

LET'S PLAYING GAME: THE EFFECTS OF BRAND-GAME-SELF CONGRUITIES ON PLAYER'S ATTITUDE TOWARDS BRANDS IN ADVERGAMES

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Abstract. The purpose of this research is to examine the extent to which game-self congruity, brand-self congruity and brand-game congruity simultaneously affect game player's attitude towards the advertised brand in advergame. This research extends the extant literature that asserts that the player's attitude towards brand is not only influenced by perceived congruity between brand and game, but it is also affected by the player's self-concept and how he/she identifies him/herself to the game and the brand. The results showed that brand-game congruity has significant effect on player's attitude towards the brand and perceived entertainment was found to mediate the effect of game-self congruity on player's attitude. Findings of this research can help marketers to better design and promote marketing approaches to consumers by taking game-self and brand-self congruities into account.

Keywords: Advergame, game-self congruity, brand-game congruity, brand-self congruity

Abstrak. Tujuan dari penelitian ini adalah untuk menguji sejauh mana *game-self congruity*, *brand-self congruity* dan *brand-game congruity* secara bersama-sama memengaruhi sikap pemain terhadap merek yang diiklankan dalam *advergame*. Penelitian ini mengembangkan dari literatur yang mengatakan bahwa sikap terhadap merek bukan saja dipengaruhi oleh kesesuaian antara merek dan *game*, tetapi juga oleh konsep diri pemain dan bagaimana si pemain mengaitkan dirinya dengan *game* dan merek tersebut. Hasil penelitian menunjukkan bahwa kesesuaian antara merek dan *game* berpengaruh signifikan terhadap sikap terhadap merek dan persepsi *entertainment* juga memediasi hubungan antara *game-self congruity* dan sikap terhadap merek. Temuan dari penelitian ini dapat membantu pemasar untuk dapat merancang dan mempromosikan pendekatan pemasaran kepada konsumen dengan melibatkan faktor kongruitas *game-self* dan *brand-self*.

Kata kunci: *Advergame*, *game-self congruity*, *brand-game congruity*, *brand-self congruity*

INTRODUCTION

Many companies nowadays have promoted their advertising strategies in a way to combine entertainment with marketing communications in order to deal with advertising clutter, media fragmentation and changes in consumer behavior. The so-called branded entertainment aims to include the brand into entertainment properties to disguise advertising elements in such a way that can deliver entertainment to consumers (Moore, 2006). Within branded entertainment the use of advergames deserves special

mention. One form of branded entertainment is advergame, a videogame designed around a brand (Wise *et al.*, 2008).

In general, advergame is a game that aims to promote or advertise a brand, product, or company by integrating it into the game. In advergame, players will often see the brand throughout the game. During the game flow, more information about the advertised brand is given, encouraging players to recall and buy the brand (Cauberghe and De Pelsmacker, 2010).

Advergame is not the same with in-game advertising – a kind of ad that does not directly promote the brand along the flow of the game, rather it only displays the brand in the background (Bogost, 2007). Even though the format of advergame is quite similar with in-game advertising, the latter is more like product placement where the brand is placed inside a video game. Advergame is created specifically to promote a brand so that compared to advergame, in-game advertising is considered less effective because the player usually only focus on completing the task in the game and may not recognize the brand in the background (Bogost, 2007). Due to that limitation, marketers then created their own advergames.

The main objective of advergame is to convey a strong message to the advertised brand to achieve higher traffic in the brand's website (Terlutter and Capella, 2013), thus, advergame often can be found on the brand's website. Advergame is usually free, can be downloaded or played on a website of the brand, not too complicated and fun to play. There are several advergames designed with a short playing time so that it can be played in free time via tablets or smartphones (Terlutter and Capella, 2013). Nowadays, advergames are not only placed on the brand's official website, but also on websites that provide a wide range of free games that can be played for free. It is intended that the scope of the advergame is more effective, can be played by anybody, not just visitors of the brand.

