

Marketing in Films: Effects of Product Placement and Contextual Factors on Consumer's Perception of the Brand

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Submitted to Dr. Marion Garaus

Karl Friedrich Thaler

1511012

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AFFIDAVIT

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ABSTRACT

Product placements in films have been a popular advertising method for numerous brands for many decades due to their positive impact on brand attitude, recognition, and purchase intention. However, there was a lack of research regarding the impact of the contextual factors (i.e. positive vs. negative context) within the scenes in the films in which the brands are seen on the brand's attitude and purchase intention. This aspect of product placements was the focus of this research paper using a quantitative approach utilizing an experiment in which two product placement scenes with different contextual factors were presented. The results indicated that product placement elicits positive emotions irrespective of the context of the scene. Further results also showed that in order to build a positive brand attitude what mattered to the participants was not the context of the scene but rather the proper match between the product and the scene. Hence, brand fit builds a strong brand attitude which also positively influences positive purchase intention. Therefore, it is important for brand managers that wish to conduct product placement to focus more on that their product has proper synergy with the film scene and less on the positive vs. negative context of the film scene.

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LIST OF ABBREVIATIONS

PANAS - Positive and Negative Affect Schedule

1 INTRODUCTION

There are many marketing practices that brands implement in order to reach as many consumers as possible and build positive brand attitude in order to entice them to make a purchase. Advertising remains as the marketing field with the most exposure and financial resources provided by brands which has garnered high interest from scholars (Wiles & Danielova, 2009). One of the practices that has been implemented for a long period of time is the product placement, this advertising activity can be described as the placing of products of a specific brand or other elements that can be identified to be from a certain brand in several types of media content (Wiles & Danielova, 2009). This advertising practice can be implemented in TV shows and films, which has been done since the beginning of the 1900s with products such as jewelry, vehicles and decorations (Gokhale, 2010). Since then it has become a popular and at times controversial marketing activity which has brought positive outcomes such as high brand attitude from consumers (Williams et al., 2011). For the film studios this practice can bring stronger connection from the audience towards their films by adding real life brands (Meyer et al., 2016). Product placement has also generated controversy and criticism towards the brands and filmmakers in charge of handling these placements depending on several aspects of both product and film in which they are placed (Eagle & Dahl, 2015). It is due to this attention and popularity that academics and scholars have turned their attention to this advertising activity.

Marketing practices in films and product placement have been topics that have garnered a lot of interest from researchers through the years and they have tackled this subject from different perspectives and focus points due to films being the most prominent medium in which product placement can be conducted (Cholinski, 2012). Some of the areas that past research has focused upon are the impact that product placement has had on consumer's brand attitude, purchase intention, brand recognition and recall, the findings from these past studies will be presented in this research paper in order to fully comprehend the impact and significance that product placements in films have had in various industries such as marketing, automotive, entertainment, food and beverage, among many others. The elements in product placement that can impact the brands have been the subject of past research, in which it was suggested that positive elements can lead to positive outcomes (D'Astous & Chartier, 2000). Despite all the attention and research from scholars towards this marketing practice, an area of film marketing that remains lacking in thorough research is the impact that the contextual factors in the film's scene can have on the brand or product's attitude and subsequent purchase intention from the consumer.

Over the past years there has been an increase in the amount of streaming services available for consumers, for instance it has been reported that the financial gains from streaming services have been increasing from \$1.6 billion dollars in 2011 to more than \$15.9 billion dollars in 2019 which is ten times more in the span of a decade and further revenue is forecasted to exceed \$87.1 billion dollars by the year 2024 (Kweon & Kweon, 2021). The amount of streaming services that the consumer is subscribed to has also increased, in 2016 in the United States there were 56% of consumers using only one service and only 13% were subscribed to three streaming services, but this saw a big increase in over three years to the point that 45% of consumers were subscribed to three or more services and the amount of consumers using only one streaming service fell to 24% (Kweon & Kweon, 2021). This increase in streaming platforms can provide audiences with an almost endless amount of films and TV shows to consume and can provide plenty of avenues for marketers to place their brands in and get worldwide exposure.

It can be said that these film and TV productions have varying types of contextual factors both positive and negative within them in which product placements have the potential be placed, marketers might not be aware of the potential damages to their brand if it is placed in a scene with negative contextual factors, as it has been stated that some marketers are worried that their brands could be seen in scenes that can generate negative emotions (Cha, 2016). Or on the contrary the potential benefits of placing their brand in a scene with positive contextual factors. The factors in these scenes could potentially impact the brand attitude and purchase intention of the audience consuming these films, this is an aspect influencing product placement that could pose a problem to the marketers and their brands if it is not understood what role these contextual factors in film scenes have on the audience's brand attitude and purchase intention, for instance, it has been reported that brands stay away from horror films which could make the brand look bad (Cha, 2016). It is also important to know what elements in a product placement scene have the capability of building positive brand attitude which can lead to higher purchase intentions.

Having stated the major concern found within the product placement practice in films which this research will tackle. In order to further comprehend the importance and influence of the product placement practice, this paper will lay out the extensive and important history of the product placements practice in films from its early beginnings to how and why it has become such a massive profitable practice for both marketers and filmmakers worldwide. It has been demonstrated by many past researchers and real-life cases that the product placement practice in films has provided very positive results in monetary terms such as the benefits that the James Bond

film franchise has seen and all the brands that have been placed in it like renowned automotive brand BMW (Guennemann & Cho, 2014). This research paper will further explore some of the many famous cases that demonstrate how the product placement practice has had an impact on consumer's recall capabilities towards the brands, their perception towards them and how it increased the brand's overall recognition.

Given that all these aforementioned impacts of film product placement towards the brands have been previously explored, the focus of this research paper is to further expand the already existing literature but through a different perspective that has not been thoroughly explored thus far. This research delves into an area of product placement in films that could have a lot of importance for the successful implementation of the product placement practice, and that is the impact that contextual factors either positive or negative found within the scenes where the product placement is conducted can have on consumers attitude and purchase intention towards the brand they see on screen. Can a brand or product that is placed in a scene that is perceived as "bad" or "negative" be affected negatively by it in terms of attitude and purchase intention from the consumer, or on the other hand, would a scene perceived as "good" or "positive" bring more positive results for the brand or can there be other elements within the scene that can cause an impact. These elements are the key focus of this research paper, two research questions have been formulated, the first is *To what extent do contextual factors cause positive or negative effects on brand attitude of product placements in movies?* The second asks *What elements within the scene of the film impact consumers' brand attitude and purchase intention?* These research questions and the three hypotheses will provide further insight into the potential effects of contextual factors and whether brands should be concerned with its impacts. These aspects will be researched through a quantitative approach and an experiment comparing two scenes as previously described featuring product placement using the same product, in order to provide the most reliable possible results, followed by an in-depth analysis of the data and further discussion of what the results indicate.

Product placement in films is an important practice that has great potential to assist brands in reaching a wide range of potential customers but it can also cause damage and create criticism towards the brands, this research will strive to present all the aspects both positive and negative of this unique advertising practice and attempt to provide further insight into it.

2 LITERATURE REVIEW

2.1 The Historical Development of Product Placement in Films.

Films have existed since the late 19th century and have served as a medium for the transmission and showcase of different types of content, ranging from the fictitious to real life events. Product placement can best be described as an activity in which corporations or brands contact the film and TV studios to make a monetary transaction in order to have their company logo or a specific product appear in the film or TV production's screen time for a designated amount of time (Kit & P'ng, 2014). One of the first important cases of product placement in films was seen in the year 1982 when the blockbuster film *E.T. the Extra-terrestrial* was released, in this film the famous chocolate brand Hershey's was seen on screen in a scene in which the titular character was tracing pieces of this chocolate in order to reach his house (Newell et al., 2006). The movie was a commercial success and the revenues of Hershey's saw a big increment after the film's release and some consider this event as when the product placement era truly began (Newell et al., 2006). Product placement in films is a practice that has been implemented for a relatively short period of time, taking into consideration the longevity of films in our society but this practice provided big benefits to the first brands that conducted it.

However, there are some researchers that argue that product placement was present way before the 1980's and the release of *E.T. the Extra-terrestrial* and even before films were part of our society, since there is evidence of product placement being present during theater performances and even in art displays that existed before films were introduced in the late 19th century (Walton, 2010). Others argue that there were films created for certain brands in the bicycle and beer sectors that although their purpose was for selling products, they also had an entertainment value, all done during the same time period, but these are not considered as true product placements according to current definitions but it cannot be denied that they paved the way for the modern product placements (Walton, 2010). Researchers have provided evidence that the first film to properly conduct product placement was the 1896 film called *Washing Day in Switzerland* in which the filmmakers made a deal with a Swiss distributor named Francois-Henri Lavanchy-Clarke who worked also as a promoter for a British soap producer company called Lever Brothers, in the film *Washing Day in Switzerland* two pieces of soap from Lever Brothers can be clearly seen in scene featuring two women washing clothing (Gokhale, 2010). In the following years a man named Thomas Edison would realize the great opportunities that product placement could provide, thus in many of his own films such as *A Ride Through the Pack Saddle*

Mountains, A Romance of the Rail, and Streetcar Chivalry all released in 1899, 1903 and 1905 respectively there were many scenes featuring transportation elements, these were paid for by the transport companies for their inclusion (Gokhale, 2010). Accordingly, using films for some advertising purpose has been used since their inception. Other researchers have contested that product placement in films was an activity frequently done during the 1930's to the point that the studios making these films would contact the marketers and provide them with the film's script in which there was specific description that indicated in what points of the film there would be chances for the placement of a product should the marketers chose to do so (Galician & Bourdeau, 2004). It must be noted that in the early 20th century the films were silent, meaning no sound came from the screens and the type of marketing that was incorporated in films in this time period was a single reel advertisement short, but this changed once sound was integrated into the films and the sponsored film was introduced which still did not have marketing in it, instead it had a credit shot either before or after the film (Gokhale, 2010). According to literature, the first case of product placement in a film with sound and audio is presumed to be the 1951 film *The African Queen* which feature a placement of the alcoholic beverage Gordon's Gin (Eagle & Dahl, 2015). Regardless of the exact moment in time in which product placements were introduced, it can be said that placing a product in any art form in order to motivate people to buy it has been in practice for a long time. There are many opinions on the beginning of product placement in films but there are less opinions about how it became a common practice. It is said that the introduction of product placement in films was due to the necessity of saving costs during the production of said films by utilizing free products and subsequently giving them free exhibition to the public (Walton, 2010). It is estimated that the cost of placing a product on the background of a scene in a film can be around \$25,000 to upwards of \$50,000 dollars or more (Anzai, 2003). More current estimates point out that around \$8 billion dollars are being spent each year on product placements in films with increases up to 10% year by year (Gunawardena & Waiguny, 2014). Based on this it can be said that product placement is growing year by year with more money being spent by brands that are finding this form of marketing beneficial and the filmmakers like this since it serves as financial aid for their productions.

A good example of how much financial benefit can be found in product placement can be seen in the 1997 James Bond film *Tomorrow Never Dies* which even before the film was broadcasted in cinemas worldwide for the audience to pay and see, it had already earned upwards of \$100 million dollars from product placement agreements alone (Eagle & Dahl, 2015). Another case in which production costs were aided by product placement can be seen in the 2002 film *Minority*

Report starring Tom Cruise which had around fifteen product placement brands which accumulated a total of \$25 million dollars (Law & Braun-LaTour, 2003). For a film that had an estimated budget of \$102 million, it can be said that those placements provided a substantial financial aid. Besides the cost reducing benefits for the film studios and the exposure for the brands, product placement in films also allowed for a more successful way of doing marketing since it meant that the renowned actors and actresses on these films would be promoting the product or brand in an indirect way by being in the same scene (Kit & P'ng, 2014). Adding to this, the research also suggests that in order for product placement to be more efficient, it must be either conducted through the actions of the film's protagonist or be a key part of the plot (Williams et al., 2011). The types of products that were placed in the early stages of product placement during the late 19th century and early 20th century were luxury vehicles, high-end jewelry, costly furnishing for decoration of the set and clothing (Gokhale, 2010).

2.1.1 Backlash behind the Acceptance of Product Placement in Films

It must be highlighted that product placement in films has had a troubled history when it comes to the acceptance of such practice, but it has been shown that the level of backlash is dependent on the type of product that is placed in the film, if it is suitable for the theme of the film and if it incorporates a more realistic feeling to the scenes (Eagle & Dahl, 2015). Product placement in films also allowed for certain products such as tobacco and alcohol which are not permitted to be advertised on traditional television programming to be placed, this is something that marketers find to be a big benefit of product placement (Anzai, 2003). Based on this it can be concluded that the collaborations between brands and filmmakers have allowed most types of products to reach a higher audience. Regardless of the permission that product placement provides to many products to be marketed, it needs to be mentioned that tobacco and alcohol still remain as the most undesirable products for product placement and there has been a long history of public outrage towards publicizing smoking and alcoholic beverages through films, which is even more negative when it is done in scenes depicting driving or sexual intercourse (Eagle & Dahl, 2015). Indeed, actions to stop the placement of smoking related products on screen have been successful. Research has found that since the year 1998 when the "Master Settlement Agreement" (Bergamini et al., 2013, p. 635) was created the smoking related product placements in films have been decreasing, this settlement was created by the government and tobacco enterprises in which stated that the tobacco industry would cease to conduct product placement in films and would also contact the filmmakers to notify and instruct them to not incorporate their cigarettes in their films since they were not authorized to do so (Bergamini et al., 2013). Further studies found that since such settlement was put in place not only smoking

brand placement were reduced, but the amount of smoking related activity seen in films thereafter also saw a decrease which indicates that by removing the permission to place smoking related brands on films it also reduced the amount of unbranded smoking activity on screen (Bergamini et al., 2013). This example illustrates the progress that has been made regarding the product placement practice and the steps taken to make it a healthy practice for audiences to be exposed towards.

The change in types of products that are allowed for product placement is clearly visible when comparing the old ways of conducting it to the current implementations, recently it was reported that the beer company Heineken paid around \$45 million dollars to have the James Bond character drink a Heineken beer instead of his iconic Martini during the 2012 film *Skyfall* (Eagle & Dahl, 2015). This shows the progress made on the product placement practice through the decades and that despite public outrage towards some products, marketers and film executives have managed to push through the criticisms and governmental mandates that were set to restrict the product placement practice. Unlike smoking related products, alcoholic beverage product placements have not seen a decrease through the years, quite the opposite, they have seen an increase in placements specially in films geared towards teenagers with many alcohol brands featured, it will increase the amount of alcohol seen on screen and its consumption which paired with the fact that there are no efficient regulatory actions against such placements, researchers are concerned it could have negative effects for younger generations (Bergamini et al., 2013). However, not all 'negative' products have been banned from the product placement practice and as the Heineken plus *Skyfall* case indicates, there might be a large financial benefits for both marketers and filmmakers.

2.1.2 Conception and Further Progress of the Product Placement Term.

It must be noted that the films and product collaborations were not called product placement as it is known today, back then it had several different names such as "exploitation, tie-ups, tie-ins, plugs and trade outs" (Walton, 2010, p. 71). It was until the 1980's when the name 'product placement' was given to this type of marketing activity with its definition being, the placement of a logo or brand in media productions (Kit & P'ng, 2014). Interestingly, at the beginning of the product placement practice, there were no big Hollywood studios like Paramount, Universal or Fox willing to allow it in their films due to their belief that there were no money-making opportunities in such practice and also they did not want to disturb their viewers and other business partners with this type of marketing scheme (Gokhale, 2010). There is, however, evidence that

contradicts the idea of viewers being disturbed by product placements, research suggests that audiences' feelings towards product placements are positive in different entertainment media and they even enjoy seeing product placements only if these are implemented realistically to the scene they watched (Williams et al., 2011). The literature suggests that the lack of advancement in film product placement was derived from the dislike of the films studios towards the practice and the additional concern that product placement could jeopardize their profits through other marketing media like newspapers (Gokhale, 2010).

