-Toll Card Mandiri without mentioning the name. And in the end of the movie Bank Mandiri appeared in credits.	Visual mixed with non integrated explicit
Wardah	There was a scene when Bunga Citra Lestari in the bathroom. In the bathroom shelves, there were appeared some products of wardah, without she mentioned the name. And in the end of the movie Wardah appeared in the credits.	Visual mixed with non integrated explicit
Gerry Chocolatos	There were some scenes that Gerry Chocolatos only appeared in the house of Reza Rahadian (as Habibie) and there was a scene that his grandchildren were eating the Gerry Chocolatos. And in the end of the movie, Gerry Chocolatos appeared in the credits.	Visual, integrated explicit, plot connection, mixed with non-integrated explicit.
Sirup Pohon Pinang	There was a scene when Reza Rahadian (as Habibie) and Bunga Citra Lestari (as Ainun) were getting married, first, appeared the bottle with the	Visual, plot connection, mixed with non-integrated explicit

	logo brand of Pohon Pinang syrup. After that the guests were drinking the syrup. And in the end of the movie, Pohon Pinang syrup appeared in credits.	
Garuda Indonesia	There was a scene when Bunga Citra Lestari (as Ainun) was going to Jakarta; the ticket of Garuda Indonesia airplane was appeared complete with the logo brand, yet without she mentioning the name. And in the end of the movie Garuda Indonesia appeared in credits.	Visual, non-integrated explicit

Advantages and Disadvantages of Movie Product Placement in Indonesia

Director

Hanung states that one of the advantages of product placement is from the financial side, of course the company that will give sponsorship in any type of form will help in cutting the production cost or film promotion. Moreover, he said that film can also be a promotion media for a product that is usually hard to be advertised on television such as cigarettes. Because of that reason, cigarettes company will pay a lot of money to get their products at a movie, for an example in Hanung's Get Married, "Class Mild" is able to be pulled as a sponsor.

On the other hand, besides all the benefits, Hanung also agrees that there are some disadvantages in using product placements in Movies. Product Placement in movies can limits the creativity in the movie, because the sponsor is usually only attracted to a certain theme with a certain place, so the director is limited in the same theme again and again just to gain the sponsorship.

Chief Marketing Officer PT. Dapur Film/Actress

Zaskia Adya Mecca as the wife of Hanung Bramantyo, also as an actress and Chief of Marketing PT. Dapur Film. According to Zaskia, the benefit from product placement is getting help from sponsor financially, like fresh money. Aside from fresh money, the company that do product placement in movies like to create an event and usually the movies that we make will also be advertised or in other words be a promo partner. This will obviously cut the promotion cost of the movie. Moreover she states that during Habibie & Ainun movie when they do a shoot at Germany, they got a 50% discount for "Garuda Indonesia" flight ticket, they were also able to shoot inside a restaurant and mall for free with only showing the logo of the place. This is profitable because usually shooting at a mall or restaurant can cost up to 20 million rupiah a day. Another example is when they shoot at "Commune" Restaurant Senopati for 5 days for Cinta tapi Beda movie, with adding a product placement by showing the restaurant logo and the logo at the waitress, they can get the whole 5 days of shooting for free.

Aside from the benefits, Zaskia also said about the disadvantages of the product placement, which is the growing intelligent of the moviegoers nowadays. If the "built in" products is too hard, the audience will realize and grew tired of it because they thought the movies they are watching is a sponsor movie and cheap. Because of that it is the creative and director's task to get a "built in" which is soft, good and can be received well by the audiences.

Actors

Opinions of 2 (two) actors that have been interviewed by author (Reza Rahadian and Mathias Muchus) about the benefit of product placement in movie looks similar, they said that production

get funding from the product placement. Mathias further states that production house also get property supply from said company.

Both of these actor also state similar opinion regarding the disadvantages of using product placement, They said that the most non-beneficial thing in product placement is when the product wants to be shown as "hard selling". Besides decreasing the quality of the movie itself, "hard selling" products can also affect the reputation of the actors that is tasked in portraying the products.

Producer

According to Dhoni Ramadhan, producer of PT.Putaar Film, the benefit of product placement is obviously from the financial point of view. Because currently the audience of Indonesian Movie is not as good as it was a couple of years ago, Production House can be in the minus if they only count on investor or own money. Because of that producer still counts on sponsor to cover some of the film expenses. Moreover product placement is actually not that bad and can actually add a sense of realism to the movie itself as long as it suites the theme and logical.