Along with the development of technology, the quality of advergames is increasing. Advergames today are available in mobile application services, which can be downloaded for free via the mobile gaming portals such as Google Store or Play Store. Some advergames examples in the form of mobile gaming are Jokowi GO, Prabowo Asian Tiger, and Walls game launched by Unilever. Advergames now have entered into latest generation console games as done by LEGO by releasing LEGO Marvel superheroes that have launched its series in various platforms, such as Playstation 4, XBOX360, and mobile games (Tranbaek, 2015).

In conjunction with the increasing use of video games as a marketing communication tool, researchers now pay attention to advergames. One of the topics examined in advergames is perceived congruity because the fit between the two objects can affect attitude towards the object (Wanke, 2008). In the context of advergame, congruity between two objects may affect attitudes of players towards the advertised brand. Previous researchers have investigated congruence in the advergame, such as congruity between the brand and the game (Hernandez *et al.*, 2004; Lee and Faber, 2007; Martí-Parreño *et al.*, 2013; Peters and Leshner, 2013) that may affect attitudes toward the brand advertised.

Congruity discussed in this study is not only in terms of the fit between the brand being advertised with the game, but also with the person who plays the game. Although there are studies examining the effects of the congruence in advergame, to the best of our knowledge, no study has examined the effects of three congruities simultaneously on players' attitudes towards the advertised brand as a conceptual framework. Thus, it is justifiable to address such gaps by examining a further research

since extant research reported inconsistencies on the influence and its strength of brand-game perceived congruity on attitude towards brand (Adis *et al.*, 2015; Davis and Lang, 2013; Hernandez *et al.*, 2004; Lee and Faber, 2007; Martí-Parreño *et al.*, 2013; Peters and Leshner, 2013). For example, Davis and Lang (2013) found that the influence of game-self congruity on purchase and usage behavior only applies on certain genres, not all types of games. Hernandez (2004) found that perceived fit (congruity) between brand and the game does not necessarily lead to positive attitude towards the advertised brand. Therefore, the aim of this study is to fill such gap by examining the effects of brand, player and game congruities in influencing attitudes towards the brand in advergaming.

Furthermore, (adver)games have wide potential users as people at all ages like to play games. Though games are typically geared toward younger players, a substantial number of gamers are found at all ages. For example, according to the Entertainment Software Association (2012), the average age of game players in the U.S is 30 years old and they have been playing games for 12 years, a proportion that appears to be similar in emerging countries as well. In Indonesia, from a total of 255.7 million people, 66 million of those use the internet and 42.8 million are game players (Sinclair, 2015). The players are no longer male-dominated where as many as 47% of those are women (Association, 2012). Teens are especially more likely to play digital games, 97% of teens play video games (Lenhart *et al.*, 2008). Thus, it becomes imperative for marketer to understand about consumer attitudes and behavior in advergaming.

LITERATURE REVIEW

Congruity and brand attitudes in advergaming. Congruity can be equated as a consistency perceived by an individual on an object, people, or events (Wanke, 2008). Congruity can also be seen as a paradigm of conformity between two different objects, and can reflect on the suitability or non-compliance (Du Preez and Van Der Vyver, 2010).

To investigate congruity in advergaming, we first looked at the entities involved, then the conformity between objects. Within advergaming, there are three entities / objects that researchers examined, namely: (1) the player, (2) advergaming as an advertising medium, and (3) the brand being advertised. These three entities may form congruities such as congruity between brand and game (brand-game congruity), congruity between player and brand (brand-self congruity), congruity between player and game (game-self congruity) (see Figure 1).