Over the decades of 1950, 1960, 1970 and beyond, product placement has grown in popularity and became widely conducted by many companies, this method of marketing possesses many benefits that the traditional half-minute commercials do not, such as the fact that through product placement the marketing message or product is seamlessly merged within the film and does not interrupt it with a commercial break, which ensures people will be exposed to the product on screen and will not miss it (Jusufovic-Karisik, 2014). Product placement was once seen as a more unconventional method of conducting marketing, but as the years have passed and the practice has become more frequent in films and TV shows, the product placement activity has become a normal marketing practice which was also due to the audiences becoming more aware of marketing schemes, product placement is a more subliminal way of marketing which makes the audience perceives it as less intrusive which in turn generates positive feelings from the audience towards the product or brand on screen (Jusufovic-Karisik, 2014).

Another benefit that product placement provides is that it is more cost effective than the standard TV advertisement which can cost around \$470,000 for a half-minute spot, whereas a product placement on major production for a long period of time on an equal showtime can cost around \$200,000 to conduct (Jusufovic-Karisik, 2014). Once the studios realized all the benefits of product placement in their films, what started as a simple activity to reduce production costs turned into a constant operation capable of making millions of dollars (Galician & Bourdeau, 2004). During the 1980's many of the major studios were facing financial troubles with the increase of the budgets for their films plus their marketing costs, this was compensated by the practice of product placement which became a major business model for the Hollywood studios and a constant practice thereafter in the industry (Gokhale, 2010). Nowadays, in Hollywood, all of the most important and powerful film companies have a dedicated section of their company focused solely on product placements and they constantly deal with marketers about placement availability in areas of the film such as mentions or visual elements of a product on screen, and this has been done for many years (Eagle & Dahl, 2015). It is estimated that the current profits of

the product placement activities in films is upwards of \$1.2 billion dollars each year while on the TV productions it is estimated around \$1.8 billion each year as well (Kit & P'ng, 2014). This shows how far the practice of product placement has advanced since its beginning in the late 19th century to becoming an integral part of the film industry providing benefits for both studios and marketers alike. During the later half of the 2000's onwards there have been many changes in the film industry with the rise of streaming services, which has caused audiences to be able to avoid the traditional commercials that aired in TV and this has forced marketers to come up with other methods of getting their products exposed to audiences worldwide (Seipel et al., 2017). This lack of people being expose to the traditional commercials has led to the increase of products being seen in the content itself in films and TV shows, some of these placements have been implemented in a minimal fashion and others very excessively (Seipel et al., 2017).

There is evidence that product placements are rising year by year by, in the last few years the amount of financial resources that have been given to product placements on a global scale has been increasing, in 2021 the growth rate of spending related to product placements was of 12.3%, this then increased to 14.3% in 2022 (MarketingCharts, 2022). Therefore, it can be seen based on these statistics that the implementation of the product placement practice has not slowed down as it is increasing year by year according to the amount of money it is being spent and it does not appear to be decreasing. In terms of the length of each placement in the films, the most seen length was between two to five seconds, then six to ten seconds and the least seen amount was 11 to 15 seconds (Seipel et al., 2017). The types of films that tend to implement more product placement are independent films or as they are also called low budget films, according to research (Seipel et al., 2017). It was revealed based on a ten-year study that independent films are the ones where more placements are seen and the length of those placements are also longer, this increase on the incorporation of brands in low budget production might be due to the need for the filmmakers to secure financial support for their films and product placement is viable method of doing so (Seipel et al., 2017).

With the financial aid that product placement provides, the filmmakers can make their low budget independent films with the utmost quality which would in turn be also beneficial for the brands to appear in well received and quality content that would enhance their brand perception, thus a mutually beneficial partnership is formed between filmmaker and brand, this will keep improving and both entities will grow for the better thanks to their mutual deal of placing brands in films (Seipel et al., 2017). One important outcome of the previously mentioned research is that for emerging marketers that would like to place their brand, specially a new and

fresh one into product placement, they should look into independent lower budget productions to do so. One reason for this notion is that filmmakers with low budget are more open to different forms of gaining funds and thus would be more open to include new and untested brands in their films (Seipel et al., 2017). Should the brand wish to be placed on more prestigious and unique placements, then they should seek out blockbuster film productions to place their products in, since these types of productions do not have as many placements and it makes it more likely for the brand to get noticed (Seipel et al., 2017).

2.2 Types of Product Placement in Films

Product placement can be divided in three categories, these are “tie-ins, cross-promotions and merchandizing” (Anzai, 2003, p. 109). When cross-promotions are done it can include several actions such as having a physical product either seen or mentioned on screen with the marketing dialogue even included in the script, while a logo might be spotted on the background of a scene and in some instances, actors might use the product (Anzai, 2003). Adding to this idea, the literature suggests that in order to create a noticeable brand during the product placement, it must be done in a way that showcases the product’s durability, superiority, better performance and characteristics. The main concern for the people handling the brand is how to make their brand easier to notice on screen, regardless if it is seen as fake or just done for monetary gain (Williams et al., 2011). Tie-ins are brands that are related to the film in some aspects or as the literature suggests, “movie tie-ins are arrangements made with businesses, companies, or brands that already exist to tie into a movie in some way” (Anzai, 2003, p. 109). On the merchandizing side, this practice is when brands release products based on the film and such products can be clothing items, comic-books, music, among others. This practice is common for Disney and McDonald’s, i.e., every time a new Disney film comes out, there are toys related to said film available at McDonald’s (Anzai, 2003).

Other literature suggests that there can be four different forms of product placement in films; the first one being the type of placement in which the brand is only shown but with no mention of it during the scene. This can be – for instance – a beverage bottle in a desk with the brand clearly visible. The second form refers to the product placement that is actually used by a character during the scene. For instance, this can be the protagonist drinking a brand beverage with no mention of it either (Williams et al., 2011). The third form refers to a purposeful mention of the product, this can be for instance when a character says “Do you like Pepsi?”. The final form of product placement is when the product is both use by the protagonist and it is purposefully mentioned on the scene, for example a character is holding a Pepsi and says “This Pepsi is so

cold". This fourth form of product placement is believed to be the most efficient when it comes to the effect it may have on the consumer, compared to the other ones just showing the product (Williams et al., 2011). Further literature suggests that not all product placement is the same and should not be considered the same, given that the placement of a product in a film can vary and be dependent on many variables such as but not limited to, the type of scene, number of scenes it is placed, its importance to the plot of the film, amount of mentions and whether there is a marketing agreement between the film and the product to advertise both in a planned campaign (McCarty, 2003). It is known that there are a few approaches of conducting product placement in films, there is the one that can be seen, the placement that is only heard and the one combining both, research has found that the approach with the most positive effect is the one that combines both mentioning and showing of the product, as was found in the *Transformers* films that when there is a visual element present of the product it results in better audience attention (Zluhan et al., 2021). Implementing the other approach such as audio placements can be more challenging since they require more work to place them in the film since such placements must be written into the script and be mentioned by a character on screen (Zluhan et al., 2021).

Another approach that research has found that can make product placement more successful and effective is when the product and brand are merged alongside the narrative of the film which must be done in an organic way in order to create positive reactions from the audience and this can be done through a series of stages through the narrative of the film (Tarmawan, 2020). The audience can be "narratively transported" into the film which would mean that they have subconsciously placed themselves within the narrative of the film (Redondo et al., 2018). It is known that the story of a film is comprised of stages which are built upon one by one from the actions and issues of the characters and the natural elements within the films' story until it reaches the climax of the film and the issues are resolved (Tarmawan, 2020). Each stage serves as a transition for the next one and not all of them are integral to the story, some of these can be divided in three types of stages depending on the progress of the story; the functional stage, link stage and reference stage (Tarmawan, 2020). The first one is the functional stage which entails that big actions will happen in this stage and its integral to the plot of the film and if it is changed it will alter the complete experience, in such stage product placement can be conducted in areas such as the set decoration and other items needed depending on the genre of film (Tarmawan, 2020). This can be seen in the James Bond films with his iconic vehicle for which many important car brands fight over the rights to place their vehicles in, this is a type of placement in a functional stage of a film which appears throughout the entire length of the plot and

also has the benefit of being associated with the main character of the film by being present continuously (Tarmawan, 2020). In addition to the topic of narrative driven product placement, research suggest that all the narrative elements of the film can drive the audience to decrease their capability to process information in a critical way regarding the content of the film which would lead them to be more easily convinced or affected (Redondo et al., 2018). Following is the link stage, on this part the actions that happen are not integral to the story and their absence would not change the plot and its goal is to transition from one functional stage to the next, product placement can happen in this stage as long as it does not alter the plot and the set designs already created, an example. can be the 2012 film *Skyfall* in which James Bond used several items like phones, wristwatches, and clothes which in the event that the brands of these items needed to be changed it will not affect the plot of the film (Tarmawan, 2020). However, research suggests that when there is strong involvement with the narrative from the consumers it can lead to the consumer implementing behaviors seen in the film which can impact their choice of one product from another (Redondo et al., 2018). Taking this into account, the types of products or actions seen in the scenes have the possibility of being replicated or used by the consumers which indicates that the implementation of products in a scene is important.

The final stage is the reference stage, this one is about the elements that are not linked with the story of the film but more with the surroundings and locations in which the film takes place that can add value to the scene, some examples of this can be when there are supermarket brands in the background of a street scene, beverage brands during a dinner scene, fast food outlet in malls, the list goes on (Tarmawan, 2020). As can be seen from this study, having knowledge of these stages related with the narrative of the film can be beneficial for marketers to know how and where to place their products according to the strategy that best fits their needs and goals. Adding to the topic of where and how to place a brand, researchers have found that audiences in the United States usually agree that the type of film genres also matter in terms of which ones are more suitable for product placements and they have mentioned that romantic, action, comedy and drama centered films are the ones they would find reasonable for product placements to be inserted (Lee et al., 2011).

To sum up, showing products and brands on screen is considered as an important tool for marketers to get their products exposed to millions of people. The popularity of product placement is also highlighted by awards are given to films that incorporate product placement as was the case with the 2011 film *Transformers: Dark of the Moon* which included product placement for important brands such as Apple, Lenovo, Mercedes Benz, CNN, General Motors, Fox News and

a few others, this resulted in *Transformers: Dark of the Moon* receiving the award for “Achievement of Product Placement in a Single Film” from a website in the branding field (Kit & P’ng, 2014). Another reason behind the rise in popularity of product placements is due to marketers perceiving this practice as a proper way of advertising their products to consumers in a current market that is constantly drowned with marketing material (Gokhale, 2010). Product placement in films also ensures that the viewer will see the brand or product since it is part of the film itself and can be difficult for the viewer to avoid seeing the placement and be exposed to the brand (Marchand et al., 2015). The amount of exposure that product placement provides to brands is also impressive cost-per-view wise, every film that becomes a massive hit commercially such as *Terminator 2: Judgement Day* or many other franchises, attracts millions of viewers worldwide on cinemas alone, without counting cable TV or DVD views, making product placement a good deal for many brands that want exposure (D’Astous & Chartier, 2000).

2.3 Concerns Surrounding Product Placements in Films

This research paper has laid out the literature covering the historical development of the product placement practice, as well as the different ways it can be implemented. However, there are some concerns that can be associated with this practice and other marketing avenues as well. Traditional marketing tools and channels are not as efficient as they were before due to constant changes in society, now avenues such as cable TV, newspapers and radio are no longer seen as the most efficient marketing channels anymore because the audience can avoid commercials thanks to streaming and on-demand services, while sustainable practices have hinder the marketing on paper media, this has encouraged marketers to turn towards product placement to get their brands out to the public (Guennemann & Cho, 2014). When researching the usage of product placement in films, the best example can be seen in the highly financially successful science-fiction and action franchise *Transformers*, in the span of five films between the years 2007 and 2017 there have been a total of 716 instances of product placement conducted (Zluhan et al., 2021). Further statistics indicate that 63% of those placements displayed both the product and the brand, while 30% displayed only the brand, with 7% displaying only the product and almost all of them were at the least displayed in a visual perspective with 93% of them (Zluhan et al., 2021). These figures from the literature show that product placement is an important tool for marketers and has been helpful after the concerns regarding the fall of traditional marketing tools. This amount of attention towards the product placement practice has generated concern as well.

There are some corporations that do not see product placement as a favorable practice and criticize it by arguing that it is dishonest to market something to a person without their approval and therefore it should be prohibited, others argue that the audience should be made aware that an advertisement will be shown by displaying a notice sign on screen when the product placement is shown, such arguments have been countered by the filmmakers who say that placing real products on screen makes the scenes feel more real as opposed to using fake products with no real brands (Anzai, 2003). Critics of the product placement practice have counter-argued the notion that product placement can add realism to a film, which as previously mentioned is one major positive effect it can have, the critics point out that the over-the-top amounts of product placements in some films have reach a ridiculous level (Gupta et al., 2000). They cite films like *Bull Durham* in which an alcoholic beverage brand is named over twenty times, plus some twenty-eight more brands through fifty five mentions throughout the film (Gupta et al., 2000). Some major films have been criticized for their outrageous product placement like the Tom Hanks film called *Big* in which the titular character keeps a Coca-Cola-branded machine in his household at all times, or in the film *Mac and Me* which features a creature that can be kept alive if it drinks the Coca-Cola beverage (Gupta et al., 2000). Such exaggerated product placements have raised the question of how much product placement can the audience accept as added realism and when it becomes just exaggerated advertising stunts (Gupta et al., 2000). This previous literature supports the idea that when product placement is done excessively, it will be recognized as advertising practice and its effect can be detrimental to both the brand and the film. Researchers argue that the marketers in charge of these brands should take into consideration the product placement practice the same way they do other marketing practices, which entails having the proper attention towards maintaining the brand identity and its status within the competition in the marketplace through standard marketing measures i.e. loyalty, status, behavior of consumers and their lifestyle (Morton & Friedman, 2002). This illustrates that product placement can be viewed as a sub-category of marketing and should be approached the same way. Based on the literature cited, it can be seen that product placement in films and TV has a had a long history with many opinions on when and how it started, but no one can deny the significant impact that such practice has had in the film industry by serving as an financial aid to many film studios, and such collaborations have also allowed many brands to gain large exposure to a worldwide audience that consumes films every day .

2.4 The Effects of Product Placement

Product placement has been the subject of studies concentrating on many marketing channels for a long time. Movies, however, remain as one of the most prominent mediums for product

placement (Cholinski, 2012). Although product placement can be found in various types of media, product placement in films can be more beneficial compared to the other mediums. This is due to the fact that film requires more attention than TV. During TV shows the audience can perform other tasks during commercials at their home. This is something that does not apply to films, specifically in the cinema where the audience have made a conscious effort to spend money, energy and their time to sit through the film, this can lead to the audience paying much more attention and noticing the product placement while watching the film (Williams et al., 2011). Researchers argue that when product placement is conducted regardless of how big or small its appearance on the film is, it still counts as an exposure between the brand and the audience which can impact the perception of the brand and subsequently dictate the actions of the audience (Morton & Friedman, 2002). Many researchers in the past have studied the effect that movies can have on the consumers' brand awareness. This research has been carried out in laboratories with a specific target group as well as in uncontrolled environments with moviegoers, among others (Cholinski, 2012). In conclusion, product placement in films is constantly being researched because it has generated a lot of interest from researchers who wish to understand its effects further. On the following pages detailed evidence from existing literature will lay out the positive and negative effects that product placements can provide to brands and films alike.

There is evidence that the impact and effects that product placement can have could vary according to the format in which the film is consumed or watched, this can include whether it is watched on cable TV, in the cinema or bought as a physical DVD, this versatility has prompted many brands to look into product placement as a main tool to increase their brand awareness and foster positive connections between their products and consumers worldwide (Anzai, 2003). There are statistics that indicate that conducting product placement can increase brand awareness from the audience by 20%, and having a bigger brand awareness leads to audiences remembering the brand better, with a good attitude and a higher likelihood of purchasing these brands (Williams et al., 2011). There are many different ways a product placement can be shown in a movie but when product placement is carried out in a lengthy way, in which it can be seen and heard and it's tied with the story of the movie, it can increase brand awareness from the consumers (Cholinski, 2012). The audience remembering capabilities are reinforced because it is proven that recalling something with ease can be achieved by having a proper connection between the audiovisual content and the story on the film (Williams et al., 2011). Consumers usually tend to skip or not pay attention to product commercials during their favorite shows or in the cinema and they are also aware that when a product placement is in a movie it is just a

marketing strategy. However, over time consumers' brand awareness and recall increases from their exposure to these types of product placements in films and TV shows (Kumar, 2017).