The drawbacks of product placement happen when the product placement is impossible and not suited with the theme of the movie itself. One of the examples is "Gery Chocolatos" on Dibawah Lindungan Ka'bah movie, it is not possible because the movie is portrayed at year 1920, and meanwhile at 1920 "Gery Chocolatos" itself have not existed. It depends on the producer in choosing sponsor and the director in filling the product placement for a nice product placement built-in.

Mediator

According to Eka Budiman Sumadji as mediator between Production House and Company, benefit that is obtained is fresh money, this is the same the statement of movie elements mentioned before. Meanwhile the drawbacks is product placement can decrease the quality and prestige of the movie if there are mistakes in choosing the sponsor brand and if its too eye catching.

Company Bank Mandiri Indonesia

According to Ramon Armando, if the movie sells hard and become a box office, automatically the audience of those movie, which come form, the same target market, as Bank Mandiri will also be a lot. In that target market they will start to be aware of Bank Mandiri. It means it reached its potential target market. This will eventually leads to increase in sale on a long term.

According to Ramon, the drawbacks for Company in using product placement in a movie is that compared to product placement in television, the audience in television can be exposed to the product placement without having to buy the tickets. The second one is that there are no guarantee that the movie itself will be successful, which means the audience number is not as the company expected and ultimately leads to failure in the company's promotional campaign itself. This is consistent with one Hulin-Salkin theoretical foundation chapter 2 (two) regarding the inability to guarantee the release data of a movie and how success it is in the theater (Hulin-Salkin, 1989).

The Effective Form of Product Placement

Director

According to Hanung Bramantyo all the product placement stated in Theoretical Foundation chapter 2 (two) is effective, as long as it stays natural, suits the movie theme, logical, does not bother the plot, and received well by the audiences.

Chief Marketing Officer PT. Dapur Film/Actress

Zaskia states similar thing with Hanung. She said that as long as it suits the theme and natural, any kind of produt placement is effective. Because if its too eye catching and not suited to the theme it will look like the movie is trying to sell them something and will end up decreasing the movie's

quality itself. If it looks like the movie is selling the audience something, the movie and the product itself will lose respect from the audiences.

Actors

Reza Rahadian as an actor is actually not supporting product placement in movies. According to Reza, the entire product placement classification's effectiveness is the same. All the classifications are good as long as the product placement stays natural and not limiting the creativity. In addition, Reza is actually reluctant to touch a product since it will affect his image and the audience will see him as selling a product. Mathias Muchus states the similar argument with Reza, that all product placement stated in the classification is effective as long as the built-in is natural and not hard selling. He himself as an actor feels that it is hard to act naturally to sell a hard-selling product and the worse is that sometimes he feels that he is shooting a commercial rather than a movie.

Producer

According to Dhoni Ramadhan, from several classifications that is explained in Theoretical Foundation chapter 2 (two), product placement in movies have the same level of effectiveness as long as it is logical. A logical product placement can improve the quality of the movie.

Mediator

According to Eka, the placement that is connected to the movie plot can ruin the brand image and lower the movie quality itself. He explained that the best product placement is the one placed in the background of the scene, for example a product like BlackBerry is only shown slightly when the product is used and the logo is only slightly shown.

Company Bank Mandiri Indonesia

According to Ramon Armando, all the classification in Theoretical Foundation chapter 2 (two) is effective as long as it makes sense and soft.

Process of Movies Product Placement in Indonesia

In Indonesia, the process for product placement varies but usually simpler than in Laurie A. Babin and Sheri T. Carder's theories. In PT.Dapur Film, usually when there is a movie, a freelancer will be dispatched to make and send their proposal to various companies. After the companies state their interest then they made the deal.

PT.Dapur Film also sometimes use mediator like Eka Budiman Sumadji. Eka Budiman Sumadji states that there are 2 forms of product placement process that he does. The first one is a company approach the production house and offers to give budget to the movie. If the production cost is still higher than the offer then the production house is free to get another additional sponsor to fill the gap. The second one is the production house that makes the first movie to the companies, first they make a proposal and go look to find a sponsor that matches their movie. When the production house is big enough, they did not use mediator and just have their own MarCom division for the job. This is like the case when Bank Mandiri decides to sponsor Habibie & Ainun. Ramon Armando states that First MD Entertainment made a storyboard and proposal to Bank Mandiri, and then Bank Mandiri sees it as a good opportunity and an interesting prospect. That is why Bank Mandiri sponsors the movie with 2 Billion Rupiah. Eka Budiman Sumadji and Ramon Armando's statement matches with Gupta et al's theory.