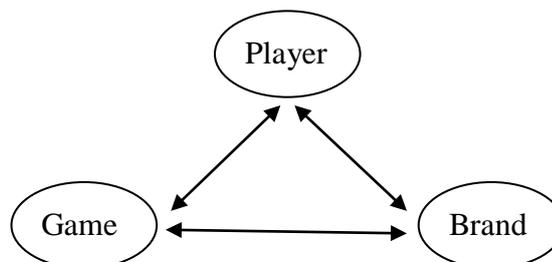


Figure 1. Congruity in advergaming

We propose three pairs of congruities that might influence player's attitude toward a brand in advergaming, namely: brand-game congruity, brand-self congruity and game-

self congruity. We also posit that entertainment works as a factor that mediates the effect of game-self congruity on attitude towards brand.

Brand-game congruity. The effects of congruity in advergaming has actually been widely studied (Hernandez *et al.*, 2004; Martí-Parreño *et al.*, 2013; Peters and Leshner, 2013; Yeu *et al.*, 2013). For example, Hernandez *et al.*, (2004) examined the link between brand advertised by the gameplay on the attitudes of players towards advergaming. They found that consumer's attitude towards advergaming and its brand was influenced by perceived fit between brand and game, interactivity to the brand while playing and level of expectancy to the game before playing. However, such effects only occur in certain interactions among these factors; not as main effects.

Martí-Parreño *et al.*, (2013) investigated the influence of congruity between brand and game on the attitude of the players. They found that, while congruity has a significant effect on brand attitude, another factor, i.e. entertainment has a major and stronger influence on brand attitude than congruity does. Peters (2009) examined the link between brand-game congruency and product placement to the effects of brand embedded in the minds of advergaming players. They found that the more congruent between the brand and the game, the level of sensitivity of the memory towards the brand will be higher. Such high level of congruency between brand and the game will affect the attitude of players toward the advertised brand. Some contrary findings were also reported. For example, Lee and Faber (2007) found that high incongruence between brand and the game *increases* brand recall.

Brand-game congruity can be conceptualized as the degree of correspondence between a game and a brand (Lee and Faber, 2007). Hernandez *et al.*, (2004) found that a higher congruity between brand and game in an advergaming affect player's positive attitude towards the game. They also reported that the players even have no objections to advertisements in the game as long as they are blended with the game. A similar result also was reported by Martí-Parreño *et al.*, (2013), Peters *et al.*, (2009), Yeu *et al.*, (2013) and Wise *et al.*, (2008). On the other hand, if the brand is not congruent with the game, it may cause cognitive disorders in player's mind which can trigger irritation, thus affecting a negative attitude towards the brand (Martí-Parreño *et al.*, 2013). A lack of congruency between brand and game content may increase brand memory compared to the congruent one. But such memory enhancement does not mean that the player will have a positive attitude towards the game or the brand (Lee and Faber, 2007). Therefore, we propose

Hypothesis 1: Brand-game congruity positively influences attitude towards brand.

Game-self congruity. Game-self congruity can be defined as a perceived congruity or conformity between a player and the game he/she plays (Davis and Lang, 2013). In other words, the player perceives a strong association between the image of the game and the experience felt with his/her self-concept while playing the game. While playing the game, the player imagines that the characters in the game fits with the picture of himself or idealized image of himself so that the experience felt by the characters in the game can be impregnated by the player, causing the player increasingly drift into the game. How the player associates himself/herself to the character in the game and the extent to which the perceived association is fit can be explained by self-concept theory.

In general, self-concept can be conceptualized as a collection of thoughts and of feelings oneself that serves as the object (Hawkins and Mothersbaugh, 2010). It illustrates how a person see himself, which strongly associated with the character or

nature of one's personality traits. self-concept can be categorized into four components: actual, ideal, personal and social self-concepts (Higgins, 1987; Sirgy, 1982). Actual self-concept refers to how a person sees his real-self. Actual self-concept interprets how consumers view themselves. Ideal self-concept explains how a person sees his ideal image or self-image as he/she wanted. Social self-concept refers to how a person thinks about how other people look at him/her (actual social-self) and how other people ideally should see him/her (ideal social-self) (Hawkins and Mothersbaugh, 2010). These concepts affect one's decision when he/she evaluates a brand or product and how they behave in the environment.

