

PRODUCT PLACEMENT IN *NAMASTE WAHALA* IN THE GLOBAL FILM INDUSTRY AND BRAND RECALL IN NIGERIA

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Abstract: Many firms utilize Nollywood in Nigeria as a marketing platform for product placement. Within this context, this study investigates product placement in the movie "Namaste Wahala" in the global film industry and its effect on brand recall among Nigerian undergraduate students from Caleb University and the Lagos State University of Science and Technology (LASUSTECH). The aim is to determine if they can remember the brands they saw and how it influences their purchasing decisions after exposure to product placement in the movie. This study adopts Dual Coding Theory and Persuasion Knowledge Theory, employing a traditional positivist research design, which informed the choice of the survey method. Slovin's Formula and ratio analysis were used to sample respondents from Caleb University and LASUSTECH in Lagos State, with 400 questionnaires administered (120 at Caleb University and 280 at LASUSTECH) based on the population strength of the two institutions, where undergraduate students were randomly selected. Findings suggest that while respondents are generally aware of product placement in movies, brand recall and perception are not significantly high. Moreover, the majority of respondents recalled brands placed in foreign movies more than those in Nigerian movies. The study concludes that these findings have implications for marketing practitioners, researchers and movie producers.

Keywords: Brand recall, dual coding, global film, *Namaste Wahala*, persuasion knowledge, product placement.

INTRODUCTION

A popular marketing strategy for businesses that produce goods and provide services is "product placement," which involves paying to have products prominently displayed or subtly integrated into movies, television shows, and other media. Waio (2017) defines product placement, sometimes referred to as embedded marketing, as the intentional insertion of subtly worded advertisements and other elements of product marketing into motion pictures with the goal of influencing the audience's opinions regarding the advertised products. Product placement is a marketing tactic that involves inserting specific brand references into TV shows, movies, music videos, and other media content to promote various items. Advertising sales representatives and marketers utilize this form of advertising to reach a broad audience. Through collaboration with production companies, a promotional sequence for a product or service is integrated into the plot of a selected film or television show.

The movies present these products in a way that promotes favorable opinions for the brand when they are shown, discussed, or mentioned in the film (Malaj, 2022). Although the goal of product placements in movies is to seamlessly integrate with the narrative without drawing attention to themselves, some viewers may not perceive them as advertising. Gaille (2017) noted that the Chevrolet sports car brand "Chevy Camaro" sold more than 60,000 units as a result of commercial placement in the 2019 Transformers movie. Additionally, the company's profits increased by 65% three months following the 1982 release of the American science fiction film "E.T. the ExtraTerrestrial," which prominently featured Reese's Pieces, a product of The Hershey Company. These remarkable figures demonstrate the success of product placement in the US.

Similarly, several brands in Nigeria are utilizing Nollywood as a marketing platform for product placement. Examples of these brands include Rite Foods in "The Prophetess," Access Bank in "King of Boys," Glo in "Phone Swap," Onga and Cowbell products in "Kambili: The Whole 30 Yards," Revolution Plus in AY Makun and Toyin Abraham films, and Malaj (2022). Another example is the movie "Figurine," where companies like Unilever, Motorola, Omatek Computers, and GlaxoSmithKline (GSK) used the platform to promote their products and brands.

Measuring the effectiveness of product placement is crucial because it is a significant marketing tactic with substantial investments and influence in the global cinema industry. Brand recall research is an important tool for evaluating the success of product placement because it indicates whether the significant financial investment in the films was worthwhile and whether potential stakeholders, advertisers, and film production companies can be persuaded to either change their approach or continue funding product placement projects. Nonetheless, little is known about product placement brand memory metrics in Nigerian films, which is why this study was conducted.

Problem statement

Although product placement in Nigerian films is becoming more common, there is a lack of data and statistics regarding its efficacy and impact on consumers' purchase decisions. Brand strategists, advertising agencies, and advertisers hope that featuring their products in motion pictures will increase consumer stickiness, profitability, and brand recognition. However, these outcomes only occur when viewers are positively influenced by the brands and can accurately recall the products they saw in the movies. The Nigerian film industry, valued at over \$6.4 billion as of 2021, is the second largest in the world. It holds significant potential for advertisers and advertising agencies, but growth in this direction may be hindered by a lack of information about past product placement investments. Therefore, it is now essential to measure brand recall for products featured in Nigerian motion pictures (Gabriel, 2023).

Within this context, this study investigates the efficacy of product placement in a Nigerian film. The study examines the level of brand recall among Nigerian undergraduate students selected from Caleb University and the Lagos State University of Science and Technology

(LASUSTECH). The aim is to determine if they can recall (remember) the brands they saw and the influence of this exposure on their purchasing decisions after watching the movie "*Namaste Wahala*."