Condition of Indonesian Movie Audience

Results from author's analysis show that all movie elements like Director, Actor and Mediator tell the same thing regarding the bad condition of Indonesian Audiences. When interviewed, Hanung states that Indonesian audience is unpredictable. Zaskia also said the same thing and she also thinks that Indonesian audience is eccentric and unique, in which a Horror Sensual movie, a very corny film is somehow sells well in Indonesia. The Horror-Sensual movie also cost very cheap in the making, but can receive a very large amount of profit. Mathias Muchus states that Indonesian audience is

currently having a crisis. This is marked by Indonesian good quality movie not being watched by Indonesian audience itself. The cause of this phenomena is because the majority of Indonesian people is composed between low and middle class people. Middle class and lower usually prefer a sensational movie, such as Horror-Sensual. Higher class people usually prefer watching Hollywood movies or cable network TV. Only an exceptionally well made movie like *Ada Apa Dengan Cinta*, *Laskar Pelangi*, *Petualangan Sherina* can still make a very nice profit in Indonesia. Eka Budiman Sumadji states that there are several Indonesian audiences character that tends to underestimate Indonesian Movie.

Aspect that is Considered by Company Before Sponsoring a Movie

Market Segmentation

Ramon Armando states that when considering a movie as promotion media, Bank Mandiri see the market segmentation of the movie itself. For example, since Bank Mandiri segmentation is upper middle class, Bank Mandiri use Habibie & Ainun as its promotion media. Another similar opinion came from Zaskia Adya Mecca, she gave an example when "Frank & Co", a jewellery brand that is usually segmented for Upper Middle class wanted to reach for lower class market, they sponsored *Perahu Kertas* movie, since said film segmentation consist of high school student, university student and young adult.

The Genre and Theme of the Movie

According to Hanung Bramantyo, movie genre that usually attracts a lot of investor is the one that does not involve religion and racism. For example a movie with social or common people genre like Hanung's *Get Married*. Zaskia states that religion theme can attract sponsor if its not too controversial like for example Affandi Abdul Rachman's *Negeri Lima Menara*. Dhoni Ramadhan answers diplomatically that all genre is fine as long it does not include racism. Reza states that move that is easy to get investor is the commercial movie with common and safe theme, like nationalism, social, and love. Eka Budiman Sumadji states that love, family, drama or biography is usually easy to get sponsor. Bank Mandiri usually sponsor a movie that is smart and educating but fun, love that is not vulgar and the one with box office chance.

Quality and Image of the Movie's Brand Team

Bank Mandiri states that one of the more important factors in sponsoring a movie is the brand team's image, for example Famous Director and an Actor with positive image. Bank Mandiri wanted a movie that is directed by good and famous director and a famous actor with positive images.

The Partnership Sequence Between Production House and Company

In this part, author will explain the sequence of business partnership between production house and the companies referring to the informants interview. Author will use *Perahu Kertas* movie as an example.

Perahu Kertas Production Cost = Rp.6.000.000.000,-

Fresh Money Sponsorship from Frank & Co = Rp.500.000,-

Price of Perahu Kertas Bought by RCTI = Rp 2.300.000.000,-

From "Frank & Co" sponsorship and movie bought by RCTI. The cost that have to be covered by production team is Rp.3.300.000.000,-. Assuming that every audience will give a profit of Rp.10.000,- it means that approximately Perahu Kertas needs 330.000 audiences. It means that after the audience reach more than 330.000 the movie have passed its break-even point and made a profit.