The literature suggests that audiences are constantly exposed to brands in their daily lives and when they see a brand on screen they recognize it can add a feeling of realism to the film but it also reinforces the audience's real life since they cannot relate to fictional brands and products on the film (Williams et al., 2011). One major positive effect that product placement provides to the filmmaking process and the story of the film is the added feel of realism. This is important because audiences tend to review films based on their personal connection with them and adding brands and products they know can increase their personal connection with the film which in turn will cause the audience to review it positively and thus provide a good critical and financial impact for the studio (Meyer et al., 2016). This added feel of realism can be seen in the famous TV show *Mad Men* in which a projector from the famous Kodak brand was used called the Kodak Carousel and added a sense of realism and made the audience believe that the show was actually set in the 1960's by the placement of such product that they recognize (Meyer et al., 2016).

Famous filmmakers have also voiced their opinions on the positive impacts that product placements provide to their films, as was the case with Academy Award winner director Ron Howard who said that "What products a character uses can be just as important as what kind of house or community they live in. I don't feel using an actual product detracts from the movie. It creates opportunities, enhances the story and can actually draw people in" (Meyer et al., 2016, p. 9). Furthermore, audiences will be more invested in a film or TV show if there is some sense of realism and familiarity to it, which indicates that realism causes an increase in positive perception from the audience and this can be correlated with positive reviews towards the film (Meyer et al., 2016). Accordingly, there are positive effects that product placements can have for the studios and filmmakers, as opposed to only benefiting the brand or product from the exposure they get through the film.

The way how the product placement is mentioned or showed on the movie also impacts on the consumers awareness of the brand. When a product placement is clearly mentioned in the movie and not seen it can have a higher level of awareness from the consumers as opposed to the product only being shown without any mention of it (Gupta & Lord, 1998). Additionally, if a brand is placed in a film for a prolonged amount of time, it will benefit from having a bigger recall compared to brands that have only short placements, this recall can also strengthened by having both visual placements and being mentioned in the scene but having just one of these

implemented may not have the same result (Williams et al., 2011). Another factor that marketers should be aware of when conducting product placements is that while having prolonged sequences showing the product on screen can be more beneficial, there is evidence that the recency effect may also provide strong brand recognition on the audience, therefore placing products on the later stages of the film as opposed to the beginning may have a long lasting impact (Auty & Lewis, 2004). Product placement has had such a big impact on the film industry to the point it has prompted many marketing companies like Carat Americas, Omnicom, MediaVest, just to name a few, to open unique entertainment branches of their business that deal specifically with product placements in the entertainment sphere (Gokhale, 2010).

Besides brand awareness and recall, product placement can also provide consumers with better recognition of the brands they see on screen. Researchers have found that around 57% of the people who watch the product placement can recognize the brand when it was promoted during a TV show, this is a bigger percentage than the 46% of people that claim to recognize a brand from seeing it in a traditional TV commercial (Williams et al., 2011). There are more elements that may impact brand recognition when product placement is conducted, for instance if there is a famous actor or actress they may influence the brand recognition as well as the amount of entertainment gained from the film or TV show, while research also indicates that if the product placement is carried out in a positive rated show or film it has a 29% increase on recognition, but these placements must be done with care, since research also shows that if the product is seen for an extended time or if its placement becomes too obvious, this may lead the audience to suspect that this is a marketing stunt which will cause negative feelings and attitudes towards the brand (Williams et al., 2011).

2.4.1 Purchase Intention & Cultural Effects of Product Placement

Being aware of a brand or knowing that a product exists in the market is not the only reason why a company might decide to conduct product placement, they also would like to increase the purchase intention from the consumer when they are exposed to the product on screen. Product placement has provided plenty of positive effects to brands, one example regarding purchase intent can be found in the film *Wayne's World* in which it is reported that after products were placed in several scenes, they brand noticed that the purchase intent of the audience towards their products increased compared to products that were not featured in films (Morton & Friedman, 2002). There have been cases such as the BMW case in which they placed one of their vehicles, the BMW Z3 Roadster in the 1995 James Bond film *Goldeneye*, for this the car company paid around \$3 million dollars to the filmmakers but it resulted in money well spent

since this product placement provided BMW with revenues totaling around \$240 million dollars (Gokhale, 2010). This resulted in that vehicle being the most famous one in BMW's history (Guennemann & Cho, 2014). Another example of product placement success can be found in another James Bond film called *Tomorrow Never Dies* which also made one of their motorcycles into the best seller vehicle of that category of 1998 (Guennemann & Cho, 2014). For that same film the producers contacted five major brands for product placement, these were Visa, BMW, Ericsson, Heineken and Smirnoff which amounted in spendings around \$98 million dollars, this allowed the James Bond producers increase the advertising budget (Gokhale, 2010). As can be seen, product placement and James Bond films have a long history, this continued with another notable case this time with the 2002 James Bond film *Die Another Day* in which there was a strong dispute between the brands to acquire the right to conduct product placement in said film, with the automotive company Ford paying around \$35 million dollars to take over BMW as the vehicles seen in the film, it is important to note that this film also attracted the placement of twenty additional brands (Eagle & Dahl, 2015).

Purchases were also increased for brands like Starbucks, Nick & Nora pajamas and New World Coffee when these were feature in shows such as *Friends*, *Ally McBeal* and *Frasier* while certain alcoholic drinks observed increase sales when placed in the show *Sex and the City* (Williams et al., 2011). The impact of product placement at times can also go beyond just monetary benefits. For the film *Tomorrow Never Dies* the BMW brand also assisted in the creative direction of the film by aiding in the development of the iconic motorcycle action sequence when the film's director went to a Munich branch of the BMW brand (Gokhale, 2010). This serves as a unique example of how the collaboration between studio and brand can end up in unexpected ways and reinforces the big impact that product placement has. It must be noted that the effects of product placement and the degree it influences purchase intent is different between men and women, studies have found that women tend to not buy as many products seen on films compared to men, additionally in a study between French, American and Austrian citizens it was found that of the three nationalities, Americans are the ones who are have the highest chance of buying a product they saw on a film (Morton & Friedman, 2002). That is another aspect of product placement effect that has been researched, i.e., the different effects that it can have in different cultures. Such differences have been investigated in Korean and American cultures. For example, they compared Korean and American consumers perceptions of product placements in films as well as TV shows and songs (Lee et al., 2011). Given that many of the most famous films being produced nowadays are from Hollywood and the United States, there is a necessity to further comprehend the way international audiences that are not from the United States

react to the product placements in Hollywood produced films (Lee et al., 2011). It is known that any form of marketing activity has in itself the ability to transfer the significant aspects of the given culture and product placements are no different in this regard (Lee et al., 2011). The two cultures that were investigated in the literature are very different from one another, on the Korean side the culture is more centered around collectivism which are described as a culture that “emphasize emotional dependence, group harmony, cohesion, and cooperation, and value the collective over the individual. People in collectivist cultures favor attitudes that reflect interdependence, sociability, and family integrity” (Lee et al., 2011, p. 367). While on the United States the culture is more individualistic, in such cultures which cover most of the Western world they prefer more direct and clear messages and communication styles, the literature further states this culture as "autonomy, emotional independence, privacy, and individual need are emphasized, social ties between individuals tend to be loose, and communication is relatively direct” (Lee et al., 2011, p. 367). With these descriptions from the literature, it can be seen that these cultures are quite opposites and the later one would require more direct forms of product placements. The effects of product placement can even vary from one country to another, studies have shown that when comparing the effects that this marketing practice has on audiences in China or Singapore, it differs to the effects and reactions from audiences in the United States, in that the former tends to be more critical about the ethical concerns of product placement and the latter is less concerned about them (Nelson & McLeod, 2005).

Even with such differences between the United States and Korean cultures, the way product placement has worked and has been seen in Korea is not much different than in the United States with the product placement activity becoming more prominent towards the end of the 20th century (Lee et al., 2011). Another common aspect that both nations share in terms of product placement is the ethical issues that have been brought up and the governmental regulations that have been placed, although the concerns in Korea are more related to the worry that product placements could damage the quality of the content being produced and jeopardize the careers of the talent in front and behind the camera (Lee et al., 2011). These ethics driven issues are also shared with audiences from the country of China who according to research, they also worried about product placements that may defy their ethical values (McKechnie & Zhou, 2003). Singapore is another nation that just like China and Korea, their audiences also have some issues with product placement practices, especially regarding the ethical aspect of it compared to those in the United States and would appreciate if governmental action was taken to regulate the product placement practice (Karrh et al., 2001). Based on the cited literature a pattern can be seen that the same sentiment is shared by three Asian nations and it contrasts that of the

audiences in North America. Upon further researching the product placements effects between American and Korean audiences, the authors concluded that the cultural differences have to be taken into account by marketers when taking action to conduct product placements and proper comprehension of the values, customs and behaviors of those cultures is essential (Lee et al., 2011). This is backed by the results that show that the Korean audience had more ethical issues with the product placement and more in favor of all the restrictions issued by the government to control such placements, but these concerns were only applicable for TV shows and not in the films (Lee et al., 2011). It was also revealed that audiences in the United States are more likely to welcome the integration of product placements in films, songs and TV shows than their Korean counterparts and that both nation's audiences prefer the placements to be in films of the action and drama genres and in TV shows of comedic focus (Lee et al., 2011). This information also correlates with other studies done regarding cultural differences in product placement, in which they found that Chinese citizens also tend to view product placements as less desirable and unwanted compared to the audience in the United States (McKechnie & Zhou, 2003). This genre preference from the audience indicates that the product placement can best be implemented in films that can have, as stated by the literature "conducive for plot connection, narrative development, dramatic storytelling, and character empathy" (Lee et al., 2011, p. 379). The types of products that are placed in films also can have varying effects depending on the culture, the research found that the Korean audience was not appreciative of the placements of mature products like alcohol, smoking related items, weapons and even condoms which the American audience was not as concerned with, regardless of this both nations' audiences had some dislike towards the incorporation of such products (Lee et al., 2011). Further literature strongly suggests that good measures and care should be implemented when taking product placement practices on a global scale based on their studies between American and Chinese audiences on the matter (McKechnie & Zhou, 2003). On the similarity side, research found that both audiences from Singapore and the United States are similar in the product placement influence on their attention to products and subsequent purchase intention (Karrh et al., 2001). This literature provided good insight into how culturally different audiences may react to product placements and the effects these may have on the cultures they are from which are important to understand since this research paper deals with contextual factors and these may also vary from one culture to another, therefore the understanding of a culture is essential for marketers when planning product placements in films.

Moving beyond the significant cultural differences found in product placements and highlighting a few examples that showcase the power that product placement in movies has in increasing

consumers' purchase intention which leads to massive profits for the companies and the impacts in can have in vastly different cultures. Another important case which must be highlighted is the one previously mentioned of *E.T. the Extra-terrestrial* and the Hershey's brand, which after the chocolate was placed within the film, the brand reported seeing a 66% increase in their chocolate sales which was not usual occurrence at the time (Jusufovic-Karisik, 2014). Initially it was the chocolate brand M&Ms that was supposed to be featured for the particular scene in which the titular character would follow the chocolate to a location. However, this did not happen due to M&Ms deciding not to move forward with the deal, the producers of *E.T. the Extra-terrestrial* then made the deal with Hershey's who spent around a million dollars to market the movie and the product (Gokhale, 2010). This particular case is constantly mentioned by researchers and in literature due to its great importance for the development of the product placement practice.

Other researchers found that consumers would consider purchasing a product they saw on a film if the product placement was carried out in a natural and appealing way, which indicates that product placement that is perceived as natural, practical, appealing and financially feasible is the one that tends to have an effect on the consumers' purchase intention (Kit & P'ng, 2014). Another case of the positive effect of product placement on purchase intention is that of the telecommunications conglomerate Verizon and the TV show *Gossip Girl*, the company has stated that they saw an increase in the amount of customers who were in their youth once they began conducting product placement in that show (Kwon & Jung, 2013). For the film *Cast Away* there were many brands visible, like Dr. Pepper, Snickers, Wilson, and FedEx, these last two ones had the most important impact on the film (Gokhale, 2010). In this film, researchers found that the Wilson brand screen time and mentions combined summed up to the comparable exposure that several thirty second commercials would provide, the Wilson brand was also name-dropped around 37 times in the film, while in FedEx case there was no monetary transaction, instead they provided equipment and additional aid like airplanes, vehicles, clothing, among others to the *Cast Away* crew (Gokhale, 2010). This is yet another example that product placement agreements between the two parties can be arranged using other methods besides money. With the cited literature it can be seen that product placement can reach and impact consumers of any age and influence their purchase intentions ranging from high-end vehicles to standard communications services. The literature shows that product placement can be used as a powerful tool for companies to conduct their marketing through and have good impression on the consumer to the point it drives them to include said product or service in their lives.

2.5 Recommended Ways to Implement Product Placement in Films

Research into the product placement history within the *Transformers* franchise has revealed that when there are placements important to the story, distinguishable to the audience, and accurate product placements that also match the story of the film, those are the ones that have the best results with the audience (Zluhan et al., 2021). A good example of how important it is to have product placement that matches the story can be found throughout the *Transformers* franchise, in these films several automotive companies have placed their respective vehicles to serve as models for the cars that get “transformed” into the robots from the title name and it is clearly seen that the main type of product placed in all five of these films falls into the vehicle category (Zluhan et al., 2021). When looking into the vehicle aspect of product placement on the *Transformers* films, the brand with the most exposure is Chevrolet with major vehicle appearances in all five installments summing up a total of 168 placements, with Mercedes-Benz and GMC following up far behind with 29 and 28 placements respectively (Zluhan et al., 2021). Upon further analysis it makes sense that Chevrolet is the dominant brand in these films, given that one of the main characters in the film called Bumblebee transforms into a Chevrolet vehicle (Zluhan et al., 2021). The literature adds that given the proper match between the product and the story of the film, which can best be summarized as cars that turn into robots, having real life car brands placed in the film made sense and when there is such correlation between product and story it can generate positive perception from the audience (Zluhan et al., 2021).

Other research expands this idea but focusing on the actor and actress interaction with the product instead of the story. These studies argue that having an actor interacting with the product could have a stronger effect. The literature further argues that having a famous actor or actress associated with the placement is more efficient for the audience recall by stating that “it is unlikely that a consumer remembers the scene of product placement because of being immersed in the program and content, or the scene appearing briefly” (Kishiya, 2018, p. 32). Regardless of which aspect is more beneficial for conducting product placement, it can be concluded once it is included into the story or character, it can have better effects. The product placement in the *Transformers* franchise provides evidence that when there is a persistent implementation of products that can match with the story of the film, it can provide positive effects as a marketing campaign if these are persistently incorporated throughout a number of years (Zluhan et al., 2021).

The research that has been done in the field of the product placement in films has been in its majority focused on the film theater setting consumption of these films and not much has been

focused on the home video aspect of film consumption and how it could impact the product placements in the films. When the audience are in their homes, they tend to do multiple activities at the same time or multitask as it is known and comprehending these activities can assist marketers in creating new approaches to create product placements (Gunawardena & Waiguny, 2014). This literature points out that the research that has been conducted on product placements effects on the audience whether positive or negative, they all have been on a participant that has his or her full attention in the film and subsequently the product placement in the scene which is the type of attention that is expected in a movie theater but it is not the same in a home environment with a TV (Gunawardena & Waiguny, 2014). In today's society, the average film and TV consumer hardly does give their full attention to a piece of media content and a audience member that gives their absolute attention nowadays is a rarity, with estimates suggesting that around 50% of all audiences perform other activities while watching TV (Gunawardena & Waiguny, 2014). The literature indicates that marketers and researchers are aware that the attention of the audience is a very limited commodity which can be complicated to acquire but can be lost in seconds (Angell et al., 2016). Outside of the film theater there are many elements in a consumer's home that can distract them such as babysitting, cleaning, cooking, phone calls and other technology related activities like tablets, laptops and smartphones can also serve as distractors with all of them fighting for the attention of the consumer (Gunawardena & Waiguny, 2014). When people engage in multitasking activities it can lead to their attention and visual concentration to be divided and placed towards the activities they perceive as most important, therefore, there always are elements that fight for the attention that are "visual and manual" (Gunawardena & Waiguny, 2014, p. 289). Since all these elements that are fighting for the attention of the consumer, their ability to identify and remember certain information can be affected, with emphasis on the visual aspect due to individual's is alternation of their visual attention from one activity to the next (Gunawardena & Waiguny, 2014).