Objectives of the study

The objective of this study is to determine the level of brand recall among undergraduate students in Caleb University and Lagos State University of Science and Technology (LASUSTECH) regarding product placements in the Nigerian movie, 'Namaste Wahala.' The specific objectives of this study are to:

- i) Ascertain the extent to which students are aware of products being placed in 'Namaste Wahala.' ii) Determine if the students can recall (remember) any of the products placed in 'Namaste Wahala.' iii) Examine if the products placed in 'Namaste Wahala' influenced the students' views about the brand.
- iv) Discover if products placed in 'Namaste Wahala' affect the students' purchasing decisions.
- v) Explore other factors that might influence brand recall among students.

Conceptualizing nollywood and product placement

The Nigerian film industry, commonly known as Nollywood, traces its roots back to the 20th century, although its early movies were directed by foreign and white colonial filmmakers. It was not until after Nigeria's independence declaration in 1960 that films shot on celluloid were first produced by the Nigerian film industry. The 1970s saw a surge in disposable income due to a booming economy fueled by oil and foreign investments, leading to an increased interest in film among Nigerians as a leisure activity. This period also witnessed the construction of movie theaters in Lagos, the nation's most populous city, which showcased a wide range of films, both domestic and foreign (Aondover et al., 2022a).

However, the Nigerian film industry faced challenges in the 1980s, including currency depreciation and a lack of filming equipment, leading to a downturn. Despite this, the industry saw resurgence in the 1990s with the distribution of films shot specifically for television and promoted through Video Home System (VHS) copies. The success of the 1992 movie "Living in Bondage" popularized home video production, giving rise to Nollywood, which became a significant employer in Nigeria and gained recognition in the international film market. Nigerian film studios were estimated to produce four to five films daily, catering to an audience of approximately fifteen million people in Nigeria and an additional five million across other African countries (Adetutu, 2021).

Nollywood underwent significant transformations in the 2000s, fueled by government funding and the emergence of contemporary theaters that did not screen video films. This led to the development of New Nigerian Cinema characterized by intricate narratives, talented Nigerian actors, and high production values. Films such as "Irapada" and "The Wedding Party" gained popularity and received invitations to esteemed international film festivals (Kemi-Adetiba, 2016). By 2013, the New Nigerian Cinema was valued at \$5.1 billion, making the Nigerian film industry the second most lucrative and largest in the world after the United States. The film sector contributed 5% to Nigeria's Gross Domestic Product (GDP), and recent distribution agreements with Western streaming platforms have enabled Nigerian Nollywood productions, including movies and TV series, to reach a global audience (Ellen, 2020).

For a significant period, Nollywood operated largely without significant attention from product placement companies. However, there has been a recent trend of certain Nigerian films entering into partnerships with prominent brands, leading to the inclusion of product placements. Nevertheless, these partnerships have faced ongoing criticism from audiences, who perceive the product placements as overly forced. They argue that scenes explicitly created to promote a product, without adding value to the storyline, result in lengthy and tedious films. For instance, Procter and Gamble products were heavily featured in three segments of the 2013 movie "Finding Mercy." Additionally, prominent brands like MTN, GLO, Onga, and Unilever received conspicuous advertising in various Nollywood productions such as "Doctor Bello" (2013), "Phone Swap" (2012), "Eletan" (2011), and "Jenifa 3" (2011).

Another common but misguided practice among Nigerian film producers is to include the names of restaurants, accessory shops, and clothing boutiques that supported the film crew during production in the closing credits. However, these businesses are typically mentioned under an "Appreciation tag" during the closing credits, rather than as part of a deliberate product placement strategy. Many Nollywood producers remain unaware of the potential effectiveness of product placement and often resort to these less effective methods.

Despite these challenges, Nollywood has evolved into a glamorous industry, albeit still in its developmental stages. Increased budgets, the use of billboard-mounted film merchandise, the introduction of red-carpet events, and the emergence of a vibrant new generation of actors have all contributed to the Nigerian film industry's growing appeal to major brands and advertisers.

These companies now seek out Nollywood to promote their goods because they understand that it can reach a wider audience. Product placement, such as the inclusion of Access Bank in "King of Boys," Onga and Cowbell merchandise in "Kambili: The Whole 30 Yards," Glo in "Phone Swap," Rattlesnake to Revolution Plus in AY Makun and Toyin Abraham films, and Rite Foods in "The Prophetess," is progressively becoming the norm in Nollywood. Nollywood is increasingly utilized as a marketing tactic, as filmmakers constantly seek collaborations with companies to finance their projects due to the high cost of film production in Nigeria (Gabriel, 2023).

"*Namaste Wahala*," which translates to "Hello Trouble," is an example of an intercultural romantic drama in this environment. It was Hamisha Daryani Auja's first film, written and directed in 2020.

Bollywood and Nollywood, two of the biggest film industries in the world, collaborated for the first time in this venture (Adetutu, 2021). The film began a limited theatrical run in Nigeria on December 1, 2020, and received positive reviews from critics. It was subsequently released for streaming globally on Netflix on February 14, 2021, coinciding with Valentine's Day (Mojaye and Aondover, 2022).