Break Event Point = 330.000 audience

Total Audience = 530.000 audience

Audience Surplus = 200.000 audience

Assuming that every audience give a profit of Rp.10.000,- it means the profit that was made is Rp.2.000.000.000,- The Rp2.000.000.000,- that was made then was divided between investor. At that time Hanung own 25% of the shares, which means that profit that Hanung Made is 25% from the Rp.2.000.000.000,- which is around Rp.450.000.000,-. This situation is also helped by the fact that Perahu Kertas is a two-part movie, which means that the original 300.000 audience target is divided into 150.000 each part to reach break even point. This is where the sponsorship from "Frank & Co" is really helping, because the Rp.500.000.000,- sponsorship means it already helped the movie by 50.000 audience. The product placement by "Frank & Co" itself was visible during the scene where Remi propose to Kugy, in that scene there are "Frank & Co" logo and sign on the ring that Kugy later wear. The scene lasted about 5-10 second. At the credits there are also sign that reads "Accessories by Frank & Co" with its Logo. There are also logo and text of "Frank & Co" on the movie flyer and poster. Zaskia said that the "Frank & Co" placement is categorized hard selling, but because it is integrated into the movie that makes it fine. Zaskia also state that the harder selling a product is, the pricier the product placement should be. In this case "Frank & Co" only pay Rp.500.000.000,- because "Frank & Co" itself already contributed to the movie with the prestige of the products.

Balahrubramanian (1994) entertainment vehicles have potentially longer shelf lives (e.g., feature films, television programs, and music have afterlives on home videos, foreign distribution, cable casts, and network broadcasts), and impressions continue to be formed long after their initial release. That is consistent with Ramon Armando, Vice President Corporate Secretary of Bank Mandiri that states that a movie is a long lasting form of promotion. Similar thing was said by Eka Budiman, during negotiation with company the usual selling point is that movie can be played over and over again and a lifetime investment for the company itself. That is also why Bank Mandiri liked to use movie for its product placement. From Bank Mandiri's experience there are a couple form of business partnership, the first one is promo barter, barter promo is if the purchase of movie tickets sponsored by Bank Mandiri, there will be promo "buy 1 (one) get 1 (one) ticket" with term of payment uses debit or credit card Mandiri, can also special for customers Mandiri Priority will get the free ticket. The second one is media partner promo, it means that when Bank Mandiri sponsored a movie, Bank Mandiri will also include the movie in all Bank Mandiri's promotion media, such as Website, Billboard, Visual Promotion in ATM etc. The third one is product placement and then the fourth is fresh money.

In Habibie & Ainun, Bank Mandiri gave Rp.2.000.000.000,- sponsorship not in the form of fresh money but in the form of media partner promo in order for their E-Toll card to be built-in inside the movie. Wardah, aside from sponsoring Rp.500.000.000,- as fresh money also made a poster and banner for the movie. "Garuda Indonesia" also sponsors the movie by barter promo and product placement by giving 50% discount for the movie crew's trip to Germany.

Dhoni Ramadhan tells a story where he produced Kun Fayakun movie. In that movie, after the movie itself have been finished producing, one of the movie crew told Dhoni that there are "Yamaha" motorcycle that is seen in one of the scene without initial planning. Dhoni then came to "Yamaha" to get them for sponsorship. Even though initially "Yamaha" does not sure whether the seen motorcycle is "Yamaha's" they eventually gave a Rp.500.000.000,- fresh money sponsorship for a credit title mentions of "Yamaha". "Yamaha" also asked for 5 cities roadshow that does not even cost more than Rp.100.000.000,-. According to Dhoni, Kun Fayakun can be sold rather easy due to famous Ustadz that stars the movie

Reza Rahadian argues about other good cooperation business film. Since in Indonesia there is still no official foundation that is officially supported by the government for movie funding he see the product placement is still needed. A company usually wants to fund a commercial film with a certain condition, as an example they are willing to pay 1 Billion Rupiah but they want a built in product for 30 seconds or want their product to be sold as hard selling products. Those kinds of this can decrease

the quality of the movie itself. But on the other hand the creative team of the movie have to accept that the sponsorship is needed. There are actually a kind of mutual benefit and non-commercial partnership called Grant. Some investors are willing to give a production fund for no condition for film production because the investor appreciates the movie itself. Usually the movie is classified in social genre. Apart from Grant, there are also some examples such as Garin Nugroho's movie *Mirror Never Lies* which is kept on a library on United States and was layed for education.