Research has shown that in a majority of the cases, multitasking has a negative impact when it comes to advertising purposes, as it is known that individuals who multitask especially with several media are more likely to suffer a decrease in their ability to remember a brand or recognize it which is something that people who are exposed to the marketing material without any interruption do not experience (Angell et al., 2016). Based on the aforementioned literature it can be said that there is evidence that multitasking can be detrimental to the recall capabilities of the audience and is something marketers should take into consideration as well. The results from the investigation into multitasking impact on product placement in films revealed that the type of products that are most affected when an individual is multitasking are the unfamiliar

ones that get long placements and the famous brands that get minimal placements, which indicates once again that famous brands generate more attention and are easily recognizable (Gunawardena & Waiguny, 2014). The research also concluded that when there are multitasking activities present that can saturate a person's conscious thinking and are distracting their visual concentration it can lead to a negative attitude towards the product on screen (Gunawardena & Waiguny, 2014). Based on this information it can be said that when the consumer is overwhelmed by activities that require great focus and attention they will not respond favorably to product placements which is something that marketers have to take into consideration when choosing where to insert their products.

The researchers further mention that the marketers have to analyze the entire entertainment field and understand how their placement would work in this field, specially if the placements are in cable TV which can feature many distractors which as this literature suggested, they can impact the brands (Gunawardena & Waiguny, 2014). The research ends by stating that products that are from well-known brands will be less impacted by the effects of multitasking from the audience and that such brands are the ones that could potentially benefit from being placed in such circumstances, while the less famous brands should focus their marketing budgets in creating more recognition towards their brand first or avoid distracting scenarios altogether in their placements (Gunawardena & Waiguny, 2014). This literature laid out that there are elements outside of the marketers' and filmmakers' control that can have an effect in the way audiences perceive product placement regardless of the contextual factors in the scenes which is something to pay close attention towards, since such distractions are a common occurrence to many individuals.

There are aspects within films that can make them more plausible for product placement and its effects to take place, which would in turn attract more marketers and their brands towards them, these aspects can be the genre of the film, the age classification it is given and the film distributors either small or large (Cha, 2016). The literature suggests that the genre of a film can have an impact on the effectiveness of product placements (Cha, 2016). For instance, the comedy genre has been very popular for conducting product placement and it is where brands are mostly seen, although research has shown that other film genres are proved to bring better recall and appreciation towards the brand something that comedy films do not seem to accomplish (Cha, 2016). The classification a film is given also can attract marketing activity to be placed in it, in the United States there is the Motion Picture Association of America or MPAA who are the ones in charge of giving the films their respective classifications and there are five of them (Cha, 2016). The classifications are given to assist the audience in what type of film they will

see, these are as stated by the research “general audiences (G), parental guidance suggested (PG), parents strongly cautioned (PG-13), restricted (R), and no children under 17 (NC-17). Some movies are classified as not rated (NR)” (Cha, 2016, p. 5). To some marketers some films can be more suitable for product placements and they base those decisions on the classification the film receives (Cha, 2016). Further literature delves into the classification aspect specifically regarding the amount of violence in the film, the researchers argue that there are two elements concerning violence that can negatively impact the product placement activity in a film with the first being that when the audience is exposed to violent images they have emotions such as fear which will impact the chances of a brand appearing in that film (Wiles & Danielova, 2009). The second element is that if a brand is in a film with a classification that includes violence, the audience might perceive that the brand is approving of said violence happening in the film, otherwise they would not be placing their products on it (Wiles & Danielova, 2009). A good example of this can be seen with airline companies who will not allow their brand to be used in films that have aviation elements portrayed in a bad way (Wiles & Danielova, 2009). The final aspect that can attract product placements is the type of distributor behind the film. The distributor works as a representative and the better and well-known the representative is, the better the brands associated with it will be (Cha, 2016). Therefore, the distributor is essential because they dictate the potential audience that the film can have and the exposure for the brands to reach according to the markets the distributor chooses to release the film (Cha, 2016). As can be seen from the literature, the marketers should pay close attention to these elements and choose accordingly for the benefit of their brand.

2.6 Criticism & Issues towards Product Placements in Films

Although product placement can serve as a powerful tool to gather and increase brand awareness, recognition and purchase intention from consumers, there is a portion of the population that is concerned with the negative impact that product placement can have on children. The research on product placement effect has been primarily focused on the impact it has on grown-ups, this has been done regardless of the fact that children tend to be easily manipulated by marketing activities compared to adults (Naderer et al., 2017). Studies have found that the issues and negative perceptions that people have towards product placements are derived from ethical issues they have within the product placement practice (Gupta & Gould, 1997). Researchers have argued that product placement is harmful for children’s behavior and attitudes since they do not have the capabilities to comprehend and protect themselves from product placement which can be seen as a form of “persuasive communication” (Eagle & Dahl, 2015, p. 606). Additionally, researchers say that when there is awareness of the marketing intentions from

either commercials or films, it is easier to develop the skill of processing advertisements and understand its true purpose (Auty & Lewis, 2004). The individuals that hold such beliefs are calling for a stronger control on what products are placed, in particular alcohol and smoking related products should be less incorporated in product placements (Eagle & Dahl, 2015). These arguments seems to be valid, since studies found that 72% of children have stated that if they watch a character they like on a film using a specific product, that would encourage them to seek out and use the product at some point in time (Eagle & Dahl, 2015). A major negative effect that product placement have is that it can make children susceptible to illness by placing unhealthy foods and beverages in the content they consume, such as the case between the agreement the fast food chain Taco Bell and children friendly channels like *Discovery*, *Animal Planet* and *TLC* have to feature their brand. Researchers argue that such practices impact the relationships between children and their parents as they state that “By sneaking past the guard of even watchful parents, the industry is able to trigger cravings in children for things that parents would not choose and might actively oppose, such as junk food, alcohol and gambling” (Hudson et al., 2008, p. 292).

A study was conducted on the effect that product placement in films can have on children. Researchers chose the family film *Home Alone* and the product placement contained within it, which consisted of a bottle of Pepsi being exposed on screen by a character. In this study they showed the product placement scene to one group and then another one with no products in it to another group. The results demonstrated that the children that were exposed to the product placement scene of Pepsi and were aware of the film *Home Alone* would later choose that brand over their competitor Coca-Cola when ask to choose between the two (Naderer et al., 2017). The literature has shown that ethical issues are a great concern regarding the effects of product placement. Moreover, studies have found that such ethical concerns are worsen when they are paired with films and other content that is catered towards children and teenagers (Hudson et al., 2008). There have been studies conducted that show that in a span of nine years there were over two hundred films researched and 69% of them had some sort of product placement activity in them which were related with of food and beverage markets and restaurants (Naderer et al., 2017). A vast number of these films were rated as suitable for people of all ages which meant that there was no harsh language, no violence, sexual activity or drug consumption within the films (Naderer et al., 2017). This is further indication that product placement has been present in films that targeted children, since it can be assumed that the films that are rated as suitable for all ages tend to be the ones with more appeal to children. During the nine year span of the research, the researchers also noted that even though the product placement activity in such

films has been constant, they have noted that the way the products are implemented in more of the recent films has changed and are now more notable than before (Naderer et al., 2017).

In Western society, the main issue that the audience has towards product placement is the negative effects and practices it can instill to not only children but teenagers as well, specially when the products placed in the films are of an addictive nature that can damage teenager's wellbeing and are intentionally designed to appeal to children and teenagers (Nelson & McLeod, 2005). There is evidence that there has been large amounts of product placement in content targeted to children and teenagers for many years. Research conducted in 2005 indicates that a total of \$2.5 billion dollars worth of product placement were spent just in the United States where it was estimated that a child consumes around thirty eight hours of content and is exposed to over thirty advertisements per hour. Such marketing practices can have a big impact on children, especially if a popular celebrity is also featured (Hudson et al., 2008). This study indicates that for almost twenty years there has been a great amount of expenditure and production of product placement towards children which makes the aforementioned concerns on the negative effects of product placement more legitimate. Research has also found that the products that are generally placed on films with children as target group are of a more energy inducing nature and unhealthy, which appeals to children even more (Naderer et al., 2017). The potential effects that product placement can have on the audience also can depend on mental factors such as individual's beliefs and state of mind, as research has suggested that "a subset of beliefs, particularly those associated with a product's portrayal in a movie, may predict behavior following exposure to product placement" (Morton & Friedman, 2002, p. 39). The literature further explains that the way that the product is handled within the scene has an effect on the beliefs of the audience, also by which actor or actress the product is used can impact their beliefs of the product (Morton & Friedman, 2002).

The product placements that are most of the time found in children's films are the ones that feature a very child friendly character that is handling some type of food product and it is the norm that such protagonists in these films consume these products in a very uncontrolled way which leads them to give a good opinion about said product (Naderer et al., 2017). An example of such situation can be seen in the film *The Smurfs* in which one of the titular characters can be seen seating on a large bowl which contains many pieces of the chocolate brand M&M's in a blue coloring along with many distinct brand displays such as the logo and brand characters, the scene continues with the Smurf eating one of the chocolates and clearly stating that they are "disgustingly tasty" (Naderer et al., 2017, p. 1). Another scene from the same film features a

Smurf that is chatting with one of the M&M's brand character and they fall in love, in this scene the brand displays are also present but no consumption of the product is seen as opposed to the previous scene mentioned but both of them place the M&M's brand in a very distinguishable way with the only difference being the product consumption aspect (Naderer et al., 2017). This example of the M&M's brand in the film *The Smurfs* is just one of the many more product placements that can be seen in this film geared towards children (Naderer et al., 2017). Other examples of product placements in children content have centered around smoking products which has caused a lot of controversy, many instances of smoking related products in children targeted films have been detected (Adler, 1999). These cases include the 1984 action-comedy film *Beverly Hills Cop* starring Eddie Murphy in which he is seen acting as a dealer with a vehicle filled with smoking related products which were placed in the film after the American Tobacco Company supplied up to \$25,000 dollars' worth of Pall Malls and Lucky Strikes branded cigarettes to be placed in the scene (Adler, 1999). For the 1983 film *Supergirl* a tobacco company called Liggett Group gave the film's producers \$30,000 dollars to place their Eve branded cigarettes in the film (Adler, 1999). The famous actor Sylvester Stallone also made a deal with a tobacco company called Brown & Williamson to feature their products in several of his films which some were geared towards children (Adler, 1999). Based on these previous examples it can be seen that the concerns that many people have regarding product placement exposing children to unhealthy products through obvious schemes are well founded.

There are also companies and brands worried about the practice of product placement, specially the way their products are portrayed on the film, either in a free or paid way, marketers have become more weary about the type of circumstances within the film in which they allow their products to be placed that could result in negative attitudes towards the brand. Such is the case with the 2008 film *Slumdog Millionaire* in which there were scenes where brands like Mercedes Benz and Coca-Cola could be spotted, the brands asked the filmmakers to have their products removed from the scenes (Gokhale, 2010). The cause for concern in Mercedes Benz's part was that there was a sequence in which one of the vehicles had a Mercedes Benz logo while driving around in the dirty slums of a city and they did not want the brand linked with slums. Interestingly the brand did give permission for one of their vehicles to be shown next to a large and fancy house in the film (Gokhale, 2010). Coca-Cola had issues with a scene in which there was a homeless man gives a bottle of their product to one main character of the film, thus Coca-Cola demanded their product to be removed from the scene (Gokhale, 2010). These are two good examples that indicate not all product placement is good or well received by their brands and not all brands consider all exposure to be positive, there can be also exposure that can give a

brand a negative image which is not what they want in return from conducting product placement.

Coca-Cola being such an iconic beverage across the world has had its fair share of troubles with their products and brand placed in undesirable circumstances. Two further examples of this can be seen first in the 1980 film called *The Gods Must Be Crazy* in which an African native group that has no contact with the current world all of the sudden find a Coca-Cola bottle in the middle of the dessert that fell from an airplane, this results in the natives being absolutely shocked and believe the bottle is a message from the gods but in the end the discovery of this Coca-Cola bottle and the discovery of the current world leads to a variety of issues for the natives including jealousy and violence (Redondo, 2012). The other case of unwanted placement was in the 1994 film *Natural Born Killers* which was based on actual events in which a man and a woman go on a killing spree and the media begins to give them excessive attention and TV coverage to the point of turning them into celebrities, in the film this TV coverage is interrupted by Coca-Cola commercials that have a very happy and lighthearted tone which is the opposite to the grim and dark nature of the film which implied that Coca-Cola did not care about the violence and death happening to the characters on the film (Redondo, 2012). This shows that even placements that may appear as innocent or normal have the potential to be misinterpreted and could harm the brand.

It has also been the case that marketers contact the filmmakers and strike a deal to include their brand on a positive way but it ends up being placed in a way involving negative elements. This issue appears due to the fact that marketers want to place their product in the best possible way with the most positive elements present which is what standard marketing practices would dictate (Redondo, 2012). However, the producers of these films want to place the product in a way that feels real, authentic and makes sense within the plot of the film which admittedly can be not in the best interests of the brand and can even end up hurting the brand image in some occasions, as can be seen in the 1990 film *Pacific Heights* where a company that deals in exterminating pestilence and insects paid the film studio over \$20,000 dollars to have their brand Orkin placed in the film and it ended with them suing the studio for unfulfilling their contract when the Orkin brand was portrayed as inefficient in being able to exterminate a cockroach's nest inhabiting the main character's home in the film (Redondo, 2012). This serves as an example that when marketers and filmmakers want to collaborate, they must agree very thoroughly on how the brand will be placed and its purpose towards the story of the film.

Another negative impact that product placement can have is a situation when it is done so often and too obvious that it becomes distracting and ridiculous to the audience, which is something that the James Bond franchise has been known for and this has made all the product placement conducted through those early 2000's James Bond films not very well received by the audience (Eagle & Dahl, 2015). Further literature supports this notion, stating that when product placement is conducted in a persistent way throughout the film, it can come across as intrusive and hinder the experience for the audience who will in turn start to perceive the product placement in a negative way, this can be the case for a product that is either placed for a long period of time or on several occasions throughout the film (Meyer et al., 2016).

This negative effect can continue if the audience notices that the reasoning behind the product's placement in the film is only due to financial gain for the studio and not for the benefit of film, this will cause a decrease their enjoyment of the film which is something that film producers should take into consideration when thinking about placing brands on their film productions, given that the mishandling of this aspect can have negative effects on the performance of the film (Meyer et al., 2016). In its simple form, product placement is a form of marketing and a promotional activity, and just like with any other type of advertising material, if it is done too much to the extent of disturbing the audience it will generated negative effects to the medium it is associated with and will cause the audience to stay away from it and subsequently generate negative attitudes towards brand or film (Meyer et al., 2016). Conducting product placement in films can have in most cases positive effects for both the brand and the filmmakers if it is properly handled, but once these placements begin to be more prominent and repetitive, then the negative effects being to appear which can severely impact both the brand and the filmmakers (Meyer et al., 2016). It must be highlighted that these effects either positive or negative of product placement may depend and differ on the type of film it is conducted in (Meyer et al., 2016). It is speculated that the level of success that a film receives can also determine how effective its product placement activities will be. Arguments are made that if a film is well received by the audience and its finically successful there is a stronger possibility that the products placed in said film will be benefited for a longer period of time (Srivastava, 2014). However, further research into this topic provided evidence that there is no correlation between the level of success of a film to the amount of recall the audience has to a brand placed on that film (Srivastava, 2014). Therefore, it can be said that based on this study, a factor that should not be taken into consideration when assessing the effect of product placement on the audience is whether the film was a success or a failure critically or if it sold enough tickets and became profitable.

Further literature expands on the hindering aspects of product placement by stating that when brands conduct such marketing practices, they are giving the control authority to the filmmakers who in many cases are the ones making the decisions on how the scene will be filmed, its tone and how the brand will be portrayed (Soba & Aydin, 2013). Criticisms has been given to the way costs of conducting product placement in films are measured when taking into account the price-to-exposure ratio. Many assume that a placement will have the same audience views in all films, but there are many factors that may affect this, therefore finding an appropriate way of pricing these placements is still a debatable topic (Soba & Aydin, 2013). Furthermore, there have been arguments suggesting that for the films where product placement is conducted, the cinema ticket to enter and see the film should be lower than that of a film without any product placement present (Gupta et al., 2000). Such arguments continue by stating that since the filmmakers are getting financial aid from the brands and products on screen, the audience should be benefited as well from such placements by paying less to see the film (Gupta et al., 2000). In here it can be seen that product placement also can have a negative effect outside the marketing aspect and impact cinemas and more external stakeholders.