Basically, the consumption of consumer's activities are closely related to the concept of self (Solomon *et al.*, 2013). Marketing communications through advertising often intend to influence consumers that by using the brands, consumers may feel closer to the ideal itself (Solomon *et al.*, 2013). Consumers often associate the images they portray about themselves with the image that had been associated with a brand, thus they use products that have the attributes that are tailored to support their self-concept (Solomon *et al.*, 2013).

So, in the context of advergame, if there is a higher congruence between the player and the game, the usage level of the game will increase (Davis and Lang, 2013). This is because a higher congruence between the player with the game may increase the perceived entertain level of the player. Thus, it is indicated that perceived entertainment may have role in player's attitude towards brand.

Entertainment was identified to be a factor that contributes to attitude towards brands being advertised (Wang *et al.*, 2002). Entertainment in the context of advergame is a comforted feeling felt by a player in the advergame (Martí-Parreño *et al.*, 2013). According to Ducoffe (1996), entertainment refers to a level of enjoyment, comfort and interest felt towards a content. In the view of marketing, entertainment is a key factor to creating an effective communication tool for advergame, thus, advergame is supposed to be entertaining. In fact, past studies found that playing video games is enjoyable, even more fun than watching television (Martí-Parreño *et al.*, 2013; Rodgers, 2002). People play games because it gives pleasure and fun, and most of them only stop playing when they get bored (Martí-Parreño *et al.*, 2013).

To the best of our knowledge, there is no study yet examining the relationships between game-self congruity and entertainment in the context of advergame, as advised by Martí-Parreño *et al.*, 2013) and Adis *et al.*, (2015). We argue that level of entertainment felt by the player may serve as mediator of the effect of game-self congruity on attitude towards the brand. A player will enjoy playing a game if the game match with his/her personality, and such enjoyment would lead to a positive attitude towards the brand. For example, a person who has high interest in football will enjoy playing football games, while others who like cooking will enjoy playing games related with cooking. The player's enjoyment while playing the game would also affect his/her attitude towards the brand shown in that game (Hernandez *et al.*, 2004) because the player would think that the brand gives him/her the pleasure and enjoyment through the game. Further, if there is a high match between a player and the game he plays, it is more likely that time duration will be longer (Davis and Lang, 2013)

In relation to this, gaming genre should be included to better explain game-self congruity. Gaming genre is a categorization of video games based on the interaction of gameplay, not only based on visual and narrative of the game (Bogost, 2007). There are three board categories of genres in game, based on Myers (1990): 1). Sports/simulation/ driving, which emphasizing on hand/eye coordination in real world

environment; 2). Role playing /strategy, which emphasizing on characters that requires experience and power through encounter; 3). Action/ adventure/ fighting, which emphasizing on simulations of futuristic and historical conditions and/or some elements of violence in it. Thus, if a person like to play a game with sports genre, then his/her perceived entertain level will be higher if he/she plays a sport game than if he/she plays other genres. Thus, extending from Marti-Parreno (2013) and Adis *et al.*, (2015), we propose that:

Hypothesis 2: Game-self congruity positively influences perceived entertainment level.

Hypothesis 3: Perceived entertainment positively influences attitude towards brand.

Brand-self congruity. Brand-self congruity can be conceptualized as perceived fit between brand attributes with consumer's self-concept, or in other words, how a consumer pictures him/herself on the image of a brand (Sirgy, 1985). Similar to game-self congruity, consumer associates the image he/she portrays about himself/herself with one attached to the brand. So that, if the consumer perceives that the brand attributes are congruent with his image, he/she will have positive attitude towards the brand (Adis *et al.*, 2015; Escalas and Bettman, 2005). In the view of self-concept, it is believed that the consumption activities are closely related to the concept of self (Solomon *et al.*, 2013). Consumers tend to use brands which attributes can support their self-concepts. This is in line with congruity theory that states that the more appropriate the image of a product or brand, the more they will be preferred by consumers. Thus:

Hypothesis 4: Brand-self congruity positively influences attitude towards the brand.

