Chapter 2
Review of Literature
## CHAPTER – 2 : REVIEW OF LITERATURE

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1</td>
<td>Review of Literature</td>
</tr>
<tr>
<td>2.2</td>
<td>Research Gap</td>
</tr>
</tbody>
</table>
CHAPTER – 2

REVIEW OF LITERATURE

The purpose of this study is to analyse the effectiveness of covert advertising in Bollywood movies. A literature review resulted in identification of selected research papers, books, journals, articles, magazines, electronic journals and articles from various web sites. Since covert advertising is a new advertising technique to India, wide studies have not been conducted so far in the area as compared to the covert advertising in Hollywood movies. Covert advertising was quite popular for many years in USA and as a result, till date many studies on the effectiveness of covert advertising in Hollywood movies have been found more. As the study was exploratory in nature, literature on the effectiveness of covert advertising was collected during the entire course of the study with the objectives of framing the research objectives, understanding the practical implications and the emerging trends of covert advertising on Bollywood movies.

2.1 REVIEW OF LITERATURE

In the following paragraphs, the literature on the subject is reviewed

Mary Murphy (1981) in the article M&M's Loss Was Hershey's Gain with E.T talks about how the sagging sales of the Hershey’s candy, Reese’s Pieces, tripled within just two weeks after the release of the movie E.T., in which it was placed, and how the distributors re-ordered as many as ten times during the period.

To promote Reese’s Pieces along with the film for six weeks concurrent with the film’s release time, Hershey spent just USD 1 million instead of an estimated USD 15-20 million to obtain the success it achieved.

Lance Kinney and Barry Sapolsky(1994) in their book titled, Branded Entertainment: Product and Brand Strategy in the Entertainment Business, stressed that Brand placement offers marketers several advantages over other
advertising media, especially cost efficient communication because over the life of a film, including its theatrical run, premium cable appearances, other televised broadcasts and home video rental, cost-per-thousand exposures continues to decrease, eventually declining to mere pennies on the dollar.

Sharmistha Law and Kathryn A. Braun (2000) in their paper I'll have what she's having: Gauging the impact of product placements on viewers examined the effectiveness of product placement with the use of two different types of measures: explicit measures that tap memory directly (with the use of a recognition and recall task) and an implicit measure that measures the effect of exposure on product choice indirectly.

The study hypothesized that the ability of product placement to enhance memory and choice may be mediated by distinct mechanisms. The results showed an overall enhancement in product recall, recognition, and choice due to placement. Further, although products central to the plot were remembered and recalled more than products placed more subtly, no reliable effect of the centrality of placement was observed on the choice measure. This dissociation also occurred with the modality of placement—where seen-only products most influenced choice but were least recalled. The data conformed to theories of memory, which predict that performance on explicit memory task can be dissociated or uncorrelated with performance on implicit performance or choice. This finding has significant implications for how product placements are designed and the way their efficacy evaluated.

MediaE2E’s, (2004) Product placement global scan, has analysed that Product placement is a way for advertisers to break down the wall between television shows and commercials and to become part of the environment of the show.
Craig Welsh’s (2004) study Tethering the viewer product placement in television and film reveals that product placement as a stand-alone effort does not typically yield significant value to the advertiser. However, utilizing the placement as a launching pad for activating supportive integrated marketing can have a positive effect and is the preferred method of generating value from the placement. The Researcher believes that there are three actions that help achieve successful placements:

a) Entertain: The content in the film should entertain, else no one will watch.

b) Activate: There should be an active supportive marketing initiative around the placement.

c) Motivate: The placement should motivate viewers to react.

The study finds that curiosity about the brands placed causes lesser known and/or smaller brands to have a greater potential for success than large, well-known national brands. The Researcher feels that the more pervasive the placements become the less valuable they turn out to be. The temptation to attract more money will make it difficult for studios to resist overdoing of placements. Consumers will have the say in how much is too much. The Researcher predicts that as broadband Internet services expand, placements will reach a stage when a viewer will be able to simply click on a product in a television programme or film that he/she is watching and be directly linked to the advertiser’s web site with product information and ordering capability in real time.

He concludes that though brand placements in films and television will increase, video games will see a significant increase in product placement as the younger generation is turning away from the tube towards computer games.