The marketing activity of product placement is different from other types of marketing practices, and this causes individuals to take its messages and acknowledge them in a different way due to the fact that the consumers are not fully aware of the goal and meaning of such product placements in their films and TV shows (Nelson & McLeod, 2005). This has led to many concerns with this practice and further literature presented in this thesis will delve into the deceptive perception that people have towards this marketing practice. Before touching upon that point, it must be mentioned that product placement has also been subject of concern for many governments which have put in place several restrictions for the product placement practice in different media (Soba & Aydin, 2013). It was prohibited to conduct product placement in the United Kingdom due to it being considered as an illegal advertising practice until such restriction was removed at the beginning of 2011 but with regulations demanding that all further product placements needed to be approved. In other words, the audiences needed to be notified that they were consuming content with product placement and the media in which they were placed had to carry a label to identify it as containing product placement (Soba & Aydin, 2013). Disclosure of the product placement practice in films is a major topic when dealing with the effects that product placement can have on the audience, when the audience is not notified that a product placement is conducted it is perceived that the filmmaker decided to place the product in the scene for the benefit of the plot or film itself instead of the brand responsible for the product, this will cause the audience to mistake this action as being part of the plot as oppose

to the marketing stunt that it is, which has caused many to label product placement as a “deceptive practice” (Van Reijmersdal, 2015). Researchers further suggest that consumers will benefit with the implementation of a notification towards them that a product placement activity will take place, which would allow the consumer to prepare for the marketing material that will be presented to them and therefore not be deceived by the actions of the marketers (Van Reijmersdal, 2015).

However, further literature suggests that if the consumers are notified beforehand that a product placement or any other type of paid marketing activity will take place, it will have a negative effect of generating bad perception towards that brand (Van Reijmersdal, 2015). With studies further showing that if the consumer is indeed notified of a marketing activity in the media they are watching, they will be prepared for it and view it as a persuasive tactic which would culminate with diminished purchase intent from the consumer and bad reputation for the brand (Van Reijmersdal, 2015). This literature illustrates that one of the effects that product placement in films can have is to elicit a sense of negative persuasion or deception from the brand towards the audience. This is something that brands should be aware of and take measures to handle it properly in order to avoid creating negative attitudes towards their brand. There is literature adding that the level of deceptive perception from the audience towards product placement also varies on demographic factors, for instance in the United States older generations have a higher chance to consider product placement as a negative practice compared to younger generations, while gender differences have also shown to have an effect on the types of product placements that are more accepted, for instance weapons are perceived more negatively in women than men (Nelson & McLeod, 2005).

2.7 Product Placement Assessment

It is important to highlight what criteria and effects the marketers behind these brands take into consideration when assessing whether a product placement was a success or a disappointment. Some of the goals of product placement are similar to what the general marketing practices aim to accomplish, which are - but not limited to - increasing sales, increasing brand recognition and identity, improve the perception of the brand, creating new customer groups, improve upon the competition and many more (Papp-Váry, 2015). The product placement conduction through films has been the main area of investigation in the product placement field with other entertainment avenues being less researched, this might be due to the fact that product placement has a lot of ways in which it can be applied for advertising goals such as enhancing brand attitudes and positive financial outcomes (Kozary & Baxter, 2010). A major indicator of product

placement success can be seen in the increase in sales. However, there are many more notable examples of product placement in films that gave positive returns in sales. In the 1983 film *Risky Business* starring Tom Cruise he used the eyeglasses brand Ray-Ban which resulted in those glasses seeing a 50% increase in sales (Papp-Váry, 2015). An interesting case of a brand insisting on their product to appear in a film can be seen in the 1993 film *The Firm* starring Tom Cruise and Gene Hackman, there is a particular scene where a bottle of the alcohol brand Red Stripe was supposed to appear since in the novel it is based on the bottle and brand were mentioned but the producers of the film did not include it, the brand owners gave the film production \$5,000 dollars equivalent in beer which provided good results since the bottle and the brand were integrated in the scene as depicted in the novel (Papp-Váry, 2015). This devotion from the brand to be included in this film proved to be a success, a few weeks after the release of the film the sales from the brand increased by 50% in America and soon afterwards the proprietors of the brand sold the company for an estimated \$62 million dollars to the Guinness Brewing Worldwide (Papp-Váry, 2015). This specific case shows that product placement not only increased their sales but also made their company more valuable which then was sold at a high price bringing good effects to the owners. A good way of increasing sales is to create a product inspired around the film and its story which is what Burger King did with the 2002 film *Men in Black II* starring Will Smith and Tommy Lee Jones, for this film the fast-food company made a one-of-a-kind burger for a limited time that was connected to the plot of the film (McCarty, 2003). Other notable increases in sales were seen in 2011 by the car company Dodge when its vehicle the Charger was seen as one of the protagonist's vehicle in the blockbuster franchise *The Fast and the Furious* which lead to a massive increase of 227% in vehicles sold (Papp-Váry, 2015). In 1995 with the release of the beloved animated film *Toy Story* many types of toys saw large increases in sales of over 4000% for the brand Etch-A-Sketch, the famous Mr. Potato Head toy seen in the film increased 800% in sales and a toy that was even out of the market called the Slinky was reintroduced following the high demand for it (Papp-Váry, 2015). Even media that would not be initially considered as products have seen increase in sales after being mentioned on screen, such is the case in the hit TV series *The Sopranos* where the main character Anthony Soprano is having a conversation with his therapist and he tells her about a book called *The Art of War* by Sun Tzu which is estimated to be over two thousand years old, it turns out that this mention of the book in the show resulted in this title reaching the sixth spot on the best seller list of USA Today and a further 25,000 copies had to be made to keep up with the demand (Papp-Váry, 2015). Studies have been conducted on the assessment of product placements outside of the United States, one in particular focused on the Manado city located in Indonesia, the results

from said study revealed that their citizens assessed product placements positively and mentioned that said placements would encourage them to purchase the product on screen, especially if it is in the food and beverage categories (Kuenang et al., 2022). This study shows that purchase intention can also be impacted by product placements in other areas of the world besides the United States. Children have been told since 1929 that eating spinach would make them stronger and they have done so due to this type of food being heavily featured in the iconic cartoon *Popeye* (Papp-Váry, 2015). This last example shows that everything that is mentioned within a film or TV can become famous and purchased for a long time, given the right circumstances. Based on the literature presented in this research paper it can be seen that there are multiple instances where product placement brought big benefits to the marketers and their brands in both sales and improving the brand image.

A large part of the literature focuses on the benefits in terms of sales but as mentioned before, there are other criteria that can be used as assessment of the product placement practice. Gaining new types of customers is also something achievable through product placement, as can be seen in the case of the French film *Taxi* where the car brand Peugeot placed their vehicle type 406 in hopes that the film would attract younger consumers towards that vehicle since that type of vehicle was only popular with much older consumers (Papp-Váry, 2015). Other placements in different media have had the same breakthrough into other types of consumers, for instance another car brand in this case Cadillac has been placed in many rap music videos which has resulted in them seeing a change in the average age of their customers by twelve years younger than before (Papp-Váry, 2015). These examples show the power that product placement has on attracting new consumers to already established brands. Brands can also be benefited from product placement when they are seen as superior to other brand competitors in the film, this could be seen in the film *Herbie* where a Volkswagen Beetle is seen as faster and better at racing than other cars and showed the unique aspects of the brand (Papp-Váry, 2015). Product placement marketing can also benefit the workers of the brand being placed in the film according to the amount of love and identification they have towards the brand, this was illustrated in the 2004 film *The Terminal* where the United Airlines brand was not only placed but it played an important role within the story of the film as well and it generated a lot of good-will between their workers and made them feel proud of being a part of the company (Papp-Váry, 2015). This part of the literature shows that product placement can be beneficial even for the own workers of the company that is paying millions of dollars for these placements and get the additional benefit of having satisfied employees and consumers. Other types of assessments for product placements can be the ratings of a show, the amount of people that saw the content, Cost Per

Thousand metrics (CPT), Gross Rating Point (GRP) and Opportunity To See (OTS) but these criteria are more commonly used to assess product placements in TV shows and other traditional cable commercials, but not necessarily films (Papp-Váry, 2015). This literature provided several examples of how to assess product placements while also showing various cases in which it was successful in different areas, providing insight into how versatile the product placement practice can be.

2.8 Psychological Aspects in Product Placements

After touching upon some assessment criteria for product placements. There are some psychological aspects that can play a role in the perception of product placement from the audience and dictate its reception. In psychology there is the term Classical Conditioning which stipulates that when something is well received and brings up positive feelings, those can be transmitted from one item to another just by linking them together. This conditioning is present in the implementation of product placements (i.e. the positive attitude toward a film is transferred to the brand) and this opportunity is something that motivates marketers to keep conducting product placements in films in a subtle way (Seipel et al., 2017; Gorn, 1982; Hull, 1943). Classical Conditioning in a film can look something like this; a character that has a lot of positive attributes is seen using or wearing a specific branded product on screen. Then those positive attributes will be transmitted to the product by the audience, and subsequently, this positive attitude towards the product even exists without the positive character being present (Seipel et al., 2017). Another theory that has been associated with product placements throughout the years is the Social Exchange Theory or also known as SET. This theory has been used by communication experts to explain the steps in which two entities can create a good relationship by both benefiting from trading from one another (Seipel et al., 2017; Emerson, 1962). SET has four core elements that can be used in the trade elements of product placement, the first one is that the trades being made by both parties conclude in financial or social results; secondly, the results are reviewed over a period of time to assess the worth of the ongoing association between both parties compared to other options available; the third one states that on the case of continuous positive results it will increase the amount of trust and dedication to the current trade relationship between the two entities; and lastly the literature states that at some point “exchange norms develop to govern the ongoing relationship” (Seipel et al., 2017, p.4). Once SET is applied to product placements, it would imply that when films studios and brands keep a mutually beneficial partnership, that relationship will get tighter and grow through time with the audience noticing more brands and product placements in their films and further use of real-life products on screen (Seipel et al., 2017). This information shows that there are many important psychological

and economic theories embedded into the product placement practice and it should not only be viewed as a standard marketing practice and needs constant studying.

Product placements have a positive impact on consumer's brand recognition, recall, attitude as well as their purchase intentions towards those brands. Product placement has provided millions of dollars in revenue to major brands like BMW and Hershey which has led other brands to want to replicate that success and have their own products on screen. However, the impacts of product placements have also been heavily disliked by the public and governments alike which has caused product placements to be heavily regulated, but this has not altered the brands' desire to keep conducting product placement which the film studios are always interested in having as a good money generator.

2.9 Contextual Factors in Product Placements

There are several elements within the conduction of product placement in films. More specifically, there are a number of ways it can be implemented, and marketers understand the importance of selecting the appropriate factors in which to show their brands. Such factors may include the extent in which the product is connected to the story of the film, the way the product is show on screen or handled by the characters, as well as the audiovisual elements present, and most importantly whether it has positive or negative contextual factors associated with it (Law & Braun-LaTour, 2003). Emotions can play a role in film product placements both positive and negative depending on what is happening on screen. The literature further suggests that the emotions that are associated with the scene will be linked with the brand appearing on it (Law & Braun-LaTour, 2003). It is often the case that when people are exposed to actions or are given information that has a negative contextual factor it will be easier to remember this information in the future. Hence, if a product or brand appears on screen with a negative contextual factor it will stay in the minds of the audience more than brands appearing in a positive contextual factor scene (Law & Braun-LaTour, 2003). This literature clearly specifies the importance that contextual factors both positive and negative may can have on the perception of a brand during a product placement scene and it will be further researched in this thesis.

When a brand is placed in a film there is a possibility that due to the nature of the film or by a certain scene, that the brand may be misunderstood and associated with the elements found in the scene either positive or negative and this might lead to the brand being the target of public outrage if it is negatively associated with the bad contextual factors from the film (Soba & Aydin, 2013). Another negative effect that marketers are concerned with is that they believe that the

audiences who are exposed to the product placement will perceive the products that are linked with the famous lifestyle that Hollywood portrays more positively, compared to products that that may be perceived as more ordinary and not exotic (Gupta & Gould, 1997). Research results have shown that when there is a positive handling and placement of the product on the scene, it can lead to the audience being affected by such positive perception and decide to seek out the product they saw on the screen, similarly, when there is a negative handling and placement of a product, research has found it correlates with disinterest in the product from the audience (Morton & Friedman, 2002). This literature illustrates the importance of how the brand is portrayed within the scene and that the contextual factors that this research paper is exploring are worth looking into in order to provide further information on how to better conduct product placement.

2.9.1 External Factors & Film Characters Influencing Product Placements in Films

Studies have shown that there are some factors outside of the contextual ones that can influence the effects of product placement. The first factor that can have an impact on the effects that product placement in films can have is the actor or actress that is handling the product on screen, there is evidence suggesting that if there is a personal bond between the audience member and the actor on the screen holding the product, then that bond is likely to be transmitted towards the product as well (Kishiya, 2018). Additionally, the influence of friends and word of mouth can also be a factor since product placements are conducted in films which is a product that is often consumed socially, therefore, if word of mouth is positive or negative for the placement it will have an effect on its results (Kishiya, 2018). It can be seen that factors influencing the effectiveness of product placement have been researched but they do not reflect the on screen factors that can also serve as influence. Further research into children's relationship with product placement on film has shown that there is a difference between the type of placements that can have an effect on them, it is reported that when there is a product placed within the scene as a backdrop it does not have the same appeal to children as the product that is used by a character on screen (Naderer et al., 2017). There are several reasons as to why placements that are used by a character have better effects than other types of placements. The first reason is that products that are used by a character on screen can showcase their functionality and benefits, which provides the audience with a good demonstration of how the product would look like and how it performs based on the way the character is using it (Naderer et al., 2017). The next reason is that the audience has the potential of forming an indirect relationship and be able to relate with the characters on screen, therefore if one character that the audience can relate to is seen using a product, the audience can behave the same way said character does

towards that product or brand on screen because they have formed a mental relationship with the character (Naderer et al., 2017). The last reason is that the character characteristics can be transmitted towards the brand they interact with on screen, if the character is charismatic and well liked it is very likely that the brand they are seen with will be associated with the same characteristics (Naderer et al., 2017). All these reasons share the main benefit that having a character use the product brings, which is that it makes the product easy to distinguish and captures the audience's interest, adding to that it has been proven that the average consumer tends to remember those character-use placements more compared to the ones not used by a character on screen (Naderer et al., 2017). With this literature it can be seen that the way that a character is portrayed on a film either positive or negative can impact a brand, those characteristics can be transferred to the brand that is placed alongside the character, which adds to the importance of further researching the contextual factors that could also have an effect on how the character is perceived by the audience. Furthermore, other researchers have also delved into the importance of main characters within the story using the product placement in the films, with one in particular stating "that the implicit endorsement by an important movie character through touching, holding, consuming or mentioning a brand increased the likelihood of abnormal stock market returns for the placed brand" (Kamleitner & Khair Jyote, 2013, p. 636). An experiment was conducted in which three types of placements were compared, the story-connected placement, a character-used placement and a placement in the surroundings of a scene, these three types of placements constitute the several ways that a product can be integrated in a film (Kamleitner & Khair Jyote, 2013). The experiment concluded with results that demonstrated that the scenes which featured characters interacting with the product placement could enhance the remembering capabilities of the audience as well as their preference in choosing that specific product on the scene (Kamleitner & Khair Jyote, 2013). The substantial cited literature regarding character used product placement in this research paper shows the importance this specific aspect of the product placement practice has on the success of the brands that pay millions of dollars to show their products, and it should be taken with utmost importance.