Attitude towards brand in advergaming. Attitude refers to consumer evaluation on a single product or service where the results can be positive or negative (Ajzen, 2005; Merrilees *et al.*, 2009). In general, attitude comes from individual and social learning environment as a result of lessons learned from the experience either directly or indirectly. In the discipline of marketing, learning and assessment results are better known by the experience of a person against a particular product or brand.

More specific, the attitude towards a brand can be defined as a learned tendency by consumers to evaluate a brand either with positive or negative way consistently (Merrilees *et al.*, 2009). Attitude towards a brand is based on a scheme of that brand that has been ingrained in consumers' minds. There are three components of attitudes: cognitive, such as brand belief; affective - brand evaluation that represents overall evaluation of a brand; and conative – a tendency to act, where all these components lead to consumer's decision making: purchase behavior towards the brand (Van Reijmersdal *et al.*, 2010).

Thus, in the context of advergaming, the attitude towards a brand makes an important factor for a prospective customer to make a purchase on a brand, due to his/her experience on the game he/she played. Further, such attitude, then, will create a positive influence to purchase behavior (Adis *et al.*, 2015). In this research, we limit our focus to consumer's attitude towards brand.

The model of the proposed research can be illustrated as in Figure 2

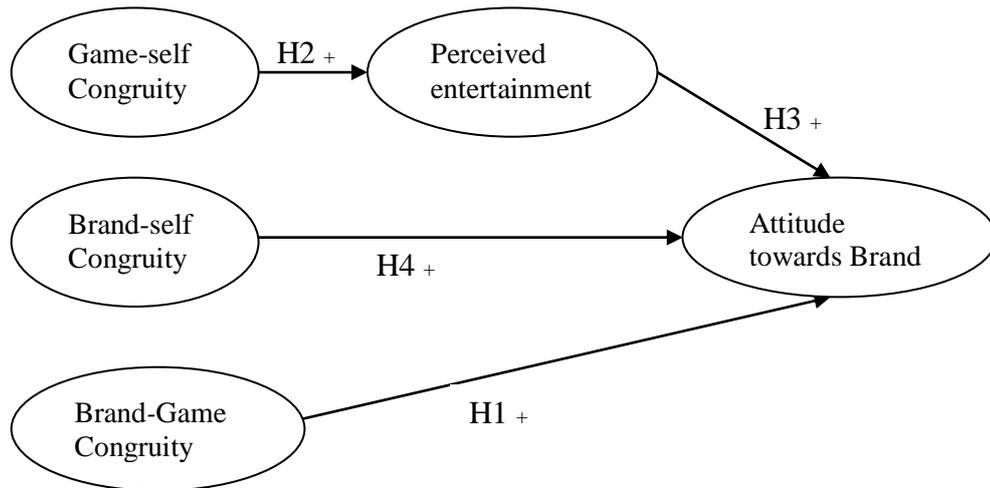


Figure 2. Conceptual framework

METHODOLOGY

Procedures. This study uses primary data collection using online questionnaires as referring to prior research examining advergames (Adis *et al.*, 2015; Martí-Parreño *et al.*, 2013). First, we asked respondents to play either advergame: KFC kitchen (simulation genre) or Rexona Men (action genre) before filling up the questionnaire.

KFC kitchen is a game with the genre of simulation that emphasizes on hand /eye coordination and reflex of players in the real world (Myers, 1990). Games with this type of genre are generally preferred by women (Davis and Lang, 2013). In the KFC kitchen, the player is situated to be in the KFC kitchen cooking a meal to prepare for customer's orders. The game has several difficulty levels, where at the initial level the number of customers who come to the restaurant are not many so as the number of order requests. As the levels increase, the number of customers and orders grew complicated. The advergame can be accessed at <http://www.dailyfreegame.com/flash/arcade-game/kfc-kitchen.html>. Rexona Men game is a game in the action genre, a genre which is generally more desirable by men (Davis and Lang, 2013). In this game, the player is required to run away from a raging bull and have to avoid hindrances while running. This game can be accessed via <http://www.jejagame.com/18,rexona-men.html>