Susan Auty and Charlie Lewis (2004) in Exploring children's choice: The reminder effect of product placement conducted a randomized control trial on children aged 6-12 to predict their choice of brand following exposure to a particular brand in a movie clip. Children were divided into two groups for the
purpose. One was shown a clip from the movie ‘Home Alone’ with a branded product [Pepsi] whereas the other was shown a clip from the same movie without the branded product.

The results of the study found that children exposed to the branded film clip were significantly more likely to drink Pepsi during the interview conducted later. Age (as a marker of cognitive ability) was not a significant mediating factor between the choice of drink and exposure to the branded film clip. Among the children who had seen the film before, those who viewed the branded clip were significantly more likely to choose Pepsi than those who viewed the non-branded clip. However, among the children who had never seen the movie, there was no difference in drink choice between those who saw the branded clips and those who saw the unbranded clips. The study demonstrated a direct link between product placement and children's choice. The results suggest that the combination of prior exposure and reminding is most effective in influencing the choice.

**M. Teresa Todd (2004)** in Product Placement in Film: Overview and Analysis of Product Placement Strategies in Motion Pictures talks references various research done on perception and effectiveness of product placement. The findings of the references are:

a) Viewers of age 15 to 34 are most receptive to product placement and are more likely than others to try the brands they have been exposed to.

b) Product placement in movies holds up relatively well in comparison with other traditional forms of advertising.

c) Women hold less favourable attitudes toward product placement than men.

d) Ethically-charged products like alcohol, cigarettes and guns were looked upon less favourably in movie product placements than other products; however, men were more accepting than women in this category.
e) While there is little evidence to support product placements cause brand attitude change, there is an indication to support that people recognize and recall brands promoted in this way.

f) Prominent in-film placements could perform better than television advertising in inducing recognition and recall but does not necessarily influence purchase behaviour.

g) There is a link between positive sales results and product placement exposure when the product is treated as a “hero” in the film.

Prof. Tapan K Panda (2004) in his article, Effectiveness of Product Placements in Indian Films and Its Effects on Brand Memory and Attitude with Special Reference to Hindi Films, suggests about the modality and plot connections in bringing congruity in the presentation so that the brand placement does not look out of the context. The researcher has conducted an experiment with four films.

Mike Hanlon (2005), in the article Product Placement in Advertising for Gizmag, attributes the sudden proliferation of product placement in movies and television to the death of the commercial-break. He indicates that channel surfing during ad-breaks and technological advancements [such as hard disk video-recording], which allows TV viewers to fast forward advertisements, has led brand managers to think of innovative ways of gaining the attention of consumers.

The Researcher feels that it has become a game of “survivorship” for brand managers who find that covert advertising works subtly for top-of-the-mind recall and has the capacity to influence viewer’s perception subconsciously, thus having the power to manipulate his priorities. He predicts a backlash relating to the ethics of such product placement. The article suggests that each appearance of a leading brand helps retain its leadership position and a smaller brand can propel itself into limelight and become the emerging star if it can afford product placement. It all finally boils down to top-of-the-mind recall.
Burning Brain Society’s (2006) article, Tobacco in movies and impact on youth study, it was found by Burning Brain Society and many other organizations that tobacco companies are endorsing film stars and producers to place their tobacco products in movies which amount to advertising, promotion and sponsorship. This brought a realization that if “Motion pictures” which are one of the most important mass media tool continued to be used by tobacco companies to promote tobacco and be allowed to spread the myths about tobacco or present tobacco as a lifestyle and fashion statement, all other efforts to contain tobacco may also fail.

Jörg Matthes, Christian Schemer and Werner Wirth (2007) in their experimental study More than meets the eye Investigating the hidden impact of brand placements in television magazines, worked with an authentic television broadcast company to investigate the influence of frequency of placement exposure, viewers’ involvement and viewers’ persuasion knowledge on the attitude towards brand and brand recall. This study was conducted to evaluate a growing research literature that suggests that visual brand placements need not be recalled in order to have an impact on brand attitudes.

The results clearly indicated a mere exposure effect. A frequently presented brand placement could have a positive effect on brand evaluations although viewers did not recall the brand. However, this effect could only be found when there was a high involvement in the programme and low persuasion knowledge. In contrast, when persuasion knowledge was high and involvement was low, frequently presented placements led to a deterioration of brand attitudes.