The Partnership Sequence Between Production House and Company

According to Hanung Bramantyo, there are no movie industry in Inonesia, the one that exist is only creative industry because the one that usually happens now is home industry (production house)/ Industry itself has a meaning of captive and massive, like Hollywood and Bollywood. The condition for Indonesia to have a movie industry is that we got to have a formal investment organization for movie makers, that is why bank and government is very much needed for their support. One of the other conditions is the legal distribution for national movies. Right now there are no cinema, because 21 distribution is only Hollywood's agent, that means that the Hollywood movies get a priority and national movies don't have any place. Indonesia does not have a legal theater for Indonesian Movie like an equivalent of foreign movie by 21. Before 21 exist, movie theater usually buy directly from the movie studios, but right now all theater have to get their license from 21 since they are the license holders. If the government supports Indonesian movie, they should make a movie investment organization, which is supported by banks for credit. And then they should make an official agent for Indonesian movie and distributed throughout Indonesia, including remote areas. Hanung hoped that government have to get the monopoly and have to support Indonesian movie. Use the art building in districts for Indonesian Movie and also we have to stop focusing attention to Hollywood and start paying attention to good Indonesian movie.

Zaskia states that Mrs Mari Elka Pangestu, Minister of Tourism and Creative Economy sees the potential of Indonesian Movie and planning to improve it. If Mrs. Mari Elka Pangestu is consistent with her word, Indonesian movie scene can be bigger and better than Thailands. Right now XXI is often underestimates Indonesian movie, for example a local movie will only be shown for 3 days if it does not sells well, meanwhile foreign movies will be shown at least a week. Reza Rahadian states that there are law by government regarding movie, but not made by the movie experts. Reza also hope Indonesia to have a good quality of performing arts school. He hoped that there are official organization for movie funding. Regarding "built in" the placement should make sense and should not limit the movie itself. Mathias Muchus thinks that national movies will have a bright future, because everybody needs movie as one of the form of recreations. But before that, Indonesian people need to have their life quality improved first. For sponsorship, it is no problem as long as it does not affect the movie quality.

Descriptive Research

Validity and Reliability Test

The author made a questionnaire based on expectation between novel and movie, product placement in movie, star liking/high profile star, and program involvement as its key variables/indicators on this research. The whole questionnaire that would be explain and analyze is based on these factors. The method that used is linkert's method. While there are some question that asked, but not using linkert method. The author consider to conducted validity and reliability test in each question that only used linkert method to test whether this questionnaire could be used and analyze further or not.

The result of validity and reliability test, shown in a table above, there are 2 (two) question, which have score under 0.3 which came from expectation and program placement indicator with a score of 0.188 and 0.273. Thus it can be concluded that all of the question that reach score more than 0.3 are all valid and reliable, so it can be used further properly, except for 2 (two) questions that have score

under 0.3 cannot be used further in this research. Author assumes those 2 indicators are not valid because those 2 indicators are made to rate the expectation variable in Ayat-Ayat Cinta's product placement. Since Ayat-Ayat Cinta itself was played at 2008, the condition might make those indicators as not valid.

Table 4.1 Validity and Reliability Test

VARIABLE	INDICATOR	VALIDITY	RELIABILITY
Expectation	AAC1	0.099	0.880
	AAC2	0.411	
	AAC3	0.148	
	AAC4	0.486	
	PI1	0.871	
	PI2	0.879	
	PI3	0.625	
	PI4	0.607	
	ITB1	0.421	
	ITB2	0.716	
	ITB3	0.668	
	ITB4	0.607	
VARIABLE	INDICATOR	VALIDITY	RELIABILITY
Product Placement	AAC1	0.278	0.743
	AAC2	0.653	
	AAC3	0.873	
	PI1	0.823	
	PI2	0.528	
	PI3	0.338	
	ITB1	0.393	
	ITB2	0.454	
	ITB3	0.378	
VARIABLE	INDICATOR	VALIDITY	RELIABILITY
High Profile Star	IPS1	0.781	0.875
	IPS2	0.781	
VARIABLE	INDICATOR	VALIDITY	RELIABILITY
Program Involvement	AAC1	0.696	0.761
	AAC2	0.499	
	AAC3	0.471	
	PI1	0.483	
	PI2	0.343	
	PI3	0.476	
	ITB1	0.345	
	ITB2	0.471	
	ITB3	0.665	

Author only appeared the descriptive research those are directly answer the research question.