The movie revolves around the love story between Didi, a Nigerian pro bono attorney, and Raj, an Indian-born investment banker based in Lagos. The romantic tale of Raj (Ruslaan Mumtaz) and Didi (Ini Dima-Okojie) illustrates the challenges arising from their different cultural and historical backgrounds. After three months of dating, their relationship deepens, and they discuss marriage, partly due to parental pressure and partly because they believe it was love at first sight. However, Didi's father, Richard Mofe-Damijo, desires for her to marry a devoted Nigerian worker named Somto (Ibrahim Suleiman), while Raj's mother, Sujata Sehgal, also wants him to marry an Indian woman. The lovers' efforts to convince their parents of their compatibility form the rest of the narrative (Adetutu, 2021). The film also features Joke Silva and Hamisha Daryani Ahuja and has a runtime of 106 min. It received a rating of 2.5 out of 5 stars from the Times of India and 5.2 out of 10 from IMDb (n.d.). Table 1 shows the product placement in *Namaste Wahala*.

Product placement as a concept

Table 1. Product placement in *Namaste Wahala*.

<u>S/N</u>	<u>Product placement</u>	<u>Time slot range in movie</u>
1	Chivita active	6 m:17 s – 10 m:13s
2	Coca cola	26 m:24 s – 38 m:21s
i	Eva table water	46 m:30 s – 47 m:31s

		1.38 m:17 s
3	Indomie Noodles	1h:04 m:26 s -1 h:07 m:10 s
4	HP	28 m:33 s- 29 m;48 s
5	Adidas	4 m;0 s- 5 m; 57 s
6	Johnnie Walker	1 h; 38 m;17 s
7	Schweppes	1 h' 38 m;17 s

Source: Field Survey (2023).

Product placement, sometimes referred to as brand placement, is an advertising strategy whereby producers purposefully include a product or brand into a creative work of art, such as a film or television show. The main objective of this advertising strategy is to reach as many people as possible by using a performance-based approach to highlight branded goods and services. While the practice of integrating profit-making corporations into public art stretches back to the Roman Empire in the first century, the marketing phrase "product placement" only emerged in the early 1900s. Archaeologists have discovered billboards featuring depictions of boxers promoting upcoming fight bouts. Santo Kyoden, a well-known Japanese comic novelist, included information about his comic books and the products he sold in his tobacco shop in each novelette later in the 18th century. Charles Dickens even included the London-based carriage company Pickwick as a commodity in his book "The Pickwick Papers," mentioning the protagonist riding in a Pickwick carriage (Guidry, 2022). By its very nature, product placement is less obvious than traditional advertising. Most of the time, the product isn't named directly; instead, it just becomes mentally connected with the viewer. A branded billboard on a highway, the Apple logo on a laptop, drinking from a branded cup, or even spoken dialogue between actors are just a few examples of how products might be positioned. Numerous fee-based product placements exist, in which a producer is paid by an advertiser to prominently display their product on the set. In other situations, the studio might negotiate the usage of an expensive object in exchange for a conspicuous brand name display, like a plot-required Lamborghini or Ferrari car (Guidry, 2022). Product placement is a common practice in television shows and movies, although it is usually noticeable when a character uses or otherwise mentions the product. The audience can become more aware of a brand by being able to recognize advertisements on buses, billboards in the background of a major action scene, or automobile logos from different camera angles (Aondover et al., 2022b). Product placement is fully utilized in Hollywood, and Bollywood has also embraced the concept after seeing the potential benefits of its broad use. The concept only makes clear that the company's products, which are used as props in certain moments, inadvertently serve as a sort of unintentional marketing for it. Filmmakers receive free props from the company through product placement, even if it doesn't always bring in money. These props would have otherwise cost them a fortune to purchase.

Typologies of product placement in movies

Screen placement, script placement, and plot placement are the three main forms of product placement that are traditionally recognized (Lightfoot, 2022). Conspicuous product placement in movies often makes skeptical audiences uncomfortable due to the concepts of persuasion knowledge theory. The categories of product placement used by brands are explained as follows:

Screen placement

When a brand appears in the backdrop or front of a picture without being explicitly addressed, it's referred to as inview/on-screen product exposure. It might be a well-known brand on a laptop's back, food that a character eats, or a well-known restaurant chain that is briefly highlighted in the action's backdrop.

Script placement

Verbal exposure or verbal mention is another terms for this. When a character refers to a certain brand or product by name in conversation, it is known as verbal placement.

Plot placement

This happens when a product from a brand enters the narrative and plays a part in the story. Through the creative placement of their brands within the fictitious world of films, they become an essential part of the narrative or the characters portrayed in them. A prime example of this phenomenon is the fictional character James Bond, who has always favored Aston Martin, a high-end British sports vehicle manufacturer, as his primary means of transportation.

Influence of product placement

Product placement has grown in importance as a means for firms to connect with their target market outside of the conventional advertising space. Brands use product placement as a marketing tactic to raise brand awareness, attract new clients, retain existing clients, and ultimately increase revenue. Product placement provides viewers with noticeable and sometimes enduring advertising benefits.