Kishore Budha (2007) in his article, Product placements in Hindi films, has found that Films and product inserts share multi-layered relationships. On one hand, film texts cannot escape the filmic reality. Thus the relationship between the plot/theme of a film and the product inserts is pre-determined by the real and ordinary world from which they are derived.
Deepesh Rathore (2007) in his report, Dismal product placements in Indian movies: has stressed that the already released movie, Tara Rum Pum” has some in-movie-advertising of GM in the form of brand Chevrolet. The movie's star, Saif Ali Khan, is a stock car racing champion for the Chevrolet team. Sure enough, one can make out Aveo stickers on the racing machine. Not good direction – the movie is based on stock car racing, an American sport, and the Aveo is not a model, Chevrolet will be stickering on to their racehorse in the US of A. But then, in movie product placement, has not been done very successfully till now.

Mehdi Zahaf and James Anderson (2008) in their paper Causality Effects Between Celebrity Endorsement and the Intentions to Buy study the possible relationship between having a celebrity endorser and the attributes that lead to willingness to buy. The main result of the study was that the celebrity factor, by itself, did not have a real effect on the intentions to buy. While the attributes that influenced the willingness to buy could be complemented by having a celebrity, a celebrity presence in the absence of those attributes did not further encourage the purchase of the product. However, if the celebrity is seen as a trustworthy personality then he / she can positively influence the willingness to buy. Thus, “credible” celebrities may have an influence, but the celebrity status by itself will not.

Vivek Joshi and Supreet Ahluwalia (2008) in their report The Impact of Celebrity Endorsements on Consumer Brand Preferences studied the influence of celebrities over brand attitude. They found that celebrities associated with brands increase brand awareness leading to easy recall. A celebrity with the apt personality for a brand builds credibility, value and image for the brand. This in turn could persuade a customer to make the purchase decision, thus justifying the cost involved with this form of advertising.
However, the Researchers point out that modern-day consumers are cynical about products endorsed by celebrities as they are aware that celebrities are being paid heavily for endorsements and hence advertising and product offering companies should work on overcoming this challenge.

Mohua Mandal (2008) in his research paper Brand Placement as Media Vehicle: A Study of Mainstream Films finds that product placement in Bollywood is emerging as the most reliable and viable medium for brands today. The Researcher indicates that the undivided attention of a captive audience along with the power of celebrities, many with iconic and idol status, gives brands greater credibility reinforcing / establishing positive associations.

The study finds that brand placement in Bollywood is effective with high recall, recognition and positive attitude. However, the Researcher feels that relevance of products to the situation needs to be established. Also brands need to guard against clutter in scenes as he feels that use of comparative brand placement will be a reality in the future. The research shows that explicit placement is more successful than implicit placement. However, the exact level at which viewer irritation sets in should be determined.

Ashutosh K Kashyap (2008) in his paper, Product placement in Movies and TV serials, suggested that Product Placement technique is a very effective technique for getting a message through. So it can be effectively used for positioning and repositioning. Marketers can choose this medium for positioning their product to larger target customer at a relatively lower cost.

Daksha Yajaman C.N., Ravi Aggarwal, Anjum Jabeen and Ragini Kumari (2008) in their Case Study of Brand Placement in Movies show that in-film product placement in Bollywood is emerging as a reliable and viable medium for brands today. The study indicates that brands hold the undivided attention of a large captive audience giving greater credibility to placed products through the power of celebrities.
The Researchers suggest that brand managers need to work at the script level to keep their product relevant to the scene to avoid a negative association and to also guard against competition by avoiding clutter in scenes.

Their research suggests that explicit placement is more successful than implicit placement. However, it is important to determine the exact level at which viewer irritation sets in. The study finds that with the Indian audience fragmenting into class specific segments, the difficult task of communicating a brand message is becoming easier with effective and well thought of product placement in Bollywood.

**Stephen Fitch (2009)** in his research paper Product Placement and the Effects of Persuasion Knowledge examines the effect of persuasion knowledge and cognitive busyness on attitude toward a brand embedded in a popular movie. The Researcher hypothesizes cognitive busy-ness to cause a product placement message to be processed on a superficial, peripheral level. If joined with persuasion knowledge, the subject’s lack of ability to devote resources to critically evaluate the message would activate compartmentalized knowledge of products and brands increasing the ease of this information’s mental accessibility and thus aid the formation of favourable brand attitudes.