Operationalization of variables. This study uses indicators of variables that have been used by prior studies, as follows:

Table 1. Indicators of variables

Variable	Description	Source
Brand-game congruity	The presence of brand goes well with gameplay	(Hernandez <i>et al.</i> , 2004)
	The presence of brand makes sense with the game	
Entertainment	The presence of brand was not misplacing	(Ducoffe, 1996)
	Playing the advergaming has been enjoyable	
	Playing the advergaming has been pleasurable	
	Playing the advergaming has been exciting	
Brand attitude	I have got fun playing the advergaming	(Chattopadhyay and Basu, 1990)
	I like the brand	
	I think the brand is a good deodorant/fast food restaurant	
Game-self congruity	I think the brand is pleasant	(Davis and Lang, 2013)
	Other players of this game are consistent with how I would like to see myself	
	I am quite similar to the typical player of this game	
Brand-self congruity	The image of the typical user of this game is similar with how I see myself	(Adis <i>et al.</i> , 2015)
	The brand is consistent with how I see myself	
	The brand caters to people like me	
	The typical customers of the brand are very much like me	

All indicators are measured using a 6-point Likert scale, asking the degree of agreement (1 = strongly disagree to 6 = strongly agree) of the respondents.

RESULTS

Respondents profile. Through online survey, 162 questionnaires were collected, but only 156 of those can be used because six questionnaires were not completely filled.

Table 2. Demographic characteristics

Demographic variables	Male	Female
Type of game		
Rexona Men	40 (50.6%)	39 (50.6%)
KFC	39 (49.4%)	38 (49.4%)
Age		
15 – 20	10 (12.7%)	16 (20.8%)
21- 25	19 (24.1%)	33 (42.9%)
26 – 30	29 (36.7%)	22 (28.6%)
31 – 35	20 (25.3%)	6 (7.8%)
> 35	1 (0.6%)	0
Frequency of playing		
Everyday	17 (21.5%)	7 (9.1%)
3 – 5x a week	58 (73.4%)	50 (64.9%)
1 – 2x a week	4 (5.1%)	20 (26%)
Years of playing		
1-3 Years	35 (44.3%)	56 (72.7%)
> 3 Years	44 (55.7%)	21 (27.3%)
Duration		
< 1 Hour	2 (2.5%)	3 (3.9%)
1 – 2 Hours	11 (13.9%)	35 (45.5%)
3 – 5 Hours	46 (58.2%)	39 (50.6%)
> 5 Hours	20 (25.3%)	0

From the data collected, 79 (50.6%) of the respondents were male, aged between 21 to 30 years old, similar to a research by the Entertainment Software Association (ESA, 2012) reporting that as much as 47% of the total number of the players were women, and they were diverse at all ages. Table 2 shows that the majority of respondents (69.2%) played 3 to 5 times a week, where men play more frequent than women. In terms of duration, 54.5% of respondents played 3 to 5 hours a day, and 12.8% of respondents played more than 5 hours a day. Thus, men had longer playing duration than women.

Structural Equation Model results

To test the validity and reliability of the model, a confirmatory factor analysis (CFA) was conducted to confirm whether the observed variables are reflections of latent variable by using Structural Equation Modeling (SEM) with Lisrel 9.