Research has shown that the use of product placement in movies enhances viewer memory and brand familiarity. Additionally, it may elicit a distinct or more favorable response toward the brands and encourage purchase intent. Product placement has been observed to improve viewers' ability to identify specific products and foster favorable opinions of them. Movies featuring product placement may also prompt viewers to engage in productrelated conversations and conduct online searches for them (Fossen and Sorgner, 2021).

One benefit of using product placement in motion pictures is that it can increase a brand's immediate appeal to viewers by establishing a relatable connection with their pre-existing content preferences. It is also effective in demonstrating how the brand's products can be used in real-life consumption scenarios.

This strategy could result in the creation of viral content that remains relevant for an extended period in the information environment. Due to its one-time cost rather than the "per ad space" model of traditional advertising, it might prove to be more cost-effective in the long term. Its persuasive strength lies in its ability to enhance brand awareness, capitalize on entertainment's influence, establish lasting brand awareness (as long as the film is available for viewing in the future), and scale globally (Pahwa, 2023).

However, not all product placements are successful. Apart from its tendency to be capital-intensive (high budget), some drawbacks of product placement in films include interference with the film's plot, as producers often defend the product placement; it may also lead to a cluttered screen that alienates viewers; and competing brands may neutralize each other's impact

Brand recall

Brand recall, sometimes referred to as spontaneous or unaided recall, refers to customers' ability to spontaneously and with little assistance recall brand names (Pahwa, 2023). Well-known brands typically continue to be highly visible in the minds of their target audience, which promotes increased brand recall, enhanced brand loyalty, sustained customer retention, and ultimately, heightened profitability. This evaluation signifies the consumer's

intrinsic ability to recall the brand from memory. Achieving top-of-mind awareness among consumers in a particular product category is a primary objective for every brand. This objective is crucial as it boosts sales and facilitates the application of other marketing techniques such as word-of-mouth and referral marketing (Pahwa, 2023). The importance of brand recall includes the following.

Boosts sales and market share

There is a significant positive relationship between brand memory and the likelihood that a customer would use a specific brand's product or service. By fostering recurring purchases, brand memory plays a vital role in cultivating customer loyalty. The maintenance of customers' behavioral, cognitive, and emotional commitment to a brand's present and future products relies heavily on how well-remembered it is.

Creates a competitive edge

One of the most critical elements at the top of the marketing funnel is brand recall, as it marks the commencement of the consumer journey. The ability to recall a specific brand demonstrates ease and familiarity with it, granting the brand a competitive advantage over rivals when consumers make genuine purchase decisions.

Builds brand equity

By ensuring that customers remember a brand's outstanding quality and dependability, brand recall is essential to building brand equity for a company's products.

Theoretical framework

This study adopts the Dual coding theory and Persuasion knowledge theory. Allan Paivio developed the Dual Coding hypothesis in the latter part of the 1960s, which posits that memory and cognition are supported by two different subsystems. One subsystem focuses on non-verbal cues and images, while the other is largely devoted to language and verbal information. The Dual Coding theory suggests that these subsystems independently manage two types of cognitive processes, analyzing and representing data related to events, nonverbal objects, and language. For example, a written or spoken word is processed and stored as a verbal representation by the verbal processor, while a sound unrelated to language is processed and stored as a non-verbal representation by the non-verbal processor.

The theory argues that working memory processes both verbal and nonverbal information, breaks it down into meaningful components, and stores it in long-term memory, thus eliminating the need for two representational systems, which is a common criticism of the theory. Recognizing that information embedded in these two distinct learning processes allows the brain to recall information more quickly, improving the audience's experience with products. Combining visual and verbal cues can be effective, as demonstrated by the Dual Coding theory. Major companies utilize this approach to create video messages that resonate with their target audiences. In this scenario, audiences find it easier to recall businesses and their products due to the combination of essential information supported by visuals.

Since the theory focuses on audiences' memories of what they have seen or heard, it is directly relevant to the study. In this context, the on-screen representation of a brand or product matters, as viewers can subsequently recall whether they encountered the brand or product in the film. The system is divided into two independent subsystems: one handles linguistic and verbal data, while the other handles non-verbal and visual data. Visuals and non-verbal information focus on how the brand or product is placed in the movie, whether it is visible or audible enough for the audience to perceive and later recall, while language and verbal information focus on what

is said about the brand or product in the movie and how well it is represented for later recall by the audience (George, 2021).

Comparatively, the non-coercive influence of someone's attitudes or behaviors through interpersonal communication is referred to as the Persuasion Knowledge Theory. Persuasive advertising techniques are crafted to appeal to consumers' desires and aspirations in order to promote the sale of products and services. The approach involves employing various tactics to highlight the benefits of a product and convince potential customers to make a purchase. When executed effectively, persuasive advertising can attract new customers by swaying their perceptions, emotions, and desires towards buying the product.

According to Edlund and Hellström (2019), the Greek philosopher Aristotle outlined three fundamental strategies for persuasion: using logic or reasoning (logos), making emotional appeals (pathos), and establishing credibility (ethos). Logos pertains to the rationale behind the argument being presented. Does the reasoning make sense? Is it supported by statistics and facts? Does it lead to a logical conclusion? Pathos involves creating an emotional connection with the audience. It revolves around how compelling the presentation is to the individual consumer. Does it resonate with the target audience emotionally? Ethos, on the other hand, refers to the speaker's credibility. It relates to the message's trustworthiness and sincerity. Is the speaker perceived as trustworthy? Do they have authority on the subject matter? Are they someone the audience is inclined to listen to and find appealing?