A controlled laboratory experiment revealed that when viewers watch the movie in a natural setting, viewers with persuasion knowledge exhibit a lower attitude toward the placed brand than viewers without persuasion knowledge. However, such backlash brand-damaging effects are absent, if not reversed, when viewers watch the movie in a cognitively busy setting.

**Saurabh Bhattacharya (2009)** in his article, Product Placement in Bollywood Movies, has analysed that the movies coming out from the Hindi film industry are increasingly catering to the diverse needs of the audiences who want to have a break from the tried and tested romantic angle.
Himanshu Rajput (2009) in his report Covert Advertising explains the concept of covert advertising in movies by presenting numerous examples from Bollywood where this form of advertising has succeeded or failed. His case study on the movie Om Shanti Om finds that prominently placed products have better recognition than the ones placed subtly. According to his study covert advertising costs lesser per exposure [than traditional forms of advertising] for the marketer and acts as a source of revenue for the movie maker.

Pamela Miles Homer’s (2009) paper PRODUCT PLACEMENTS: The Impact of Placement Type and Repetition on Attitude examines the effects of repetition of branded product placements in television and movies, comparing those that are subtle /“not in your face” with those that are more prominent /obvious. Findings suggest that the type of placement (subtle / prominent) and repetition (low / moderate) interact to impact brand and placement related judgments. In particular, repetition of prominent placements for known brands has a negative impact on brand attitude. For subtle cases of product placement, however, consumer attitudes are relatively positive and moderate levels of repetition have little incremental impact.

The paper offers theoretical and practical implications indicating the importance of the understanding that placements are inseparable from programme content and they may therefore convey useful information about characters, scenes, and story development. Highlighting the importance of “integrating” brands with programme content, which is frequently noted by both academics and industry experts but ignored by some advertisers and scriptwriters, the Researcher quotes who emphasized that when using product placements, the goal should be to make an emotional “connection” with the consumer to tap into the “Attraction Economy.” The Researcher advises that slapping one’s brand on the big screen in a haphazard manner will yield disdain, not engaged consumers.
Shakshi Gupta (2009) in her article Film Brand Placement asserts that the reason for the success of in-film brand placements is the “reduction in effectiveness” of the traditional method of advertising. This is due to excessive advertisements, causing problems in differentiation brands, and technological development, which has allowed the audience to skip advertisements by changing channels or fast-forwarding commercials. Hence, marketers are decreasing advertisement spends via conventional media and increasing spends via cinema and internet.

The Researcher states that in-film branding is less intrusive, when well integrated into the storyline, giving marketers a chance to showcase the core value of their product realistically. Customers accept this unless it is highly out of place. The effectiveness of communication increases when the brand is endorsed by a celebrity. From the brand manager’s perspective in-film branding is two to three times cheaper than other forms as the desired result is obtained devoid of the huge endorsement fee they end up paying the brand ambassadors. It also helps movie makers cover a part of their cost.

There is high ROI for the brand as a captive audience becomes the target audience of the brand, while watching a particular genre of film. Wider audience, ranging from theater viewers to TV viewers when later broadcasted and to DVD and in-flight movie watchers, is ensured. Before the movie is released, advertisers show movie promotions showcasing their product instead of the usual advertisement, transforming it into entertainment and still registering a better brand recall.

Ms Gupta emphasizes the importance of good synergy between the movie and the brand and touches upon the challenge of successful brand placement which is linked to the success of the movie and its time of release, which are both unpredictable.
Anjli Raval (2010) in Bollywood: revolutionising product placement talks about how the new trend called 360 degree marketing, which is an extension of product placement, is set to be seen more of in the Indian film industry. The Researcher finds that closer association with a movie, with a strong banner of producers and actors, makes much more brand sense than just product placement.

The Researcher states that we are not far away from a time when a brand will approach a script writer or producer in order that a film can be made for a particular product. The brand might go on to dictate who the stars in the film should be as well as provide potential script. It is advised that product placement and 360-degree marketing be tastefully done with both brands and producers ensuring not to cross the line by force while fitting products. The Researcher feels that while the industry and its players speak highly of the 360 degree marketing technique, the position of film producer and brand manager may be blurred.

