A STUDY OF THE EFFECTIVENESS OF PRODUCT PLACEMENTS IN AMERICAN

MOVIES ON THAI AUDIENCES

A MASTER'S PROJECT

BY

NOPAMART NUANGTHONG

Presented in Partial Fulfillment of the Requirements for the

Master of Arts Degree in Business English for International Communication

at Srinakharinwirot University

December 2007

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AN ABSTRACT

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The purpose of the study was to determine the effectiveness of product placements

in American movies on Thai audiences. Effectiveness was measured on the AIDA model.

Forty-five Thai Air Traffic Control Centre officers were divided into three groups to view

three recently released American movies employing product placement techniques. Each

group viewed a different movie. Immediately after viewing a movie, each participant

responded to a written questionnaire. Two weeks later, all respondents were asked if they

had purchased or made plans to purchase any product(s) placed in any of the movies seen.

The findings were that all types of product placements had only a limited effect on the

respondents, but the frequently used "Creative Actual Product Used" type of placement was

the most effective. It was also found that the placements were most effective at the level of

"Interest" in the AIDA model.

การศึกษาประสิทธิผลของโฆษณาแฝงในภาพยนตร์อเมริกันที่มีต่อผู้ชมภาพยนตร์ชาวไทย

บทคัดย่อ
ของ
นพมาศ เนืองทอง

เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษา
ตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต
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มร. ลีรอย เอ ควิก

การศึกษานี้มีวัตถุประสงค์เพื่อจะศึกษาประสิทธิผลของโฆษณาแฝงในภาพยนตร์อเมริกันที่
มีอิทธิพลต่อผู้ชมภาพยนตร์ชาวไทยโดยใช้ไอดาโมเดลเป็นตัววัดประสิทธิผล กลุ่มทดลองคือ
พนักงานศูนย์ควบคุมจราจรทางอากาศ 45 คนโดยแบ่งออกเป็น 3 กลุ่ม เพื่อชมภาพยนตร์อเมริกันที่
บรรจุโฆษณาแฝงต่างประเภท และเพิ่งออกฉายได้ไม่นาน กลุ่มละเรื่อง จากนั้นกลุ่มทดลองตอบ
แบบสอบถามทันทีที่ชมภาพยนตร์จบ อีกสองสัปดาห์ต่อมาผู้วิจัยสอบถามกลุ่มทดลองถึงการซื้อหรือ
การวางแผนที่จะซื้อผลิตภัณฑ์ที่ได้พบในภาพยนตร์นั้น ผลการวิจัยพบว่า ทุกประเภทของโฆษณา
แฝงมีอิทธิพลน้อยมากต่อผู้ชมภาพยนตร์ชาวไทย อย่างไรก็ตาม ประเภทของโฆษณาแฝงที่มีผลต่อ
ผู้ชมภาพยนตร์ชาวไทยมากที่สุด คือ โฆษณาแฝงประเภทที่นักแสดงใช้ผลิตภัณฑ์นั้นอย่างเป็น
ธรรมชาติแต่หลายครั้ง และ นอกจากนั้น ยังพบด้วยว่าโฆษณาแฝงมีผลกระทบต่อผู้ชมชาวไทยใน
ระดับ "ให้ความสนใจ" แค่ในตัวสินค้ามากที่สุด

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December 2007

The Master's Project Advisor, Chair of Business English for International Communication Program and Oral Defense Committee have approved this Master's Project as partial fulfillment of the requirements of the Master of Arts Degree in Business English for International Communication of Srinakharinwirot University.

Project Advisor

…………………………………………………………
(Mr. Leroy A. Quick)

Chair of Business English for International Communication Program

…………………………………………………………
(Associate Professor Dr. Tipa Thep-Ackrapong)

Oral Defense Committee

…………………………………………………………… Chair
(Dr. Saengchan Hemchua)

…………………………………………………………… Committee
(Mr. Leroy A. Quick)

…………………………………………………………… Committee
(Ms. Sopin Chantakloi)

This Master's Project has been approved as partial fulfillment of the requirements for the Master of Arts Degree in Business English for International Communication of Srinakharinwirot University.