One of the aspects that contextual factors can have an impact within a product placement scene are the attitudes towards a product and the attitude of the audience, there have been studies focused on exploring what aspects of the film itself can impact the attitude towards product placements, the research found that several elements of a film can impact the attitude towards the placements such as the audience's feelings towards the actor or actress, the type of characters in the film and the genre of the film itself (Balasubramanian et al., 2014). The authors of this

research advice future brand managers to focus carefully on the scenes in which their products will appear with extra attention towards the creative decisions taken for the scene in order to maintain their authority on their brand image's portrayal in the film (Balasubramanian et al., 2014). It is known in the film industry that the studio executives, actors, and filmmakers are not always willing to allow the marketers to have such authority due to their belief that doing so would jeopardize their film's "creative freedom" (Balasubramanian et al., 2014). In order to solve this conflict, the researchers argue that proper communication between brand managers and filmmakers should be established to find a win-win situation for both parties and agree on how a typical product placement insert would look like in the films so that the brand manager knows the type of exposure they will get (Balasubramanian et al., 2014). This research further confirmed that the match between the actor or actress and the brand can be key to make the audience embrace the product placement and generate good attitudes towards the product (Balasubramanian et al., 2014). It is suggested that brand managers should seek out an actor and actress that are liked by the audience and subsequently create a product placement insert with them in mind in order to increase the likelihood of a positive impact on the audience (Balasubramanian et al., 2014). Researchers have found that if the audience likes the actor or actress on screen, they are likely to give the film a positive rating and their perception of the product seen in that film will also be positive, and in order to facilitate this there are expert firms that deal with assisting filmmakers and brand managers in finding the right match between the actors or actress and the product (Balasubramanian et al., 2014). This literature shows the importance for brand managers of being aware of the creative scenarios and circumstances in which their products will be placed in the scene, as was seen many filmmakers often do not take into consideration the marketer's interests during the scenes they are filming regardless of how mature or inappropriate they may be for the brand that is placed in them.

2.9.2 Appealing & Unappealing Factors

Given that this research paper deals with contextual factors influencing product placement effectiveness, it would be appropriate to also delve into what aspects can contribute to a film being more appealing to consumers to understand what can attract an individual towards a film. Which in turn could provide insight into how it could potentially be applied to product placements as well. Some researchers have look into what attracts people towards certain films and they have found arguments that when there is violence and sexual content in a film or TV show it can generate more interest from the consumer particularly between the ages of 18 to 34 (Lull & Bushman, 2015). People that fall into this category are also known to be the ones who tend to spend more money and can be a good target group for marketers to expose their product

towards, thus marketers know that sexual and violent films can attract an important target group with purchasing power besides only attracting bigger amounts of consumers towards the film (Lull & Bushman, 2015).

Research has found that markets are often placing their products on content featuring sexual and violent activities by thinking that this type of content can attract a bigger audience and there are statistics that demonstrate some veracity to this approach, when looking through all the top selling entertainment media in areas like films, TV shows and video games it was found that 28% of them were classified as mature for sexual content while 48% were rated mature due to violent content within the media (Lull & Bushman, 2015). On the film aspect further data shows that meanwhile the top 30 highest earning films of every year the level of violent scenes featuring guns in films geared towards teenagers has increased significantly compared to the mid 1980's (Lull & Bushman, 2015). All of this statistics demonstrate that the most successful and famous films have a large amount of sexual and violent activity in them, these popular films have vast audiences that see them which means that a product placed in said films can be viewed by millions of people who may potentially buy it, this has incentivized marketers to believe that sexual and violent films can provide their products a significant amount of exposure (Lull & Bushman, 2015).

The aforementioned argument that violence and sex can serve as powerful attractors for audiences and as tools for marketers to conduct their product placement was challenged by other research. Lull and Bushman (2015) concluded that when audiences are exposed to violent content in films their ability to recall a brand, their attitude towards the brand and purchase intention can be diminished. This is due to the fact that when there is violence present on a product placement scene the audience will focus on that aspect rather than the product because of a natural reaction humans have towards arousal generators as it is stated that "people are evolutionarily attuned to emotionally arousing cues at the expense of other cues. In this context, advertised brands are other cues that become peripheral in the presence of violent cues. In the absence of violent media content, individuals can focus attention on the central and peripheral cues in the advertisement" (Lull & Bushman, 2015, p. 1033). It can be seen that this literature indicates that when there are elements that are usually associated with negative elements such a violence in the product placement scenes it can hinder the audience's ability to notice those placements, the elements of violence or sexual activity in a film scene can be seen as contextual factors which is what this research paper focuses on, this serves as evidence that further contextual factors within the product placement scenes should be investigated.

There is a term in the advertising field called the “vampire effect” which can best be described according to literature “as an image, object or person, which grabs the attention of the target audience away from the product or the brand (or other product/brand related messages) and, thus, prevents customers from remembering the product or the brand” (Kuvita & Karlíček, 2014, p. 17). The literature further states that identifying and avoiding such effect on marketing practices can be challenging because there is always a possibility that any type of aspect within the marketing activity has the potential to take the audience attention in an unwanted direction than originally intended (Kuvita & Karlíček, 2014). This effect can appear for instance when there are famous individuals doing the marketing for the brand, currently many marketers believe that doing campaigns featuring famous people can provide positive results which has caused marketers to spend around \$50 billion dollars in such campaigns (Erfgen et al., 2015). There are researchers that are disputing whether such marketing campaigns can indeed bring positive results when there is a possibility that a famous individual might steal the spotlight away from the brand towards themselves, thus making the audience will only recall the individual and not the brand (Erfgen et al., 2015). Further arguments state that if the famous individual who is present in the marketing campaign does not possess a direct and recognizable relationship with the brand, this can generate the “vampire effect” and it erases all appeal towards the brand (Erfgen et al., 2015). Limited research has been conducted on how to prevent the “vampire effect” from occurring when famous individuals are present in marketing campaigns, but what has been found suggested that when there is audience involvement towards the brand, then the “vampire effect” can be reduced and the brand will experience higher amounts of recognition from the audience (Purnomo et al., 2019).

Some studies explored how negative aspects in motion pictures can affect product placement, but these have not all been focused on films. For instance, research has been made regarding how negative aspects found in soap opera characters can affect the product placements effectiveness found in said soap operas. The researchers were investigating if the negative aspects of characters can be beneficial for the brands placing their products (Dias et al., 2016). However, there are differences between the characters in films and those in soap operas, the latter ones tend to be very cliché, generic and either extremely good or extremely evil, another thing that differentiates soap operas from films is the length, broadcast schedule and storytelling technique which makes them more likely to generate a connection between a product and a character in them (Dias et al., 2016). There has been little research regarding the effect that positive vs. negative characters can have, which has prompted brand managers to choose only positive

characters and environments to place their products in and has motivated researchers to investigate if negative characters can be beneficial for brands and their products on screen (Dias et al., 2016). It is assumed that the consumer can differentiate between real life and what they see on a screen as fiction which means they would perceive real actors and the characters on screen on different ways, since it is the norm that consumers commonly have negative perception of actors and actresses when they have negative associations (Dias et al., 2016). The research results indicated that a relationship and relatability with negative characters can be created among the audience, and since it is known that audiences tend to accept products placed on their entertainment content, then brand managers should also consider characters with negative associations to be used for conducting product placement through (Dias et al., 2016). Such findings serve as an important example that not only elements that are considered as positive can be used for marketing activities in films and TV shows but negative characters can also be used which expands the avenues that brand managers could use to promote their products and also allows the producers of such entertainment content to offer even more opportunities for product placement and achieve further financial gain (Dias et al., 2016). Further literature suggests that cases with negative aspects surrounding product placements are hard to come by and that the marketers prefer to keep it as positive as possible and not generate excessive unwanted attention, or as it is called “stealth marketing” (Nunlee et al., 2012, p. 15). Product placements with negative characteristics have drawn comparisons with politicians whose campaigns have also negative characteristics as the literature states that “The experience of the press and mainstream media tells us that bad news sells 10 times better than good news” (Nunlee et al., 2012, p. 15). Based on the previous quote it can be said that negativity can attract more attention from consumers which is something that was also suggested in previously cited literature in this research paper. Through these literature studies it can be seen that even though negative characters can be used in soap operas for product placements, it serves as guide towards further researching if similar negative aspects in films can also be beneficial for product placements and if negativity can really benefit the brands and gather more attention from the audience.

There have been other studies focusing on negative aspects of product placements, but the following cited literature focused on whether negative product placements can impact the actions of the audience. They used the film *Good Bye, Lenin!* in their research, the director of said film stated that both Burger King and Coca-Cola had contacted the production to request that neither of their products to be featured in the film due to the negative elements in it but after some rewrites were made to the script and the financial aspects was renegotiated, both Burger King and Coca-Cola ended up appearing in the film (Redondo, 2012). The researchers argued that

this situation illustrated the misunderstanding regarding the “behavioral effects of negative placements both filmmakers and advertisers had at the time” (Redondo, 2012, p. 622). The issue with this particular film was that, as is the case with many films, there were some negative elements in some scenes in which product placement would be conducted and naturally the brand managers did not want their product in them, the story of the film involves the time period when the Berlin Wall fell which then led to the introduction of the capitalist world in East Germany led by the incorporation of Burger King and Coca Cola (Redondo, 2012). In the marketing aspect, the audience are more likely to remember and notice negative elements of a brand as opposed to the positive ones, since people are more impacted by negative advertising and negative comments from friends and family (Redondo, 2012). The researcher goes on to argue that the product placements that are seen as negative do attract more interest than the positive ones given that negative advertising is a rare occurrence, and the unexpected element is something that give negative factors more appeal from the audience (Redondo, 2012).

The results from this research into negative placements effects on audience's actions showed that marketers should indeed try to avoid placing their products on negative scenarios since they found that such appearances may cause the consumer to stay away from the brand and suffer loss of revenue (Redondo, 2012). An additional reason to stay away from negative placements is that once the film is shot and released it can be viewed basically forever along with the negative placement of the brand in it which will be able to be seen in multiple formats such as cinemas, TV, DVD and streaming for as long as the film exists (Redondo, 2012). There was evidence that suggested that negativity can only be beneficial for product placements as long as it is external to the brand or product on screen, in such scenarios the product's image will not be negatively impacted but will benefit from the added attention that negative aspects may attract (Redondo, 2012). Based on this literature and the research into soap operas it can be seen that negative aspects in films and TV shows can be of use for marketers and their products to reach and appeal to a larger audience, as long as these negative aspects are not directed towards the brand and the marketers know to insert their brands into such scenarios. This information will be of use to this research paper since it reveals that not only positive factors are good but the negative ones as well, which will be interesting to see if they apply to contextual factors as well.

It has been reported that many marketers are worried about the scenes in films that can instill negative emotions, which there are many films that can do so, varying on the genre they are in and the marketers behind the brands are afraid that those emotions could be transmitted towards the brand seen in the scene (Cha, 2016). Further research showed that for a long time,

marketers kept their brands away from horror related films, films that included a lot of violence and films classified for adults or that would make the brand look bad (Cha, 2016). This piece of information reinforces the purpose of this thesis and the need to further investigate the contextual factors that could bring negative emotions in the audience and potentially harm brands, as many marketers fear it can happen.

Unfortunately, further research into the contextual factors within the scene in which product placement is conducted has been limited and the existing literature on it does not examine it close enough and has focused on other aspects of the product placement practice. There have been studies carried out examining the factors within product placement that may impact audiences either positively or negatively, results from these studies have shown that when a placement is done in a scene in which there are positive elements, it will lead to the brand shown being perceived more positively by the audience (D'Astous & Chartier, 2000). The other results from such studies are concerned with brand awareness, brand recognition and recall capabilities, but do not touch upon the contextual factors in the scenes. This is the area where film product placement literature has been lacking in research and based on the literature previously quoted, emotions are deeply integrated with how effective product placement is on films and can be an important factor on the consumers' attitude and purchase intention towards the brands conducting product placement in the films. This paper aims at further researching how the contextual factors impact that audiences' brand attitudes and purchase intentions, in order to contribute information on this aspect of product placement that has not gotten enough attention in the past. On the following pages, the methodology used to further research this gap in the literature will be presented.

3 METHODOLOGY

This section will explain the goal of this research paper as well as the methodology and the way it was utilized to conduct an experiment that would assist in providing further information on the role that contextual factors found in the scenes in which product placement is done can have in the relationship between the brand and the consumer, which would delve into an area of film product placement that has been lacking in thorough research in the past. This research paper's main goal is to explore whether the consumers are impacted by contextual factors be them positive or negative in the film scene and if this then influences their brand attitude and perception as well as their future purchase intention towards that brand or product they saw on the screen. For testing these product placement aspects, as previously stated two research questions were formulated to better design the research.

In order to properly answer the research questions, conduct the experiment and reach the research goal, three hypotheses were formulated for this research paper, the primary focus on these hypotheses will be the contextual factors in which product placement is conducted in films and its impact on brand attitude and product placements.

H1: Brand attitude is higher if a brand is shown in a positive movie context than in a negative movie context.

H2: The perceived fit between the brand and the movie has a positive impact on brand attitude.

H3: Brand attitude has a positive impact on purchase intention

3.1 Research Design

Given that this research paper will incorporate an experiment to evaluate how users respond to product placement and the contextual factors in which they are presented. This type of research is better suited through a quantitative approach.

Quantitative data will be collected. In such data collection method, three different hypotheses will be tested with participants exposed to different experimental conditions, in this case it will be different product placement scenes in positive and negative contextual factors. The reason why quantitative data is the most optimal for this research is due to it being a way of conducting research in a deductive manner in which what is real is independent of any viewpoint (Almalki,

2016). In previous studies researchers have stated that quantitative data allows for dividing the field that is to be researched into smaller categories that can be easier to control according to the purpose of the research, then the hypotheses, observations and relationship between the variables in these categories can be better tested (Almalki, 2016). Therefore a quantitative approach to this topic is the one that will allow as the literature states to test the relationship between the contextual factor variables and its relationship or impact with the brand attitude and purchase intention variables, while also testing the impact of brand attitude on subsequent purchase intention. This approach will assist in providing further insight into this area of product placement in films.

Additionally quantitative data also allows to gain insight into how groups and social behaviors function using an approach based on mathematics and statistics in which the data focused on numbers can be collected through surveys, polls and other approaches based in mathematics (Almalki, 2016). Given that the current research aims to provide insights into how contextual factors impact the effectiveness of product placements, more specifically, the effect that the contextual factors have on brand attitude and purchase intention will be assessed. Quantitative data can provide the necessary results to understand this area of product placement more efficiently. The implementation of an experiment in this research is the most suitable given that it allows the identification of causal effects. In an experiment the person conducting it has the utmost oversight of the participants and can control variables according to the desired research design selected (Hox & Boeije, 2005). and then oversee the results that the independent variable has on the dependent variable, therefore the whole research scenario is under control of the researcher and an experiment allows high internal validity by offering control about the manipulated variable (Hox & Boeije, 2005). Given the nature of an experiment as previously stated and the necessities of the research, an online survey would be the best way to collect the data.

3.2 Research Instrument

The research instrument used during this research paper was an online experiment. The experiment began with a brief introduction on the topic of product placement and the purpose of this research, along with a statement that all the responses provided by the participants would be kept confidential. After this, the experiment began by showing a scene of a movie in which product placement is conducted. The brand chosen for this research project was Pepsi, and it was placed in both of the scenes used in the experiment. There were two different stimuli created, one with positive contextual factors and the other with negative contextual factors in the product placement scene shown. Therefore, there was one "Positive Scene" and one "Negative

Scene". The film scene used as a ["positive" stimuli](#) was extracted from the acclaimed 1989 film *Back to the Future Part II* starring Michael J. Fox, in this scene a futuristic restaurant is depicted as a very uplifting and happy place with people having fun and Michael Jackson music playing in the background, the main character enters this restaurant and orders a Pepsi from a robotic waiter and after a brief interaction a Pepsi bottle is presented to the main character in a very fun and unique way given that it is a futuristic setting. On the scene used as ["negative" stimuli](#), an excerpt from the 2013 film *World War Z* starring Brad Pitt was selected, this scene features the main character drinking a Pepsi can in front of a Pepsi vending machine, he then uses the vending machine to attract a large group of zombies towards him, these creatures have a very disturbing look to them and the whole scene has a serious and dark tone, therefore it was used as the "negative" stimuli scene.