Ben Kozary and Stacey Baxter’s (2010) paper, The Influence of Product Placement Prominence on Consumer Attitudes and Intentions: A Theoretical Framework, has tried to develop a theoretical framework, illustrating the impact of ‘subtle’ and ‘prominent’ product placements on a consumer’s cognitive, affective and behavioural intentions. The framework illustrates that prominent placements achieve high awareness, but result in negative consumer attitudes and thus low purchase intention whereas the effects of subtle placements are typically opposite.

Meenakshi Verma Ambwani (2010) in her article Brands chase stars with co-promotion finds that brands that advertise through Bollywood in-film brand placements are increasingly giving way to co-promotional activities. Corporate spends on co-promotional activities is estimated to be five times that of just in-film placement. Co-promotional spends have increased by 40-50 percent over the last year, crossing INR 1.5 - 2.5 crores.
The Researcher learns that with just in-film placement, movie makers face the challenge of weaving the product seamlessly into the movie. Brand managers sense a loss of control as the success of the placement depends on the success of the movie and its release time. Co-promotion, with star-cast campaigns and movie footage, provides a win-win solution attracting more eye-balls. Brands tend to get associated with movies that have actors who endorse their products and hence, contractual obligations prevent competitors from showcasing a product of the same category in the movie.

Experian Marketing Solutions (2010), a marketing research consulting firm, in its report ‘TV and Movie Product Placement Segments’ classifies movie viewers, into four segments, to assist brand managers to choose the right kind of movies for product placement thus synchronising the movie audience with the brand’s target customers. The report classifies the movie audience into the following four categories:

a) Movie Emulator - They have the strongest connection to brands placed in movies. They are engaged and aware of product placement. This helps them remember, try and purchase brands that they have seen in a movie.

b) Movie Noticer - They notice brands placed in movies. While they are more likely to remember the placed products, they do not feel that placement affects their shopping behavior.

c) Movie Indifferent - This segment has mostly neutral attitudes toward movie product placement. They are disengaged for most product placement attributes but are likely to be influenced to buy when a character uses the product.

d) Movie Rejecters - Movie product placement has the opposite of the intended effect on this segment. This group has negative attitudes toward branded goods or services that are placed into the context of movies.

Their report suggests that to reach consumers who fall in the Movie Emulator segment, the marketing company would have to maximize its efforts if it placed its products in action / adventure, family or comedy movies.
Vishal Rajput (2010) in his research paper, Effectiveness of Brand Placement in Bollywood Movies, finds that brand placement in Bollywood movies is effective. His study shows that movie audience notices brands placed in movies leading to high brand recall / recognition and hence brand managers are seriously looking at product placements in movies as a new vehicle to reach customers. However, the Researcher warns that to avoid a negative reaction towards the brand, the product should not be thrust on the audience when least expected. For this, the relevance of the product placement to the situation should be established at the script level. The Researcher warns that brand managers need to guard against clutter in the scenes to avoid competing products and to look into the future where comparative brand placement will be a reality.

Gayatri Rangachari Shah (2010) in her article in The New York Times titled Bollywood Takes Some Style Cues talks about how designers and fashion companies, especially Western brands, are trying to establish themselves in a country where the national dress still dominates. The Researcher says that product placement in Bollywood gives Western brands the priceless opportunity to present their creations to millions of enthralled viewers. Since it is believed that not everyone in Bollywood ‘gets’ fashion, Western brands in particular continue to be selective and look at scripts carefully before agreeing to provide their products for movies.

Moneylife Digital Team (2010) in In-film’ branding emerges as a new revenue model says that in-film branding works well for both movies and brands. The package deal of in-film placement along with co-promotional activities ranges from INR 2 – 3 crores reducing publicity budgets of films by 15 percent. Though in-film placement, accounting for just 2-3 percent of total spends, is not the main medium of marketing for brands, marketers find this strategy cost effective with a bonus of adding value to the brand.
Unlike Hollywood, where scripts are locked before shooting, in India scripts undergo changes as movies are being shot. Also, final editing might cut scenes where brands are placed. These issues cause brands to be sceptical about being associated with Indian films.

**Gautam Dutta (2010)** in Branding in films describes cinema as ‘an endorser’ of brand using FERD (Familiarity, Esteem, Reliability and Differentiation). Product placement in movies with familiar/known cast and crew helps build knowledge of brands that are newly entering a category or are moving towards a new audience or are entering a new geographic space. Reliability is established when the advertised brand is well integrated with the storyline of the movie; Esteem is built when consumers see their favourite movie character, someone they trust, using the brand placed in the movie. Differentiation happens when movies portray brand attributes in a clutter-free, focused manner.