It is important to note that not all forms of communication are intended for persuasion; some may solely aim to entertain or inform. Persuasion, at times, involves exerting one's influence on others, which is why it is often viewed as a contentious endeavor. As per Sophie (2022), the Persuasion Knowledge Theory suggests that consumers have developed what is known as "persuasion knowledge" – the ability to recognize attempts by marketers to influence them. In today's world, consumers are increasingly aware of marketers' motives.

The term "persuasion knowledge" was first introduced in 1994 by Friestad and Wright to describe individuals' understanding of persuasion strategies and motives, allowing them to assess, interpret, and respond to marketing attempts. Over the years, researchers have examined empirical data regarding consumer skepticism towards advertising and the strategies, tactics, and incentives employed by marketers to influence consumers. They have also explored variations in consumer perceptions of television advertising tactics. Consequently, there exists a connection between the theory and the study.

Persuasive advertising can attract new customers by influencing their thoughts, emotions, and desires, thereby prompting them to purchase the company's or organization's product(s). Product placement in movies is an attempt at influence, but it should be executed discreetly to avoid coming across as blatant advertisement.

MATERIALS AND METHODS

This study employs a traditional positivist research design, which informed the choice of a quantitative survey method. The survey was conducted with respondents from Caleb University and Lagos State University of Science and Technology (LASUSTECH). The positivist paradigm aligns with a quantitative approach to data generation, focusing on numerical data. Respondents aged between 16 and 30 years from both institutions were considered. As of February 2023, the population of students enrolled in Caleb University was 8,500 (Caleb University Website, n.d.), while the population of students enrolled in LASUSTECH was 20,000 (LASUSTECH Website, n.d.). The study adopts Slovin's Formula and ratio analysis for determining the sample size. Slovin's formula is utilized to ensure a fair level of accuracy in measuring the sample size (Ellen, 2020). The respondents

from Caleb University and LASUSTECH in Lagos State were sampled using the simple random sampling technique of the probability sampling method. Simple random sampling was chosen to ensure that all respondents had an equal chance of being selected for the study. The calculation of Slovin’s formula and ratio analysis is presented as follows:

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

Where, n = Number of samples, N = Total population (8,500 + 20,000 = 28,500), e = Error tolerance (0.05).

$$n = \frac{28,500}{1 + 28,500(0.05)^2}$$

$$n = \frac{28,500}{1 + 28,500(0.0025)}$$

$$n = \frac{28,500}{1 + 71.25}$$

$$\frac{28,500}{72.25}$$

n = 394.5; n = 400 approximately; LASUSTECH Student Population = A = 20,000; Caleb Student Population = B = 8,500; A+B = 28,500.

If total survey sample is 400, then:

$$\text{Ratio of LASUSTECH Survey Sample} = \frac{A}{28,500} = \frac{20,000}{28,500} = 0.7 \times 400 = 280$$

$$\text{Ratio of Caleb Survey Sample} = \frac{A}{28,500} = \frac{8,500}{28,500} = 0.3 \times 400 = 120$$

For this study, 400 questionnaires were administered, with 120

Table 2. Cronbach’s alpha test.

Cronbach's alpha	Cronbach's alpha based on standardized items	No. of items
0.663	0.630	10

Distributed at Caleb University and 280 at Lagos State University of Science and Technology, based on the population strength of the two institutions where undergraduate students were randomly selected. The questionnaire was used for quantitative data collection. Face validity, a more casual and subjective examination, was employed to ensure the quality and validity of the designed questionnaires. These instruments were examined by experts in the field of communication at the Department of Mass Communication, Caleb University. The reliability of the survey method was assessed using Cronbach’s alpha test (Table 2), following a pilot test

conducted to refine the questionnaire based on feedback. Data collected from the questionnaires were analyzed and presented in figures.

RESULTS AND DISCUSSION

Figure 1 reveals that 44% of the respondents are aware of adverts placed in the movie '*Namaste Wahala*,' while 42% are not aware, and 14% are unsure. This indicates that the respondents are aware of the products being placed in '*Namaste Wahala*.' This finding aligns with the findings of Adetutu (2021), whose research showed that viewers could recall and identify the brands featured in the movie to a great extent, suggesting that repeated viewings of movies might increase the mere exposure effect and heighten viewer awareness of the featured companies.

Figure 2 reveals that 26% of the respondents recall one brand advertised in the movie, while 13% recalled two brands, 5% recalled three brands, 2% recalled four brands, and 54% either couldn't recall a brand at all or could not remember the brand seen. Cumulatively, 46% could recall at least one product placed in the movie. Nguetsop et al. (2016) maintain that the use of modality in Gojek's product placement has a significant influence on how viewers feel about the movie. This is consistent with earlier research by Maëlys in George (2021), who found that the presence of a brand in a movie, either visually or audibly, has a favorable influence on viewers' engagement in the film.