………………………………………. Dean of the Faculty of Humanities
(Associate Professor Chaleosri Phibulchol)
December……, 2007

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CHAPTER 1

INTRODUCTION

Background

The American Marketing Association (AMA) defined advertising as any paid form of

non-personal presentation and promotion of ideas, goods, and services by an identified

sponsor (Kotler. 2004: 467). "Non-personal" means using media which do not involve two

or more persons communicating directly.

The role of advertising in marketing is to carry persuasive messages to actual and

potential customers. The communication element of advertising is transmitting different

types of market information to match buyers and sellers in the marketplace (Wills. 2004:

14).

Lamb, Hair, and McDaniel (2004: 294 – 295) mentioned that today, large companies

were aware of the persuasive power of advertising, and they invested sizeable amounts of

money in this field to maintain brand awareness, market share, competitive advantages,

consumers' confidence, goodwill and other benefits. Advertising affects consumers' daily

lives, informing them about products and services, and influencing their attitudes, beliefs,

and ultimately, their purchases.

Based on the above, it can be said that advertising is a form of paid promotion to

bring information about products and services to public notice. Companies saw the

important roles of advertising (marketing and communication) and invested in this field to

make their products and services known to, and accepted by, the public.

For advertising to work, it must have channels to carry the messages from

marketers to customers. The channels of communication, which are used to convey a

message to a target market, are called advertising media (Lamb, Hair, and McDaniel. 2004:

504).

Wells, Burnett, and Moriarty (2003) classified advertising media into two distinct

groups as follows: 1. Print media: newspapers, magazines, out door advertising (posters,

cutouts, billboards…), transit advertising and directories; 2. Broadcast and interactive online

media: television, radio, and the Internet.

Because of the specific advantages and limitations of each media type, it is an

important responsibility of advertisers to determine the types of media, and the media mix

which will best communicate the benefits of their products or services to the target

consumer groups, and which will meet their marketing objectives (Lamb, Hair, and

McDaniel. 2004: 504). (See Appendix A: General Information about Advertising and

Advertising Media.)

It can thus be stated that advertising media are communication channels used to

convey messages from advertisers to their target groups. Hence, advertisers must know

the specific characteristics of each medium and make the best use of the most effective

media mix to convey their messages about their products and services to the consumer

groups they have targeted, and thereby meet marketing objectives.

According to Cappo (2003), technology has caused changes in the advertising

industry, such as new customer behaviours, new tactics, new media, new clients, and new

customers. For instance, the remote control and cable TV, which were results of advances

in technology, allowed audiences to avoid exposure to advertisements, either by muting the

sound of the advertisements or tuning to a different channel. Advertisers had to find a way

to overcome this problem by implanting products in television programs in a subtle and

almost covert way. The tactic was called "Product Placement", and in this way the TV

programs themselves become a new advertising medium. It was quickly learned that

products could be placed in many media, such as music, books, TV programs, and movies.

Marshall (1998), cited in Galician (2004: 17), stated that in 1998 the North American

viewing of American movies was almost 1.5 billion viewings/year; the international audience

was twice that size. This massive worldwide audience made American movies an attractive

communication medium for advertisers, with a powerful influence on consumers.   Marshall

estimated that approximately 1,000 brand marketers utilized product placements as part of

their overall media mix in the same year.

Advertisers have many subtle ways to present products in movies as unobtrusively

as possible, and many writers categorize product placements in different ways. In general,

product placements can be categorized in three prime types, which are Visual Placements,

Auditory Placements, and Plot Connections. The Visual Placements can be sub-divided

into four types. These are Visual Imagery, Actual Product Used, Logo/insignia Presentation

and in Advertisement Form. These four types can be presented in two different ways. An

on-set placement is a prominently presented placement, while a creative placement is less

prominent and more subtle in appearance. (Christ, 2005; Galician, 2004; and Sanders,

2004). These types of product placements are employed in this research to investigate

which types of product placement have the greatest effect on Thai audiences.

As product placements in American movies are a relatively new advertising tactic,

their effectiveness needs to be measured against other advertising forms. Researchers

have suggested several ways to measure the effectiveness of advertising, such as sales

effects, communication effects, copy testing, recall tests, recognition tests, and the AIDA

model (Cohen, 1972 and Kotler, 2000).