The participants had both the same chance of seeing either scene since the experiment was developed using a random feature that selected either scene randomly for the participant without preference. Once the participants saw their respective product placement scene, a series of questions followed, these questions were the same for both the "positive" and "negative" group respondents. There was a total of 13 questions that were answered by each individual. The questions covered categories such as their awareness of the brand and the film scene presented to them, followed by questions about their perception of the brand both in terms of attitude and their purchase intention towards it. A PANAS scale was also used to determine their emotions both positive and negative, the PANAS scale was created in 1988 and it stands for the Positive and Negative Affect Schedule and is used in order to measure the negative and positive emotions from individuals (Crawford & Henry, 2004) It consists of twenty items that the participants report themselves and it has been used in a variety of research studies in the past (Crawford & Henry, 2004). The experiment was developed using a software called SoSci and was distributed using online channels such as social media, email and communication platforms.

This research relied on established measures that have assessed brand attitude, purchase intention and proper matches in previous research. The usage of a Semantic Differential Scale as well as a Likert Scale were suitable to assess the emotions, brand attitude and purchase intention based on the scene that the participants were exposed to. Researchers have used these measurements for assessing brand attitude, in the Semantic Differential Scale they implemented a five-point scale with one end being "uninteresting" and the other end being "interesting" (Balasubramanian et al, 2014). Other research have implemented attitude measurement with four

items with a five-point Semantic Differential Scale, with scales on the lower range such as “dislike very much” or “unpleasant” and on higher end with “like very much” or “pleasant” to name a few (Balasubramanian et al, 2014). In order to test the match between the brand and the scene, a Likert scale was used, researchers in the past have used a Likert scale with two items and a five-point scale with “strongly disagree” on the lower end and “strongly agree” on the higher end of the scale (Balasubramanian et al, 2014). Based on these examples, the aforementioned scales were used in the experiment questions to assess the brand attitude, brand synergy with the scene and purchase intention of the participants. Once the data collection concluded, means of the dependent variable were compared to then provide some insight into what contextual factors in product placement in movies can cause positive and negative effects towards brand attitude. Further, regression analysis was utilized to assess the extent to which brand attitude impacts purchase intention.

3.3 Sampling Procedures

The sample size in this research was of 102 participants. The participants ranged from all genders and between 18 to 60 years of age. Given that people in this age range are often the ones who consume more films regularly and also could provide more objective answers in the experiment regarding brand attitude and purchase intention, usually individuals over the age of 18 do have a an income and can make their own purchase decisions, thus being over the age of 18 was important for assessing the purchase intention aspect of this research paper. The type of sampling used was a convenience sample given that films and product placement are consumed by all individuals from all ages and nationalities whose perceptions and attitudes may differ towards the stimuli that was presented to them according to their different beliefs, cultures, life experiences and biases. The gender of the participants was not an important factor given that all people consume films, their nationality was also not relevant since most films are available and can be access worldwide.

3.4 Data Analysis

Once the data collection concluded, all the valid data was analyzed in order to provide further insight into the participants view of product placement and contextual factors in films. For this task, the statistical software called PSPP was used to analyze the findings. Several types of tests were conducted to check the reliability of the data and subsequently test the three hypotheses previously presented in this research paper.

3.4.1 Descriptive Statistics

Starting with the descriptive statistics analysis, from the 102 respondents that participated in completing the experiment, in the end a total of 77 valid responses were registered. From those 77 respondents the majority were female with 66.2% of the participants, while male participants accounted for 32.5% and the remaining 1.3% preferred not to disclose it. In terms of age, the mean age in this research landed in 29 years old. In terms of education, 85.7% of respondents had achieved university level, followed by 11.7% had completed High School, while vocational school and compulsory schooling completed the sample with 1.3% each respectively.

Descriptive Statistics	N = 77
Mean Age	29
Gender %	
Men	32.5%
Women	66.2%
Prefer Not to Say	1.3%
Completed Education	
University	85.7%
High School	11.7%
Vocational School	1.3%
Compulsory Schooling	1.3%

Table 1: Descriptive Statistics

3.4.2 Reliability Check

Before proceeding with further analysis a reliability check was conducted, in order to test the reliability of the variables, a Cronbach's Alpha test was implemented. In such tests it is expected for the score to be greater than 0.7 but the value is very sensitive to the number of items found in the construct, therefore researchers suggest that if there are less than 10 items then the Cronbach's Alpha score should be greater than 0.5 (Pallant, 2016). This was the case in this research, as all the values found were all above the 0.5 threshold.

Construct	Cronbach's Alpha
Attitude Towards Brand	0.95
Attitude Towards Actor	0.84
Brand Match With Scene	0.89
Brand Match With Movie	0.94
Attitude Towards Movie	0.95
Attitude Towards Placement	0.93
Purchase Intention	0.66

Table 2: Cronbach's Alpha scores

3.4.3 Manipulation Check

Once the reliability proved to be satisfactory, the next step was to conduct a manipulation check. There were two manipulation checks conducted, one for the positive items in the PANAS scale and one for the negative items in the PANAS scale. Starting with the negative items, a Univariate Analysis of Variance test was conducted, for this test the composite value of the negative items of the PANAS scale served as the dependent variable and the Group (experimental condition) variable served as the factor variable. The same procedure and test was done for the positive items of the composite value of the positive items from the PANAS scale. These tests were done in order to see if the participants perceived the negative scene more negatively than positively and vice versa.

As can be seen in Table 3, the results from the One-Way ANOVA show that there is a stronger sentiment among the participants that when exposed to the scene with the positive context, they tend to have more positive feelings after watching it [$F(1, 75) = 0.16, p = 0.688$]. Post hoc comparisons using Tukey HSD test indicated that the mean score for the positive context ($M = 2.56, SD = 0.85$) indicating higher positive emotions on the positive contextual scene.

However, participants that viewed the negative context scene [$F(1, 75) = 7.49, p = 0.008$] report that they experienced more positive feelings than negative ones according to these results ($M = 2.64, SD = 0.91$). Also of note is that participants that were exposed to the positive contextual

factors also reported having the least amount of negative emotions ($M = 1.40, SD = 0.43$). Taking these results suggest that positive emotions are more prevalent in both positive and negative scenes.

N=77	Positive		Negative		F	p-value
	Mean	SD	Mean	SD		
PANAS Negative	1.40	0.43	1.72	0.60	7.49	0.008
PANAS Positive	2.56	0.85	2.64	0.91	0.16	0.688

Table 3: Manipulation Check – One-Way ANOVA Results

As an additional manipulation check, a dependent t-test was also conducted in which the two measures, those being the PANAS Negative and the PANAS Positive were compared. In the results which can be seen in Table 4, it can be seen that the p-value .000 is less than 0.05 which indicates that the two measures do actually differ from one another and based on the means, it can be concluded that higher negative emotions were indicated by the participants compared to positive ones.

N=77	Mean	t	df	p-value
PANAS Negative	2.60	10.67	76	.000
PANAS Positive	1.55			

Table 4: Manipulation Check – Dependent t-test Results

3.4.4 Hypothesis Testing

The next step in the research was to test the three hypotheses that were established. The tests that were conducted to get the proper results were a One-Way ANOVA test and two Regression Analysis tests for H1, H2 and H3 respectively.

In order to test the first hypothesis which is stated as brand attitude is higher if a brand is shown in a positive movie context than in a negative movie context. An One-Way ANOVA test was conducted, in this test the Group variable (experimental condition) served as the factor variable and the composite of attitude towards the brand served as the dependent variable. Before the One-Way ANOVA test was conducted, an independent t-test was performed to see if there is a difference between the two experimental groups in regards to the variables Attitude Towards the

Movie and Attitude Towards the Product Placement, as seen in Table 5 the results of the independent t-test provided a p-value of .499 and .212 respectively, both of which are larger than 0.05 which indicates that there is no significant effect between the two experimental groups regarding these variables, therefore they will be excluded from further analysis since it indicates that these variables did not significantly impact either of the experimental groups in the experiment.

N=77	Equal Variances Assumed	Equal Variances Not Assumed	
	p-value	p-value	F
Attitude Towards Movie	.500	.499	.00
Attitude Towards Placement	.202	.212	2.24

Table 5: Independent T-Test between Experimental Groups

The H1 is testing whether brand attitude derived from product placement is affected if it is shown in a film with positive contextual factors rather than negative ones. The results from the One-Way ANOVA shown in Table 6 indicate that there is no significant impact on positive brand attitude if the brand is placed in a film scene with positive contextual factors as compared to a scene with negative contextual factors [$F(1,75) = 0.64, p = 0.428$] given that the p-value is larger than .001. For the respective tests, the results show that the participants who were exposed to the positive movie scene indicated to have higher brand attitude [$M = 6.25, SD = 2.10$] compared to the participants who viewed the negative movie scene [$M = 5.90, SD = 1.71$]. Ultimately there is no significant impact that contextual factors can have towards a brand in a product placement scene.

N=77	Positive		Negative		F	p-value	Hypothesis Supported
	Mean	SD	Mean	SD			
Attitude Towards the Brand	6.25	2.10	5.90	1.71	0.64	0.428	No

Table 6: H1 One-Way ANOVA Results

For testing H2, which stated that the perceived fit between the brand and the movie has a positive impact on brand attitude, a regression analysis test was conducted. In this test the brand fit was used as the independent variable while brand attitude was used as the dependent variable. The results from the tests can be seen in Table 7 which indicate that there is a significant impact that the perceived fit between a brand and a movie can have on the brand attitude, this is due to the fact that the p-value is .000 which means it is less than .001 which would indicate that having a proper match between a brand and the movie it is placed is important because it can ultimately impact the brand attitude according to these results [$b = 0.56, p < .000, F = 35.22$].

Hypothesis	Regression Weights	Beta Coefficient	R Square	F	p-value	Hypothesis Supported
H2	Brand Fit & Brand attitude	0.56	0.32	35.22	.000	Yes

Table 7: H2 Regression Analysis

For testing the final hypothesis H3, which stated that brand attitude has a positive impact on purchase intention, a regression analysis test was conducted once again. In this test the brand attitude was used as the independent variable while purchase intention was used as the dependent variable. The results from the tests can be seen in Table 8 show that again the p-value result is .000 which is less than .001 and indicates there is also a significant impact that brand attitude can have on the purchase intention of the participants [$b = 0.59, p < .000, F = 54.18$]. These results show that purchase intention is indeed dependent on brand attitude, but it can also be said that it is dependent on the fit between brand and film since it was seen on H2 that brand attitude is also dependent on the perceived brand and movie fit.

Hypothesis	Regression Weights	Beta Coefficient	R Square	F	p-value	Hypothesis Supported
H3	Brand Attitude & Purchase Intention	0.59	0.41	54.18	.000	Yes

Table 8: H3 Regression Analysis

As can be seen according to the previous tests, two out of the three presented hypotheses proved to be significant, those being H2 and H3 which showed that brand attitude and purchase intention can be impacted by the right match between a brand or product and the film it is placed within. While with H1 there was no significant impact on brand attitude from the contextual factors in which the brand is seen from the participants. In the next section the meaning of these results and its impact on the product placement practice will be discussed.

4 RESULTS AND DISCUSSION

After analyzing the data collected and testing the three hypotheses, it is possible to review and discuss the findings on the impact that contextual factors in movie scenes can have on the product placement found within them. From the three hypotheses, two proved to be significant, with the not significant one being the hypothesis related to contextual factors in the movie scene. The contextual factors found within the scenes in product placement have not been extensively researched, as was stated in the literature review section. The research on the topic of product placement in films has generally been focused on its impact on several areas of consumer interest such as brand attitude, brand recognition, purchase intention, among others. This research paper aimed to investigate these common aspects as well but with the additional focus on the contextual factors and how these could impact brand attitude and purchase intention. The results from the experiment comparing a positive and negative movie scene with product placement of the same brand provided interesting results.

Starting with the hypotheses that were positively supported, with H2 it can be seen based on the results that the participants do in fact notice when a brand is on screen and if that brand or product is a proper match with the film they are seeing. If the match between film and brand is achieved this will lead to a positive impact on brand attitude, which indicates that marketers and film producers should work with each other to find brands and products that fit properly with the film and are not perceived as out of place by the participants, otherwise if a mismatch is seen this might negatively impact brand attitude. This finding correlates with what researchers have found in previous studies as was stated in the literature review, in which they indicate that when a product placement is conducted in a natural and practical way this can lead to much better and positive impact on the audiences (Kit & P'ng, 2014). It can be said that placing a brand in a natural way is similar to having the brand match with scene it is featured in, thus, the supported H2 hypothesis in this research paper validates existing literature. Therefore, synergy between brand and film is an important element to take into consideration when conducting product placement, especially for the marketers.

The results concerning H3 are similar to those of H2, this hypothesis was also positively supported, and it indicates that ultimately brand attitude does have an impact on purchase intention from the participants. Thus, it can be said that product placement in films can impact purchase intentions which again correlates with previous research as there are many instances found in literature stating how many brands and companies have seen increases in their sales,

which in some cases resulted in around 50% increase in sales (Papp-Váry, 2015). It can be said that having a higher purchase intention from the audience will lead to an increase in sales for the brands, therefore the positive impact on purchase intention seen in the results in this research indicate that H3 also supports the previous literature on the matter. This result is important for marketers because it shows that if they want to increase the sales of their products or services, in order to do so more efficiently, there must be a positive brand attitude from the consumers. For positive brand attitude to be present among the consumers, there are actions that can be taken in order to achieve it, an important one as previously stated is to have a good match between the brand and the film since this aspect can positively impact brand attitude.

An important aspect that was researched and provided unexpected results was the impact of the contextual factors on brand attitude. It was proposed in H1 that the brand attitude is higher if a brand is shown in a positive movie context rather than in a negative movie context, the results show that this is not the case for the participants who were exposed to both movie scenes. The results indicate that there is no significant impact that the context in which a brand is placed in a film can impact the brand attitude from the consumer. These results differ from what previous literature has stated regarding the elements found within the product placement scene in which the brand is placed, the research previously cited argues that there is a possibility that due to the nature or context of a certain film that those elements will damage the brand or on the contrary, benefit it (Soba & Aydin, 2013). Such attitudes were not indicated in the data analysis conducted in this research paper, as it indicated that positive or negative elements in the scenes did not impact the participants in a significant manner.

As was previously stated, the contextual factors were a key area of focus on this paper given the limited amount of research on this topic in the past, thus the result of H1 is important to discuss since it can provide marketers and film producers with insight into how to continue to conduct product placement in the future. If there is no significant impact on the brand attitude from whether the brand is in a positive or negative contextual scene, then this would make deciding on which scenes of the film to conduct product placement much easier for the marketers, given that they do not have to worry about the image of the brand being jeopardized by being in negative scenes. In the data analysis conducted, it did indicate that the brand attitude in the positive scene had a slight larger mean compared to the negative scene, which suggests that the attitude towards a brand can be better in a positive scene but ultimately it does not make a significant impact to make marketers concerned about in which scenes to place their brand in. As long as the brand and the film are well matched, that is what marketers need to focus on, a

key takeaway from this research is that to positively impact brand attitude, the marketers need to make sure that their brand fits properly with the movie and not seem out of place by the audience. The contextual factor of the scene should not be the driving factor in whether to include product placement or not, the proper match of the brand can be a driving factor in increasing brand attitude. In the experiment conducted the brand Pepsi was used and participants exposed to both negative and positive scenes indicated that the brand matched well with the movie scenes and it positively impacted their brand attitude but the context of those scenes presented to them did not significantly impact their attitude to the Pepsi brand.

The positive and negative emotions that the participants felt after watching each respective scene were also analyzed. Some of the emotions indicated in the data collection by the participants were excited, interested, upset, scared, irritable, ashamed, strong, enthusiastic, among others. The results indicate that positive emotions are predominantly felt by the participants after watching either positive or negative scenes, which shows that the negative scene that they were exposed to does not impact their emotion in a negative manner. Additionally, those who saw the positive context scene did in fact showed to have higher positive emotions than those who saw the negative scene, which could indicate that contextual factors in the movie scenes can have some impact on the emotions of the audiences but further analysis also showed that these emotions do not impact brand attitude and their subsequently purchase intentions.