Table 3. Validity and reliability of the model

Variable & Indicator	Standardized Loading Factor	Error
<i>Game-self Congruity</i> (C.R.= 0.746; AVE = 0.499)		
Other players of this game are consistent with how I would like to see myself	0.82***	0.32
I am quite similar to the typical player of this game	0.64***	0.59
The image of the typical user of this game is similar with how I see myself	0.64***	0.59
<i>Brand-Game Congruity</i> (C.R.= 0.840; AVE = 0.647)		
The presence of brand goes well with gameplay	0.64***	0.59
The presence of brand makes sense with the game	0.89***	0.20
The presence of brand was not misplacing	0.86***	0.26
<i>Brand-self Congruity</i> (C.R.= 0.747; AVE = 0.495)		
The brand is consistent with how I see myself	0.68***	0.54
The brand caters to people like me	0.72***	0.48
The typical customers of the brand are very much like me	0.71***	0.49
<i>Entertainment</i> (C.R.= 0.753; AVE = 0.507)		
Playing the advergence has been enjoyable	0.78***	0.38
Playing the advergence has been exciting	0.64***	0.59
I have got fun playing the advergence	0.70***	0.50
<i>Attitude towards Brand</i> (C.R.= 0.908; AVE = 0.775)		
I like KFC	0.90***	0.19
I think KFC is a good fast food restaurant	0.83***	0.31
I think KFC is pleasant	0.91***	0.18

*** $p < 0.001$

Based on standard t-test value, all variables in the model CR passed the criteria CR values (> 0.7). The lowest CR value was game-self congruity (0.746), while the highest CR value was attitude towards brand (0.908). For the variance extracted, the brand-game congruity (0.65), entertainment (0.51) and attitude towards brand (0.77) have values exceed the cut-off value (0.5). Two variables have values less than but close to 0.5: game-self congruity (0.499) and brand-self congruity (0,495). These value can be rounded up to 0.5.

Table 4. Goodness of fit level

GOF	Result
P-value	0.000
GFI	0.886
RMSEA	0.080
CFI	0.935
NFI	0.879

In general, as Table 4 indicates, overall the model can demonstrate its ability to explaining the causal relationship between latent variables (RMSEA = 0.08; GFI, NFI, CFI and AGFI reached marginally fit).

Discussion

This study uses partial t-test to determine whether the independent variable has a partially significant effect on the dependent variable.

Table 5. Hypotheses and T-values

Relationship	T	Conclusion
Brand-game congruity → Attitude towards brand (H1)	9.59	Significant
Game-self congruity → Perceived entertainment (H2)	7.72	Significant
Perceived entertainment → Attitude towards brand (H3)	0.38	Not
Brand-self congruity → Attitude towards brand (H4)	-0.45	Not

Hypothesis 1

Based on t-test result (t-value 9.59), the influence of brand-game congruity was positively significant on attitudes toward brand. Such result is in support with Lee (2013), who found that the congruity between the brand and the game gave a positive influence on the attitude towards the brand. This means that the more congruent a brand with the game, the player's attitude towards the brand will also become more positive (Martí-Parreño *et al.*, 2013; Peters and Leshner, 2013). Thus, H1 is accepted.

This finding thus suggests that companies who want to advertise through advergames media need to consider the appropriateness of the brand being advertised to the content of the game because it can directly affect the attitude of the players on the brand being advertised.

Hypothesis 2.

Table 5 shows that the t-value (7.72) of game-self congruity is above the cut-off value (1.64), thus, game-self congruity has a positive influence on the perceived entertainment. Thus, H2 is accepted. This is an important finding referring to prior research (Adis *et al.*, 2015; Martí-Parreño *et al.*, 2013) who suggested to investigate the antecedents of perceived entertainment level. Past research about congruence in advergame has not been able to find the antecedents or the causes of entertainment so that we incorporate game-self congruity as the possible antecedent of entertainment. This means that the higher the correspondence between a player and the game he/she plays, the perceived entertain level felt by the player will also increase.

These findings suggest that marketers who want to use advergames as advertising media should be more concerned with the fit between the targeted gamers and the genre of the game because it can affect the level of excitement of the players when playing the game.

Hypothesis 3.