The AIDA model assumes that the task of advertising is to help the consumers

move through a series of states of mind, starting with "unawareness" and ending in "action",

i.e. marketers use different media and craft different messages to lure audiences along the

steps of the AIDA model (A-awareness, I-interest, D-desire, and A-action). First, marketers

seek to make consumers know that their products exist (awareness). Then, marketers

present the products in ways to create consumers' interest. They illustrate how the

products' features satisfy consumers' needs thus creating desire. Finally, marketers provide

special incentives to convince consumers to buy the products (action) (Cannon. 1980: 218).

Because of its ease and convenience of use, the AIDA model is frequently used

among marketers. Marketers use the AIDA model for setting communication objectives,

advertising and promotion planning, and measuring the effects of advertising (Sereerat.

1997: 70).

This research investigates how effective product placements in American movies are on Thai audiences in respect of the AIDA model.

Research Questions

The above discussion of the various types of product placements and the use of the AIDA model to measure effectiveness leads directly to the following research questions.

1. Which type of product placements in American movies affect Thai audiences the most?

2. At which level in the AIDA model do product placements in American movies influence Thai audiences most effectively?

Significance of the Study

The findings of this study are beneficial to marketers, product manufacturers and services companies wishing to know the effectiveness of product placements in American movies on Thai audiences, to enable them to make effective media mixes with which to reach their target markets and match their advertising programs and marketing objectives.

Thai advertisers might also find an additional advertising tactic and medium to use to send

messages to consumers. Advertisers will learn which types of product placements affect

Thai audiences the most. Thai consumers and movie goers will learn about product

placement as another kind of advertising tactic, so that when they see movies, they might

not be so easily influenced by the tactic.

Scope of the Study

The study group included 45 Air Traffic Control Centre officers living and working in

Bangkok. They were shown three recently released American movies and were asked to

complete a questionnaire on the product placements observed.

Methodology of the Study

A questionnaire was used to collect the data on the effectiveness of product

placements in American movies on Thai respondents. The data were analyzed by use of

descriptive statistics (percentages and means). The findings and conclusions are reported

in chapters 4 and 5.

Outcomes

This study reveals the types of product placements which affect Thai audiences the most and the effectiveness of product placements in American movies on Thai respondents using the AIDA model as the measurement tool.

Definition of Terms

Advertisement	a notice, picture, or film telling people about a product or service
Advertising	paid non-personal communication from an identified sponsor using media to persuade or influence an audience
Advertising media	the channels of communication that carry the advertisement to target consumers
Media mix	different combinations of media and marketing communication tools used to reach targeted audiences

CHAPTER 2

RELATED LITERATURE REVIEW

Related literature has been reviewed in order to use the concepts and theories as

foundations for the present study. This chapter presents related literature on:

1. Advertising and advertising media

2. The use of the AIDA model to measure advertising effectiveness

3. Product placement

4. Product placement impact

5. Related product placement research

The history of product placement in American movies is briefly described in the last

part of this chapter in order that readers more clearly understand why this research focuses

on American movies.

1. Advertising and advertising media

Wells, Burnett and Moriaty (2003: 6) stated that any definition of advertising should consist of six elements: advertising must be a paid form of communication, advertising must have an identified sponsor, most advertising should be designed to persuade and influence consumers to undertake an action, messages must be distributed by mass media, messages must be sent to large groups of potential customers and advertising must be distributed by non-personal media. "Non-personal" means a medium which does not involve two or more persons communicating directly.

The above indicates that marketers need channels through which to send their messages to customers. Wells, Burnett and Moriaty (2003: 13) defined advertising media as channels of communication, which are used to convey information to audiences.

Fill (1999: 311- 330) categorized advertising media into four distinct groups as follows: 1. Print media: newspapers, magazines,…; 2. Electronic media: television, radio, the Internet,…; 3. Out-of-home media: transport (displays on the exteriors of taxies, buses and other commercial vehicles), in-store (packaging, point-of-purchase materials), and others (cinemas, product placements, exhibitions, …); 4. Other media classes: brochures, catalogues, handbills, flyers,….