Overall, the contextual factors found in movie scenes be them positive like in the cheerful and colorful restaurant scene shown in *Back to the Future Part II* or the negative ones featuring darkness, zombies and scary imagery in *World War Z* do in fact elicit certain emotions from the audience, however, these emotions do not impact the audience's attitude towards a brand that is seen in these scenes with such contextual factors. The important aspect to take into consideration is whether those brands fit their respective scenes in which they are placed, the participants in the experiment agreed that Pepsi was a good fit to be placed in films like *Back to the Future Part II* and *World War Z*, this impacted positively their brand attitude which subsequently increased their purchase intention towards Pepsi as a consequence of seeing it properly placed in these films. This is something that many researchers argue is an important aspect to take seriously since the positive handling of a brand or product on screen can lead to positive impacts towards the consumers who then will want to try out the product they saw on the screen (Morton & Friedman, 2002). On the other hand if there is a negative handling of a product placement in a film, the studies have indicated that it can cause disinterest in the product (Morton & Friedman, 2002). This cited literature and the results from this research paper clearly indicate that

having collaborations between marketers and filmmakers that results in properly matched brands and films is what can drive positive brand attitude and purchase intention in product placement as opposed to the context in which the brand is placed in the film regardless if it is positive or negative.

5 CONCLUSION

This research approached the well known topic of product placement on films through a different perspective that has been lacking in research compared to other aspects of the product placement practice, those being the contextual factors found within scenes where product placement was conducted and the emotions these can elicit on the consumers. In order to better understand the long history of this marketing practice, the literature review went into detail laying out the key events and circumstances that turned product placement into the important marketing practice it is today. It cannot be denied that this practice has had great success in providing marketers and film producers with benefits such as increase in sales, brand recognition, brand attitude and purchase intention from the consumers. The results from this research paper further supported the results from past research concerning the positive impacts that product placement can have on brand attitude and subsequent purchase intention from consumers, focusing more on assessing whether consumers consider the fit between a brand and a film important, which resulted to be significant to build strong brand attitude and this then leads to positive purchase intentions. The research also provided an answer to the research question of *To what extent do contextual factors cause positive or negative effects on brand attitude of product placements in movies?*, the results indicated that although positive contextual factors do elicit more positive emotions, in the end the contextual factors do not have a significant impact on the brand attitude from consumers, but it was observed that positive contextual factors can generate more positive brand attitude. The second research question was also answered which was presented as *What elements within the scene of the film impact consumers' brand attitude and purchase intention?*, the results indicate that the negative or positive brand portrayal has no significant impact on brand attitude or purchase intention, it is the proper fit between a brand and the scene that has the potential to impact brand attitude, which then impacts the purchase intention.

It is also clear that eliciting emotions are a big part of films and product placement as well, through the experiment conducted it was revealed that the participants experienced a wide array of emotions both positive and negative, but positive emotions were largely indicated by the participant irrespective of which scene they were exposed to, which shows that marketing a product through a film via product placement can place a brand in a situation where positive feelings are present. Finally it was indicated by the data analysis conducted that if there are positive contextual factors in a scene it does not lead to higher and better brand attitude, which means that from the film scenes and brand used in this research, no significant impact could be

found regarding the contextual factors in product placement scenes. Overall, it can be said that product placement in films needs to be conducted in a way that fits the film, this will lead to positive brand attitude and purchase intention and while the contextual factors might not be a significant factor to consider, this aspect of product placement in films can still be further explored in the future.

5.1. Recommendations

The findings from this research have provided results that can assist future marketers and brand managers that want their products to get as much exposure as possible, while also researchers that wish to further expand the literature in this unique area of product placement can make use of the findings in this research paper. Thus, there are certain recommendations that can be given that can make product placement an overall better practice for all stakeholders involved with it, including the audience. The first and possibly most important, it is heavily recommended that the individuals in charge of conducting and arranging the way the product placement in the film is presented need to understand the brand and whether it would be a right fit with the respective scene in which it will be placed, regardless of the type of placement (visual, audio or both). It can be seen on the results from this research that this aspect of product placement in films is an important factor in building and generating positive brand attitude from the consumers. Therefore, it is recommended that the brand or product that is placed on the film scene should match appropriately, a proper synergy between these two aspects can bring benefits to all parties involved.

Another recommendation is for brand managers and marketers to focus on building strong and positive brand attitude from the consumers towards their brand and then strong purchase intention will follow. It was demonstrated through this research that a precursor for positive purchase intention is a positive brand attitude, therefore, marketers are recommended to use the proven knowledge available to build brand attitude from the audience. This research dealt heavily with the emotions and feelings that the audience has whilst being exposed to a product placement scene, it was seen that positive emotions were the most prevalent among the participants in this research, which can be assumed that the rest of the audience would share the same positive emotions. These findings regarding emotions alongside the ones pertaining to the contextual factors which showed that these do not have a significant impact on the audience regarding brand attitude, therefore marketers and filmmakers are recommended to continue conducting product placement in films and get the benefits that such practice can provide, given that all stakeholders are benefited, the audience receives entertainment and largely positive emotions

while the brand receives positive brand attitude and subsequently purchase intentions. There is currently an almost unlimited supply of films and TV shows due to the increasing popularity of streaming services such as Netflix, Disney+, Amazon Primer, HBO, among others and this trend does not seem to be slowing down. This means that there are now many more films and TV show opportunities for brands to place their products which can provide them with worldwide exposure, depending on the film or TV show. These recommendations can assist the marketers in conducting product placement to its fullest potential and achieve the many benefits that this marketing practice can provide.

5.2. Future Research

Following the subject of this thesis, which was the contextual factors found within scenes featuring product placement, future research on this specific area of product placement will be necessary to expand the limited and on-going research currently available, the results from this paper did provide further information on the impact (or lack thereof) that contextual factors in product placement scenes can have on the brands seen in them. However, there is still a lot more to research on this topic in order to provide a more concrete verdict on whether the contextual factors on product placement should be dismissed when conducting this marketing activity or if they should be taken into consideration by the marketers. Future research on this topic can be done using different film scenes that have different negative and positive contexts other than a restaurant scene or a zombie scene as it was used on this research, and using another brand of a different category than Pepsi could also provide different results that further expand the knowledge on this important aspect of product placement. Future research can expand the impact that emotions that are present when product placement is conducted and its impact on the consumer behavior. Overall, product placement in film in general but more specifically the contextual factors related have a lot of potential to be further researched and much more is still yet to be learned about them.

5.3. Limitations

There are certain limitations that were found during the research process and that could be improved upon for further research. The sample size was limiting, there were initially 102 respondents who participated in the experiment by completing the survey, but of those 102 only 77 responses proved to be valid to be used for the data analysis, thus the relative small sample size was a limiting factor for collecting more data and achieving specific results. The time constraints also limited the amount on responses that could be collected given the short period for

analyzing and finalizing this research paper. Given that this research dealt in the subject of product placement on films and an important aspect of the research was about film scene and brand perceptions and emotions, films are a very subjective art form as are negative or positive contextual factors. For certain individuals a negative scene might be perceived as positive or vice versa, therefore, the subjectivity of the topic could have led to biased responses from the participants, thus limiting the accuracy of the results. In the research experiment two film scenes were used from two different films, those being *World War Z* and *Back to the Future Part II*, these are well known films worldwide which means there is a high chance that the participants had already seen these films and have previous preconceptions about them which could have influenced their responses and not evaluate the scenes in the objective way the experiment required from them regarding their emotions, attitude and perceptions.

The same limitations that applied to both films can also be attributed to the brand chosen for the experiment, which was Pepsi, this soft drink brand is very popular worldwide and for years it has been in fierce competition with Coca-Cola. The inclusion of the Pepsi brand could have led to biased responses from the participants who might dislike the brand for any reason and this could have affected their responses regarding the brand attitude and/or purchase intention questions. A final limitation can be preconceptions that the participants have with any element within the movie scene they watched, such as the actor, the music being played, the duration or the visual appeal of the scene. All these elements could generate biased responses from the participants. Overall, most of the limitations are regarding elements that are subjective and cannot be clearly defined as positive or negative which might impact the reliability of the responses.

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Appendices

Appendix 1: Contextual Factors in Product Placement Survey



productplacementsurvey → 1

02.06.2023, 18:30

Page 01

Dear Participant,

IT01

The purpose of this survey is to evaluate different brands in regards to the impact that product placement in films and its contextual factors can have on customer attitude and purchase intention towards the brand in the placement.

All your responses will remain confidential and will be used for academic purposes only. Please note that your answers should reflect your own opinion.

The responses you provide will be stored and will be kept under full anonymity and will not be disclosed to anyone.

By clicking the "next" button you agree to voluntarily participate in this survey.

Thank you for taking the time to fill this survey.

If you have any questions regarding the survey, you can contact this email 1511012@modul.ac.at for any clarification.

Page 02

In order to answer this survey successfully please watch the following video

VD01

In the following pages, we kindly ask you to answer the following questions that relate to the video.

Page 03

Please note that the "Next" button will appear after 50 seconds

World War Z Pepsi Scene



1. This scale consists of a number of words that describe different feelings and emotions. Read each item and then mark the appropriate answer in the space next to that word. Indicate to what extent you feel this way right now (after watching the video), that is at this present moment. Use the following scale to record your answers.

Interested	very slightly or not at all	a little	moderately	quite a bit	extremely
Disinterested	very slightly or not at all	a little	moderately	quite a bit	extremely
Excited	very slightly or not at all	a little	moderately	quite a bit	extremely
Upset	very slightly or not at all	a little	moderately	quite a bit	extremely
Strong	very slightly or not at all	a little	moderately	quite a bit	extremely
Guilty	very slightly or not at all	a little	moderately	quite a bit	extremely
Scared	very slightly or not at all	a little	moderately	quite a bit	extremely
Hostile	very slightly or not at all	a little	moderately	quite a bit	extremely
Enthusiastic	very slightly or not at all	a little	moderately	quite a bit	extremely
Proud	very slightly or not at all	a little	moderately	quite a bit	extremely
Active	very slightly or not at all	a little	moderately	quite a bit	extremely
Afraid	very slightly or not at all	a little	moderately	quite a bit	extremely
Irritable	very slightly or not at all	a little	moderately	quite a bit	extremely

Alert	very slightly or not at all	a little	moderately	quite a bit	extremely
Ashamed	very slightly or not at all	a little	moderately	quite a bit	extremely
Inspired	very slightly or not at all	a little	moderately	quite a bit	extremely
Nervous	very slightly or not at all	a little	moderately	quite a bit	extremely
Determined	very slightly or not at all	a little	moderately	quite a bit	extremely
Attentive	very slightly or not at all	a little	moderately	quite a bit	extremely
Jittery	very slightly or not at all	a little	moderately	quite a bit	extremely

2. Do you know the movie from where the scene was taken?

D004

[Please choose] ▾

3. Rate the actor seen in the scene you just watched

D006

-4-

Bad	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Good
Dislike	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Like
Irritating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Not Irritating
Uninteresting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Interesting

4. Did you notice any brand on the movie scene you just watched?

MC01

- Yes, I noticed a brand
- No, I did not notice a brand

1 Active Filter(s)
Filter MC01/F1
If any of the following options is selected: 2
Then display the text MC02 and finish the interview, after the next button was clicked

5. Please indicate the brand name if you noticed a brand

BR01

6. Please evaluate the entire movie:

MA01

-4-

A poor movie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	A good movie
A movie I would not go see	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	A movie I would go out and see
A movie I would not recommend	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	A movie I would recommend
A movie that does not interest me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	A movie that interests me

7. Please rate your feelings about the placed brand in the movie you saw

BA04

-2

Bad	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Good
Dislike very much	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Like very much
Unpleasant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Pleasant
Poor quality	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	High Quality

8. Please assess the relationship of the placed brand with the scene you just saw

FI01

The brand's image matches well with the movie scene	Strongly disagree	1	2	3	4	5	6	7	Strongly agree
		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
The pairing of this brand with the movie scene seemed natural and perfect	Strongly disagree	1	2	3	4	5	6	7	Strongly agree
		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

9. Rate the movie segment where the placed brand appeared

PA01

-;

Bad	○ ○ ○ ○ ○ ○ ○ ○ ○ ○	Good
Dislike	○ ○ ○ ○ ○ ○ ○ ○ ○ ○	Like
Irritating	○ ○ ○ ○ ○ ○ ○ ○ ○ ○	Not Irritating
Uninteresting	○ ○ ○ ○ ○ ○ ○ ○ ○ ○	Interesting

10. Please assess the relationship of the placed brand with the movie

FI02

The brand's portrayal adds meaning to the movie's story	<table style="width: 100%; border: none;"> <tr> <td style="text-align: left;">Strongly disagree</td> <td></td> <td style="text-align: right;">Strongly agree</td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">2 3 4 5</td> <td style="text-align: center;">6 7</td> </tr> <tr> <td style="text-align: center;">○</td> <td style="text-align: center;">○ ○ ○ ○ ○</td> <td style="text-align: center;">○ ○</td> </tr> </table>	Strongly disagree		Strongly agree	1	2 3 4 5	6 7	○	○ ○ ○ ○ ○	○ ○
Strongly disagree		Strongly agree								
1	2 3 4 5	6 7								
○	○ ○ ○ ○ ○	○ ○								
The placed brand adds rich context to the movie	<table style="width: 100%; border: none;"> <tr> <td style="text-align: left;">Strongly disagree</td> <td></td> <td style="text-align: right;">Strongly agree</td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">2 3 4 5</td> <td style="text-align: center;">6 7</td> </tr> <tr> <td style="text-align: center;">○</td> <td style="text-align: center;">○ ○ ○ ○ ○</td> <td style="text-align: center;">○ ○</td> </tr> </table>	Strongly disagree		Strongly agree	1	2 3 4 5	6 7	○	○ ○ ○ ○ ○	○ ○
Strongly disagree		Strongly agree								
1	2 3 4 5	6 7								
○	○ ○ ○ ○ ○	○ ○								
The product placement is meaningful to the movie	<table style="width: 100%; border: none;"> <tr> <td style="text-align: left;">Strongly disagree</td> <td></td> <td style="text-align: right;">Strongly agree</td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">2 3 4 5</td> <td style="text-align: center;">6 7</td> </tr> <tr> <td style="text-align: center;">○</td> <td style="text-align: center;">○ ○ ○ ○ ○</td> <td style="text-align: center;">○ ○</td> </tr> </table>	Strongly disagree		Strongly agree	1	2 3 4 5	6 7	○	○ ○ ○ ○ ○	○ ○
Strongly disagree		Strongly agree								
1	2 3 4 5	6 7								
○	○ ○ ○ ○ ○	○ ○								
The product placement adds realism to the movie	<table style="width: 100%; border: none;"> <tr> <td style="text-align: left;">Strongly disagree</td> <td></td> <td style="text-align: right;">Strongly agree</td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">2 3 4 5</td> <td style="text-align: center;">6 7</td> </tr> <tr> <td style="text-align: center;">○</td> <td style="text-align: center;">○ ○ ○ ○ ○</td> <td style="text-align: center;">○ ○</td> </tr> </table>	Strongly disagree		Strongly agree	1	2 3 4 5	6 7	○	○ ○ ○ ○ ○	○ ○
Strongly disagree		Strongly agree								
1	2 3 4 5	6 7								
○	○ ○ ○ ○ ○	○ ○								
The placed brand is very appropriate for the movie's story	<table style="width: 100%; border: none;"> <tr> <td style="text-align: left;">Strongly disagree</td> <td></td> <td style="text-align: right;">Strongly agree</td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">2 3 4 5</td> <td style="text-align: center;">6 7</td> </tr> <tr> <td style="text-align: center;">○</td> <td style="text-align: center;">○ ○ ○ ○ ○</td> <td style="text-align: center;">○ ○</td> </tr> </table>	Strongly disagree		Strongly agree	1	2 3 4 5	6 7	○	○ ○ ○ ○ ○	○ ○
Strongly disagree		Strongly agree								
1	2 3 4 5	6 7								
○	○ ○ ○ ○ ○	○ ○								

11. Purchase Intention

PI01

I would purchase the brand I have seen in the movie

Strongly disagree						Strongly agree
1	2	3	4	5	6	7
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Brand placements in movies make me want to buy the products being shown

Strongly disagree						Strongly agree
1	2	3	4	5	6	7
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Age

D001

12. Highest completed education

D002

[Please choose] ▼

13. Gender

D003

[Please choose] ▼

Thank you for completing this questionnaire!

We would like to thank you very much for helping us.

Your answers were transmitted, you may close the browser window or tab now.