The t-test gave results that the influence of entertainment on the attitude towards the brand was not significant (t-value:0.38 < 1.64). These findings did not support previous studies (Adis *et al.*, 2015; Martí-Parreño *et al.*, 2013) who found that entertainment affects the attitude of the players to the brand. This insignificant effect may because the respondents have already possessed their brand beliefs and brand evaluation in mind toward the brand before playing the advergame. Referring to Schiffman and Kanuk(2000), brand belief is a cognitive component (thinking) that is embedded in the

minds of consumers towards a brand, whereas brand evaluation is the affective component that represents overall evaluation of a brand by consumers. So that although the respondents may enjoy playing the advergame (mean of entertainment = 4.68), the pleasure of playing the game is still not enough to change the brand belief and brand evaluation in the player's mind. Another possible reason is since this research did not measure whether the respondents have achieved their entertainment level, the level of entertainment may not strong enough to influence the attitudes toward the brand.

Hypothesis 4.

Based on t-test result, it was found that brand-self congruity did not have a significant influence in shaping the attitude of the players towards the brand (t-value <1.64) (H4 is rejected). These findings did not support Adis et. al (2015) who found that self-congruity brand in the advergame can positively influence the attitudes of players towards the advertised brand.

The insignificant effect of brand-self congruity towards brand attitude may be caused by a characteristics of game that is immersive. Immersive means that during game play, the player will be swept up both mentally and emotionally so that while playing the game, the player ignores the conformity between himself and the brand advertised in the game. (Shliapnikov and Meijer, 2014). That way, a congruity between brand and the player's self-concept becomes not relevant. However, such argument needs to be tested empirically to make sure to what extent the immersion can affect the relationships between brand-self congruity and attitude towards brand.

CONCLUSIONS, IMPLICATIONS AND LIMITATIONS

Conclusions and implications. The purpose of this research is to examine the effect of congruities of three entities in the advergame (player, game, and brand) on the attitude of the players to the brand being advertised. Based on findings, the following conclusions can be drawn:

Among three pairs of congruities in the advergame (player, game, and brand), the most influential congruity on the attitude towards the brand is the congruity between the game and its brand (game-brand congruity), so for marketers who want to advertise their brands through advergame, they should really pay attention to the congruity between brand to advertise to the game because it may have a high impact on the attitude of the player to the advertised brand. The higher the degree of fit between the brand and the game, the level of acceptance of the brand advertised will also increase, so that the player will be more open to the brand and easier to accept the brand displayed. So that the message conveyed by the marketer can be accepted by the player without triggering negative attitude to the message or the brand. Thus, such situation would be very important for marketers because the main purpose of advergames is to present the player with variety of messages, brand, or ads within the game and create a positive attitude towards the advertised brand.

Further, game-self congruity was found to have a positive influence on entertainment. In terms of academic view, the findings proved the game-self congruity as the cause of perceived entertainment in the advergame. For practical implications, these findings should be taken into consideration when trying to advertise using advergame. It is important to understand the fit between the characteristics of the player and the game tailored to the player's characteristics because it will impact the entertainment felt by the player. Furthermore, as nowadays advergames have now extended into game consoles and designed for a longer playing time period, so that the

entertainment element may become essential when the player play the game and be exposed to the brand in a longer period of time.

The effect of brand-self congruity was found not significant on the attitude of the players towards the brand being advertised. This means that even when there is a congruity between a player and the advertised brand, this has no effect on his attitude towards the brand. For practitioners, it may become advantageous because it would not be necessary to require a congruence between the brand and the player to improve the attitude towards the brand. It means that the advergaming has the same effect, both for players who have compatibility with the advertised brand and those who does not have on the attitude towards the brand. In other words, the effectiveness of the advergaming is not only limited to players who have compatibility with the brand. From these findings it can be concluded that advergaming can be an alternative to communicate and build a positive attitude toward the brand for consumers who do not fit with the image of the brand.

Limitations. There are some limitations in this research. First, the researchers did not control the playing time of respondents before they filled up the questionnaire, so that each respondent may have different length of time to be exposed to the brand in the advergaming. Second, the model did not incorporate into purchase intention so that it is advised that further research to incorporate purchase intention into the model.

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