Cappo (2003), discussed new technology affecting the advertising industry, for example, Personal Video Recorders (PVR), cable TV, satellite TV, the Internet. These technologies have caused changes in product manufacturers', services companies', marketers' and customers' behaviors. These changes have made advertising companies adjust themselves to fit the new environment. The growth of commercial–free services (PVR, cable TV, and satellite TV) has made some manufacturers and services companies, such as Walt Disney, P&G, and ST Communications, reduce their traditional advertising budgets. They were interested in new tactics and media--either advanced technology based or not--which can attract more customers' attention. Cappo also listed many new advertising media, such as product placements in movies and TV programs, banners in websites, interactive commercials, video commercials on small screen-mounted units on gasoline pumps and supermarket shelves, shaved designs and messages in the hair of basketball players, and even actors/actresses themselves used as a medium.

Tepapal (2002: 148) mentioned that one important advertiser responsibility is media selection. This meant decisions about which types of media to use, how many media to be combined in order to make the right media mix for a product advertising program which effectively conveys messages to target markets. Advertisers needed to know the

advantages and limitations of each medium in order to craft the best media mix. They also

needed to know how each tactic and medium affects customers.

In summary, advertising is a marketing tool of an identified sponsor which uses non-

personal mass media to send persuasive messages to targeted customers. The non-

personal mass media are channels which marketers use to send the messages. They are

called advertising media. The main advertising media are print media, electronic media,

out-of-home media, and others. New technologies cause changes in advertising. These

changes affect advertising tactics and media, and each tactic and medium is needed by

marketers to create good media mixes to lure customers.

2. The use of the AIDA model to measure advertising effectiveness

According to Kotler, advertisers need to evaluate every advertising program in order

to know if the results meet the objectives. If the results do not meet the objectives, they

must change the program. In this way, advertisers create the most effective, and efficient

advertising programs. He also suggested two kinds of measurements to evaluate

advertising effectiveness. These are first, communication effects, for example, awareness

evaluations, knowledge evaluations, preference evaluations, recall evaluations, and

recognition evaluations and second, sales effects. These evaluations can be undertaken

during experimental stages, or prior to and/or after launching advertising programs (Kotler,

2004).

Cohen (1984: 627) stated that some evaluation of advertising effectiveness should

be conducted in accordance with the theory of the response process. This theory suggests

there is a causal, or predictive relationship, between changes in persons' knowledge or

attitudes about products or services and changes in their purchases of the products and

services. The response process theory hypothesizes that a consumer goes through a

series of steps of increasing commitment to action. Examples of response process models

are DAGMAR (Designing Advertising Goals for Measured Advertising Results), the AIDA

model (Awareness, Interest, Desire, and Action), and Lavidge's model (a model leading to a

purchase which includes the following steps: awareness, knowledge, liking, preference,

conviction, and purchase). Cohen also stated that the model which was used frequently

among marketers and advertisers was the AIDA model which was developed by Strong in

1925.

The AIDA model is a linear model which assumes that consumers follow rational

consuming patterns and decisions-making processes. The model implies that advertising

should inject believable and memorable massages and that consumers are rational and

stimulated by desires that lead to action. The model assumes that consumers are triggered

to act in a certain way to advertising. (Brierley : 1998,191-192)

Many researchers have revealed the relationship between the effectiveness of

advertising tactics and each stage of the AIDA model. For example, Moser, Bryant and

Sylvester (nssa. 2005: online) indicated that product placement can gain customers'

awareness. Fill (1995) stated that packaging provides awareness and may lead to action

when consumers can differentiate the product from the others.

Delome (2004) found that POP materials were very effective in inciting consumer

purchases, although they did not work well to build interest or create desire in consumers.

Lamb, Hair and McDaniel (2004) found the effectiveness of traditional advertising,

sales promotions and public relations in each step of the AIDA model, TABLE 1 depicts the

relationship between the advertising tactics and the AIDA model.

TABLE 1 ADVERTISING TACTIC AND THE AIDA MODEL

Tactic	Steps in the AIDA Model			
	Attention	**Interest**	**Desire**	**Action**
Traditional Advertising	Very effective	Very effective	Somewhat effective	Not effective
Sales Promotion	Somewhat effective	Somewhat effective	Very effective	Somewhat effective
Public Relations	Very effective	Very effective	Very effective	Not effective

Source: Adapted from Lamb, Hair, and McDaniel (2004: 479)

In summary, it can be stated that after developing an advertising program,

marketers need to evaluate the program to determine its effectiveness. Evaluation of

advertising effectiveness can be done in many ways, but a frequently used model is the

AIDA model which has proven useful by many researchers to establish the effectiveness of

advertising tactics in each step of the AIDA model.