Linkert Scale Analysis Expectation Between Novel and Movie

Table 4.2 Average Assessment Expectation Between Novel and Movie

Indicitor	Average
Visualisasi ayat	3.776470588
Aktor dan aktris ayat	4.035294118
Alur cerita ayat	4.047058824
Lagu dan efek ayat	4.329411765
Visualisasi perahu kertas	3.857142857
Aktor dan aktris perahu kertas	3.476190476
Alur cerita perahu kertas	3.666666667
Lagu dan efek perahu kertas	4.5
Visualisasi habitue airum	3.923076923
Aktor dan aktris habitue airum	4.446153846
Alur cerita habitue airum	4.061538462
Lagu dan efek habitue airum	4.338461538

Table 4.2 shown the number of respondents by average ratings based on each dimension. The highest appraisal dimensions value is at "Lagu dan efek" on Perahu Kertas at 4.5 and the lowest average value is the dimension of "Aktor dan aktris" on Perahu Kertas that is equal to 3.5. However, it can be seen in the table, each dimension is considered has high average and this means positive. In this assesment there is one variable indicator that is not valid which is on the "Alur dan cerita" on Ayat – Ayat Cinta.

Product Placement in Ayat – Ayat Cinta, Perahu Kertas, and Habibie & Ainun Movie

Table 4.3 Average Assesment Product Placement in AAC, PH, and HA Movie

Indicator	Average
Ayat Place 1	3.275590551
Ayat Place 2	3.433070866
Ayat Place 3	2.787401575
Perahu Place 1	4.104477612
Perahu Place 2	4.149253731
Perahu Place 3	3.373134328
Habibie Place 1	2.58974359
Habibie Place 2	2.508200598
Habibie Place 3	1.957264957

Table 4.3 shown the number of respondents based on average ratings. The average value of the high valuation is "Perahu Place 2" is equal to 4.15, followed by value - average "Perahu Place 1" equal to 4.10, "Perahu Place 3" at 3.37, "Ayat Place 2" at 3.43, "Ayat Place 3" at 2.79, "Habibie Place 2" at 2.59, "Habibie Place 1" at 2.58, and the lowest value is "Habibie Place 3" which is 1.96 ". In this assessment there is one variable indicator that is not valid which is on the indicator Ayat Place 1.

Brand Recall Happened on Product Placement in Ayat – Ayat Cinta movie

Table 4.4 List of Product Placement in Ayat – Ayat Cinta Movie

Product	Male	Female	Grand Total
Tidak menyadari	18	20	38
Nu Green Tea	42	43	85
Pop Mie ABC Selera Pedas	17	16	33
Sirup Mashir Mangga	13	13	26
Mac Book Apple	14	12	26

Table 4.4 shown the number of Product Placement based on the question "Most Memorable Product on Ayat-Ayat Cinta" 42 people of male respondents and 43 people of female respondents answered "Nu Green Tea", followed by "Tidak Menyadari" with a grand total of 38 people with a people of male respondents of 18 people and and female as many as 20 people, "Pop Mie ABC Selera Pedas" with a grand total of 33 people, with as many as 17 male and female as many as 16 people, and the least is "Sirup Mashir Mangga" and "Macbook Apple" with a grand total of both is 26 people, "Sirup Mashir Mangga" by the number of male of 13 people and female as many as 13 people. "Apple Macbook" with the number of male of 14 people and female as many of 12 people.

Brand Recall Happened on Product Placement in Perahu Kertas movie

Table 4.4 List of Product in Perahu Kertas movie

Product	Male	Female	Grand Total
Tidak menyadari2	8	12	20
Frank&Co	17	32	49

Table 4.4 shown the number of respondents based on the question "The most memorable products in Perahu Kertas Movie". The majority of respondents with a grand total of 49 people with a number of male as many as 17 people and as many female as 32 people were respondents who answered "Frank & Co" and at least a grand total of 20 people with a number of male as many as 8 people and female as many as 12 people were respondents who answered "tidak menyadari" the product placement in the Perahu Kertas movie.

Brand Recall Happened on Product Placement in Habibie & Ainun movie

Table 4.5 List of Product Placement in Habibie & Ainun movie

Product	Male	Female	Grand Total
Tidak menyadari ³	2	2	4
E-Toll Card	38	39	77
Wardah	17	28	45
Gery Chocolatos	53	56	109
Sirup Pohon Pinang	18	28	46
Garuda Indonesia	25	22	47

Table 4.5 shown the number of respondents based on the question "Products recalled after watching Habibie & Ainun". The majority of respondents with a grand total of 109 people with a number of male as many as 53 people and as many as 56 people are female respondents answered "Gery Chocolatos" followed by respondents who chose "E-Toll Card" with a grand total of 77 people with a number of male of 38 people and female by 39 people, "Garuda Indonesia" with a grand total of 47 people with 25 number of male and female with 22, "Sirup Pondok Pinang" a grand total of 46 people with 18 number of male and female with 28 people, "Wardah" with a grand total of 45 people with 17 number of male and female with 28 people and minority respondents chose "Tidak Menyadari" with a grand total of 4 people with a number of male and female for 2 people each.