**Amrita Beri (2011)** in her Case Study on 360 Degree Marketing uses the movie Zindagi Na Milagi Dobara to explain the concept of 360 degree marketing. The Researcher presents the genre of the movie, its target audience and the long list of brand partners of the movie and then goes on to discuss how these partners have created and used the hype around the movie to promote their brands just before and immediately after the release of the film. The Researcher observes that the marketing managers have devised a well thought-out advertising strategy to exhibit the relevance of the brand to the movie. The Researcher states that the strategy of 360 degree marketing works best just before and immediately after the release of the movie and this helps if the movie bombs at the box office.

**Virginia B. Bautista (2011)** in her research paper Viewers Attitude towards Ethical, Economic and Creative Product Placement on Movies states that movies are a powerful medium that can shape and reshape culture across the globe. This knowledge coupled with the fact that the audience is zapping across other forms of advertisement has led marketers to take the route of in-film product placement.
The result of the Researcher’s primary research suggests that while audiences feel that it is not unethical to place products in movies as long as they are realistic and blend well with the script, in-film advertisement should be avoided in movies for kids and films about war, politics, nature, environment and social awareness.

The Researcher talks about groups in America that monitor product placements in TV and movies to prevent and remind the industry that too much clutter and overt in-film marketing can create problems for both the society and the marketing industry.

The Researcher concludes with recommendations to the various stakeholders [marketers, movie makers, media networks, film-viewers, parents, policy makers and Researchers in the field of advertisement and communication] of covert advertisements to bring out the best from the growing phenomenon.

**Yvonne Groenveld (2012)** in her master thesis Effects of congruence between brand and film image in brand placements on brand recall and attitudes has attempted to study the effects of brand placements (in a film or television show) on memory, attitudes and behaviour.

After conducting two experiments, the study found that the way brands and films are perceived by consumers has an effect on memory and attitudes. Specifically, this study it shows that congruent placement (i.e., film and brand are perceived in the same way) accounts for more recall, more positive evaluation, and more feminine associations than incongruent placements. Hence, congruence between brand and film should be taken into careful consideration because placing a brand and assuming consumers will notice and like it, might not work in today’s consumerism.
Fanny Kong and Kineta Hung’s (2012) paper Advertising Your Product in Television Drama: Does Information Overload and Character Involvement Matter? investigates the effects of information-overload on brand recall and viewers’ attitude towards the placed product. The moderation effect of involvement with the television drama character is also explored.

Results show that though information-overloaded placement enhances placement recall, it generates a negative attitude towards the placed product; yet, high involvement with the drama characters dampens such negative effects. In contrast, viewers in non-information-overloaded placement condition report lower recall but more positive placement attitude.

The Researchers inform that brand recall and attitudinal impacts of placement are independent rather than positively related. Therefore, if marketers aim at enhancing product attitudes, they should avoid clogging up large amount of product information in the television drama. On the other hand, if marketers aim at boosting awareness for a newly-launched product, they may choose overloaded placements.

The paper suggests that involvement with television programme reduces viewer’s cognitive capacity to process the embedded persuasive messages and hence helps overcome resistance to persuasion. This finding in turn suggests that a certain kind of television drama may be a better vehicle for product placement for a particular audience.
2.2 RESEARCH GAP

The reviewed literature has no doubt thrown valuable light on the various aspects of the covert advertising practices in vogue in Bollywood today. There have been successes and there have been failures of the strategy in Bollywood films. At times failures can inflict irreparable damage on the product / service being placed through the movie. This implies that for no fault of the marketer, the product may be shunned by prospective customers. This is a risk that the marketer takes while placing the product / service through the movie. Just how covert or subtle the product or service placement should be is a difficult question to answer. It depends on the storyline of the movie. It depends upon the character that uses the product or the service in the movie. It depends on the circumstances in which the character in the movie gets to use the product / service. It depends upon the appeal of the actor that plays the character and so on. These aspects that lead to the success or failure of the covert strategy have not been dealt with by the reviewed literature. This gap that one gets to notice in the reviewed literature needs to be plugged. It is this gap the present study seeks to bridge.