Figure 3 shows that 26% of respondents remembered one product advertised in the movie, 13% remembered two items, 7% remembered three products, 3% remembered four products, and 51% could not remember any products at all. According to Karışık in Edlund and Hellström (2019), movie placements do, in general, significantly improve consumer memory and produce favorable consumer attitudes about the products being advertised. It was discovered that a strong link between the movie's plot and product placement was essential to guarantee both high recall rates and favorable customer attitudes.

Figure 4 shows that 2% of respondents always recall products placed in foreign movies more than Nigerian movies, 19% often recall more, 40% sometimes recall more, 30% rarely do, and 9% never recall foreign movie ads better than Nigerian ads. This cumulatively implies that 61% of respondents recall brands placed in foreign movies more than brands placed in Nigerian movies. Figure 5 reveals that 27% of the respondents recalled the Coca-Cola brand, 8% recalled the Chivita brand, 7% recalled the Indomie brand, 1% recalled the Johnnie Walker brand, near 0% (1 respondent) remembered the Adidas brand, 2% remembered the HP brand, 1% recalled the Sterling brand, and 54% could not recall any brand. This indicates that the Coca-Cola brand was the most recalled brand by respondents. Therefore, within the theoretical postulations of Dual Coding Theory, which focus on the recollection of what audiences have seen or heard, how a brand or product is displayed in a movie is important as audiences can later recall if they noticed the brand or product in the movie. Figure 6 reveals that 1% of the respondents strongly agreed that the adverts placed in '*Namaste Wahala*' influenced their opinion of the brand they saw, 18% agreed, 72% disagreed, and 9% strongly disagreed. This implies that cumulatively, the product placement in '*Namaste Wahala*' only influenced the opinion of 19% of respondents while 81% were not influenced.

The persuasion knowledge theory also advocates that when influence attempts are done effectively, persuasive advertising can attract new customers by influencing their opinions, feelings, and desires, which means the persuaded audiences can desire to purchase the organization's or company's products.

Figure 7 reveals that cumulatively, 17% of the respondents were influenced to purchase the products seen in ‘*Namaste Wahala*’ while 83% were not influenced to make purchasing decisions at all. On the contrary, Persuasion Knowledge Theory indicates that the influence attempt, which is product placement in movies, should be subtly done so that it is not visible advertising. Figure 8 indicates that 49% of the respondents believe that they recall products placed in movies better if adverts are repeated in the movie, 24% will recall better if quality actors use the products in the movie, 12% will recall better if powerful visuals are used, 11% are concerned about the use of dialogues about the product, and 4% will recall better if the storyline revolves around the product. Repetition of adverts and the quality of actors who use products placed in a movie are rated as the factors with

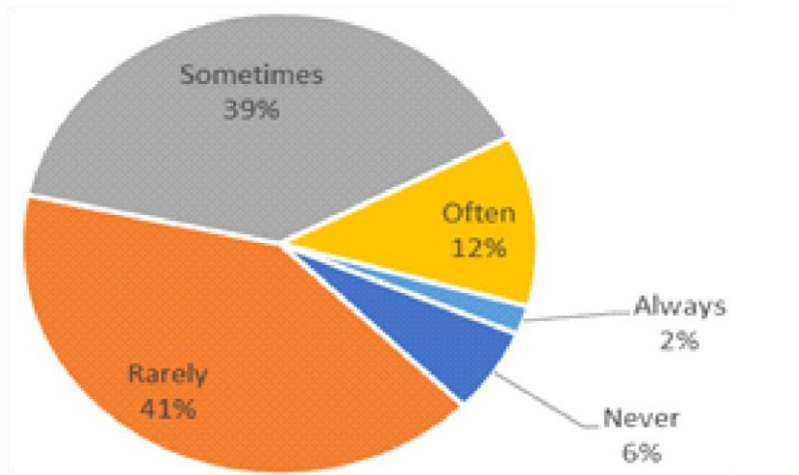


Figure 1. Students awareness of the products being placed in ‘*Namaste Wahala*’.

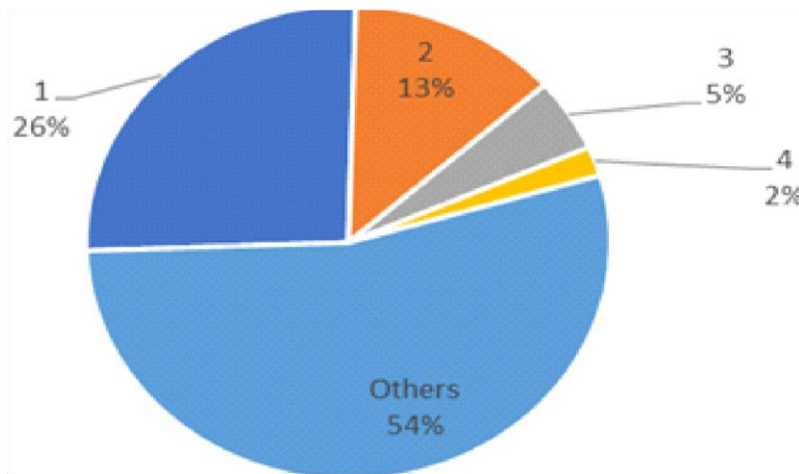


Figure 2. Brands you can remember seeing in the ‘*Namaste Wahala*’ Moive.