High Profile Star/Star Liking (Linkert Scale Analysis)

Table 4.6 Average Assesment of High Profile Star/Star Liking

Indicator	Male	Female	Grand Total
High Profile Star 1	3.21538	3.48	3.35714
High Profile Star 2	3.33846	3.57333	3.46429

Tables 4.6 shown the number of respondents indicators on "High Profile Star / Star Liking". The majority of respondents with a grand total of 3.46 people with a grand total of 3.34 for male and 3.57 for female's grand total is the respondents who answered "High Profile Star 2" Respondents with a grand total of 3.36 people with grand total of 3.22 male and 3.48 for female's grand total is respondents who answered "High Profile Star 1". It can be concluded that if a product is promoted directly by its lead star in a movie will give more profound impression towards the product.

Product Familiarity

Table 4.7 List of Product Familiarity

Product	Male	Female	Grand Total
Tidak tahu produknya	0	3	3
Nu Green Tea ³	59	71	130
Garuda Indonesia ³	62	67	129
Frank&Co ³	26	43	69
Sirup Mashir Mangga ³	6	8	14
Mac Book Apple ³	52	51	103
Wardah ³	31	55	86
Pop Mie ABC ³	40	49	89
E-Toll Card ³	52	58	110
Sirup Pohon Pinang ³	9	20	29
Gery Chocolatos ³	56	66	122

Table 4.7 shown the number of respondents by the question of whether there is influence between brand recall with product placement if the product has been known to his brand before watching the film by the audience. The majority of respondents with a grand total of 130 people with 59 people the number of female and 71 the number of respondents who answered the female is "Nu Green Tea" and at least a grand total of 3 people which is entirely woman answered "Tidak Mengetahui".

Program Involvement (Arousal, Pleasure, Cognitive Effort) (Linkert Scale Analysis)

Table 4.8 Average Assessment of Program Involvement

Indicator	Male	Female	Grand Total
Mengurus emosi Ayat	3.639344262	3.850746269	3.75
Menikmati alur Ayat	4.196721311	4.194029851	4.1953125
Average of Memahami alur Ayat	1.655737705	2.044776119	1.859375
Mengurus emosi Perahu kertas	3.153846154	3.365853639	3.28358209
Menikmati alur Perahu kertas	3.884615385	4.146341463	4.044776119
Memahami alur Perahu kertas	1.692307692	1.707317073	1.701492537
Mengurus emosi Habibie ainun	3.907407407	4.048387097	3.982758621
Menikmati alur Habibie ainun	4.12962963	4.129032258	4.129310345
Memahami alur Habibie ainun	1.851851852	1.870967742	1.862068966

Table 4.8 shown the number of respondents based on the question "Is there any influence between program involvement (arousal, pleasure, cognitive effort) or the atmosphere and the feeling of the audience when watching a movie with product placement that occurs in the film." Can be seen in the table above that the arousal indicators average is relatively high in every movie, for Arousal "Ayat-Ayat Cinta" at 3.75 "Perahu Kertas" at 3.28, "Habibie & Ainun" at 3.98, for Pleasure "Ayat-Ayat Cinta" at 4.19, "Perahu Kertas" at 4.04, "Habibie & Ainun" of 4.12 " for Cognitive Effort "Ayat – Ayat Cinta" at 1.85, "Perahu Kertas" at 1.70" and "Habibie & Ainun" at 1.86.

Conclusion and Recommendation

Conclusion

After it all explanation in data analysis by explorative and descriptive method, there are conclusion that can be conclude from data analysis in purpose to answer research question. Here is the conclusion that obtained after this research has been done:

- Aspects that consider by the company in sponsoring movie
Based on the result of interview with the key informants. They explained that the similarity market segmentation between the company and film, genre of the movie, and quality and image of brand's team are the crucial aspect that is considered by company before sponsoring the movie.
- Indonesian audiences' perception between Ayat – Ayat Cinta, Perahu Kertas, and Habibie & Ainun novel and movie
Because of these three movie are based on bestseller movies, of course there are some audiences of these movies that have been read the novels. They have their own imagination

and expectation while they were reading and watching the movie. Based on the descriptive analysis, each movie generated the high average; it can conclude that the expectation of the respondents between the novel and movies is most likely filled by the director.