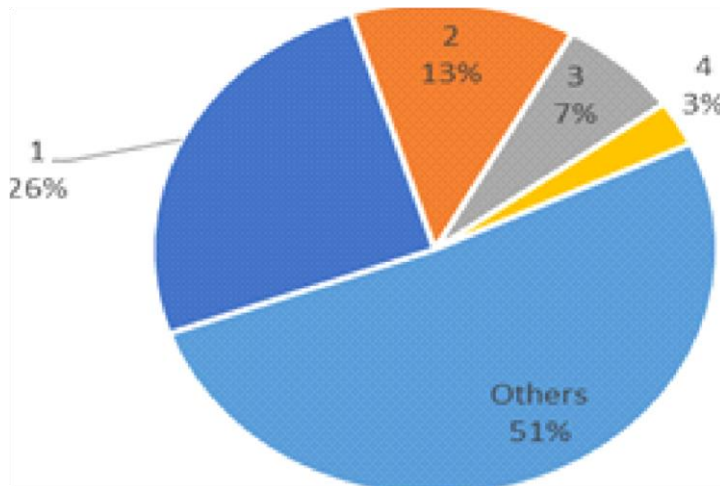


Figure 3. Students recall/remembrance of the products placed in ‘*Namaste Wahala*.’

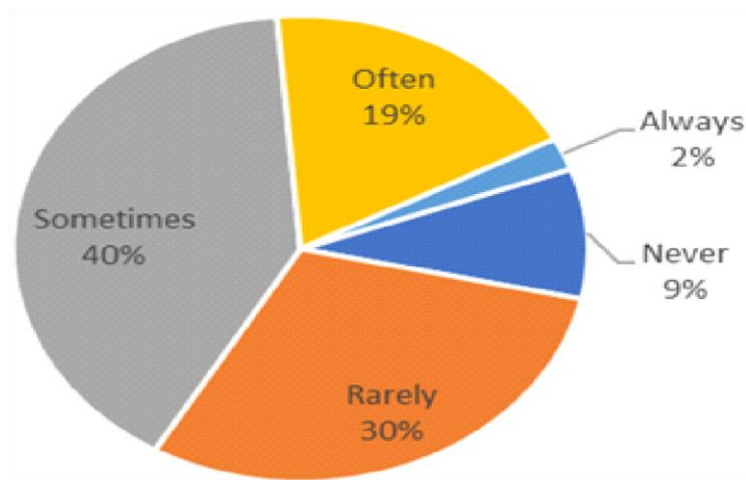


Figure 4. Adverts or products placed in foreign movies better than adverts or products placed in Nigerian movies.

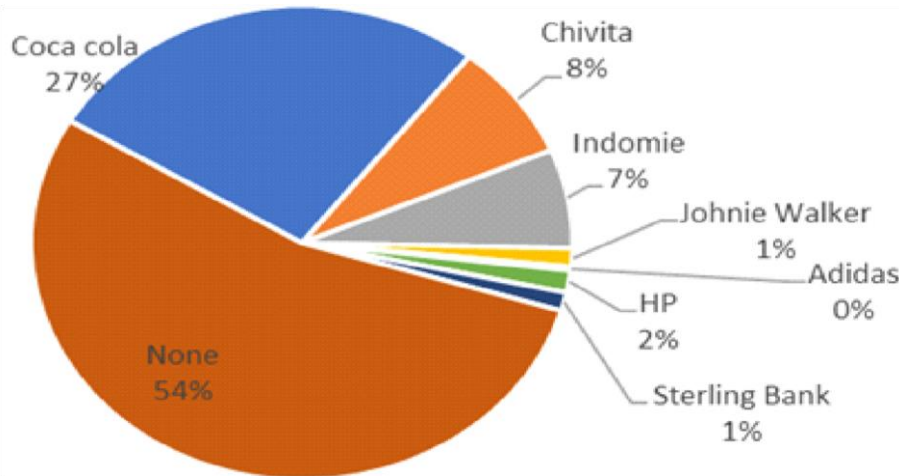


Figure 5. Name of the exact brands seen in the movie 'Namaste Wahala'.

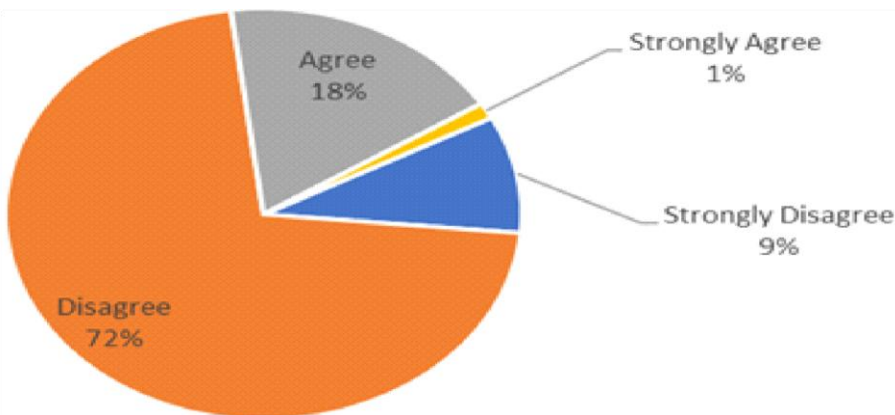
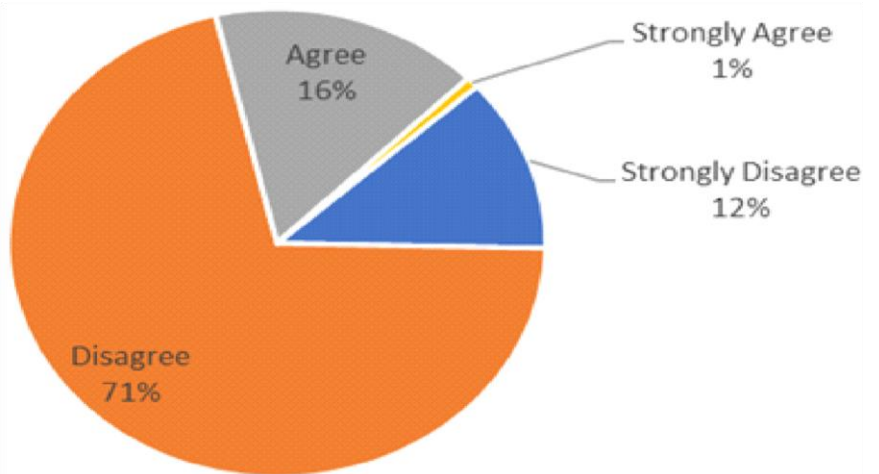


Figure 6. Products placed in 'Namaste Wahala' Influenced the students' views about the brand.

Figure 7. Products placed in 'Namaste Wahala' affect students' purchasing decisions.



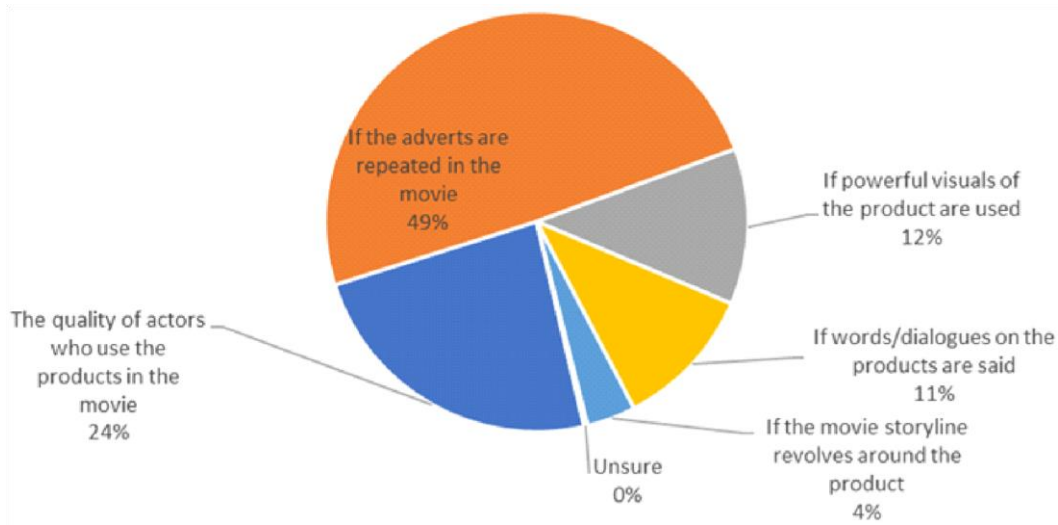


Figure 8. Factors that influence brand recall among the students the highest effect on brand recall.

Conclusion

This study examines the effects of product placement in the movie *'Namaste Wahala'* on brand recall among undergraduate students in Nigeria. Findings suggest that while respondents are generally aware of product placement in movies, brand recall and perception are not significantly high. Additionally, the purchasing decisions of respondents are low, indicating that the product placement advertising strategy in the movie *'Namaste Wahala'* was not highly effective. Moreover, the majority of respondents recalled brands placed in foreign movies more than those in Nigerian movies, suggesting that foreign movie producers are more adept at utilizing product placement as a marketing strategy compared to Nigerian counterparts. This underscores the need for Nigerian movie producers to reassess their product placement strategies to enhance brand recall among audiences. These findings carry implications for marketing practitioners, researchers, and movie producers, urging them to reevaluate their approaches and develop more effective plans to engage consumers through product placement in movies.

CONFLICT OF INTERESTS

The authors have not declared any conflict of interests.

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