3. Product placement that disturbing the movie (Ayat – Ayat Cinta, Perahu Kertas, Habibie & Ainun)

Based on descriptive analysis, product placement occurred in Habibie & Ainun movie disturbing the movie because the average that generated is considered low. It is most likely product placement in that movie is too hard selling and there is disharmony like Eka Budiman Sumadji stated, it is a fool thing if the grandchildren of the President eating “Gerry Chokolatos” or it is a weird thing if there has been “E-Toll Card Bank Mandiri” in Habibie-era. Ayat – Ayat Cinta is also generated the low average, it is most likely even the product placement is considered support the movie but there is still disharmony, it is a weird thing if there is “Nu Green Tea” in Cairo.

4. Product placement that compatible with the movie (Ayat – Ayat Cinta, Perahu Kertas, Habibie & Ainun)

Based on descriptive analysis the product placement occurred in Perahu Kertas movie is compatible. Because, three-indicator first rank in product placement variable came from Perahu Kertas movie, moreover the average is high. A result from explorative analysis also strengthened this conclusion, which stated that product placement occurred in Perahu Kertas is charming, although it is categorized as hard-selling but its was suitable with the scenario and there is no something disharmony.

5. Product in movies give the most effect to the brand/product recall toward the audience (Ayat – Ayat Cinta, Perahu Kertas, Habibie & Ainun)

Based on the descriptive analysis, “Nu Green Tea” is generated the high product recall in Ayat – Ayat Cinta movie, but the respondent that attract to buy the product no as much as the respondent that remember the product, after they watched the movie. The product placement that occurred in Perahu Kertas is only “Frank & Co”, mostly respondents remembered the product after they watched the movie, but the respondent mostly didn’t have desire to buy the product. Moreover, “Gerry Chokolatos” generated the highest brand recall in Habibie & Ainun movie, but same like the others, the most respondents didn’t have desire to buy this product. All of the products in each movie have the same classification which are, visual, integrated explicit, mixed with non-integrated explicit.

6. Connection and effect between product familiarity, program involvement, and high profile star/star liking with brand recall in Ayat-Ayat Cinta’s, Perahu Kertas’s and Habibie Ainun’s product placement

Based on descriptive analysis, it is considered that product familiarity have connection and effect to brand recall, because based on descriptive analysis “Nu Green Tea” is the product generated the highest average in Ayat – Ayat Cinta, it is also the product that the mostly respondent knew before watch Ayat – Ayat Cinta. Moreover, that there is no correlation between the audience involvement feeling (arousal, pleasure, and cognitive effort) while they were watching the movie, it is because although the descriptive result showed that arousal and pleasure indicator in each movie generated the high average and cognitive effort in each movie generated the low average, they are still remember the product placement in each movie. Based on descriptive analysis, high profile star and star liking have the high average but high profile star has the higher average, it can conclude that the product that is promoted by the principal star more give deeper impression than by the favorite actor/actress of the audience.

Recommendation

There are some recommendations that could be gathered to Hanung Bramantyo, other film producers, or other parties as advance the conclusion that has been gathered from this research. The recommendation has purpose to recommend when they make a movie in the future. Because they have to constantly improve the strategy of movie's product placement in order to get more audience and getting more of the company's trust toward his movie. Here the recommendation would be give:

1. The director or film producer have to distinguish which movie that when making a movie will involve the sponsor and which movie that will not involve the sponsor. If the process of making movie will involve the sponsor, they have to involve the company that have a compatible product with the property that used in movie. Moreover, the product also have to appropriate with the time of screening movie in order to avoid the a weird thing happened, beside that the they shall not make kind of hard built in product because it will increase the quality of movie. To gain more trust from the company and to attract them, they shall make a commercial and good movie without too accentuating their idealism. They are better accentuating their idealism to the movie that does not involve the sponsor.
2. Since many respondents stated that Indonesian movies does not have balanced portion with Hollywood movie in 21, because actually 21 is the legal distribution from 5 biggest movie studio in Hollywood, in Indonesia there shall be a legal distribution, which devote to Indonesian movie in order to avoid compete with Hollywood movie. With existence of this kind of distribution, it will help to advance film industry in Indonesia and leads into good effect to product placement.

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