3. Product placement

Kinney and Sapolsky [Florida State university (FSU). 2005: online] defined product

placement as a form of advertising in which brand name products, packages, signs, and

corporate logos are intentionally positioned in motion pictures or television programs.

Christ (knowthis. 2005: online) stated that product placement is a marketing practice designed to intentionally insert products into the content of entertainment media such as movies, television programs, books, music videos, and video games.

Segrave (2004) stated that product placement began growing quietly in the period from roughly 1978 to 1981. After the placement of Reese's Pieces in the movie E.T., which was released in 1982, its success (increased sale) made American movies an interesting medium for product placement.

Marketers had various subtle ways to present their products in movies in order to send messages. Many writers divided product placements into several types, depending on their points of view. Below are some authors' categories.

Sanders (CBT. 2005: online), categorized product placements in movies into three types, which are Visual Placements, Auditory Placements, and Plot Connections. Visual Placement occurs when a product, service, or logo can be simply observed within the setting of a film. Auditory Placement occurs when a character verbally refers to a product or service in a movie. For example, "We welcome guys from National Geographic because they want to explore not to conquer something" in the film "Vertical Limit". Plot Connection

occurs when a brand makes a low or high-level contribution to a storyline. For example, an

old Volkswaken beetle is a magic car which can communicate in the film "Herbies: Full

Loaded".

Christ (knowthis. 2005: online) stated that product placements can take three

different forms: Visual Imagery in which a product appears within a film (See FIGURES 2

and 3 in Appendix B.); the Actual Product Used by an actor/actress in a film (See FIGURES

4 and 5 in Appendix B.); and/or a dialogue spoken by an actor that contains product

information.

In Galician's compiled book (2005: 103), Smith (1985) stated that products are

featured in three different primary ways. First, the product itself can be seen either in the

background or, more desirably, actually being used. Second, a corporate logo, insignia,

trademark or other identifying feature may be shown.   (See FIGURES 6 and 7 in Appendix

B.) Third, an advertisement, such as a billboard or television commercial, may be placed in

a scene as 'ambiance' in the background. (See FIGURES 8 and 9 in Appendix B.)

Murdock (1992), cited by Galician (2004: 190), stated that placement prominence

can be conceptualized into two groups with the terms "creative placement" describing those

products that appear in the background of a shot, and the term "on-set placement"

describes those that are displayed more prominently.

In review, product placement is the advertising tactic which integrates products and

services into media such as movies, TV programs, books, and computer games. American

movies have become popular targets for product placements among advertisers and

marketers. Many writers have introduced various ways to categorise types of product

placements based on their points of view. These various categories of product placements

have been regrouped and simplified in FIGURE 9 for ease of understanding and to

establish a unified and coherent framework for this research.

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                    ┌─────────────────────┐
                    │  Product Placements │
                    └─────────────────────┘
           ┌───────────────┼──────────────────┐
    ┌──────────────┐ ┌──────────────────┐ ┌─────────────────┐
    │Visual        │ │Auditory          │ │Plot Connections │
    │Placements    │ │Placements        │ │                 │
    └──────────────┘ └──────────────────┘ └─────────────────┘
       ┌──────┬───────────┬────────────┐
 ┌──────────┐ ┌──────────────┐ ┌──────────────┐ ┌──────────────┐
 │Visual    │ │Actual Product│ │Logo/Insignia │ │Advertisement │
 │Imagery   │ │Used          │ │Presentation  │ │Forms         │
 └──────────┘ └──────────────┘ └──────────────┘ └──────────────┘
   ┌─────────┐   ┌─────────┐     ┌─────────┐      ┌─────────┐
   │ On-set  │   │ On-set  │     │ On-set  │      │ On-set  │
   └─────────┘   └─────────┘     └─────────┘      └─────────┘
   ┌─────────┐   ┌─────────┐     ┌─────────┐      ┌─────────┐
   │Creative │   │Creative │     │Creative │      │Creative │
   └─────────┘   └─────────┘     └─────────┘      └─────────┘
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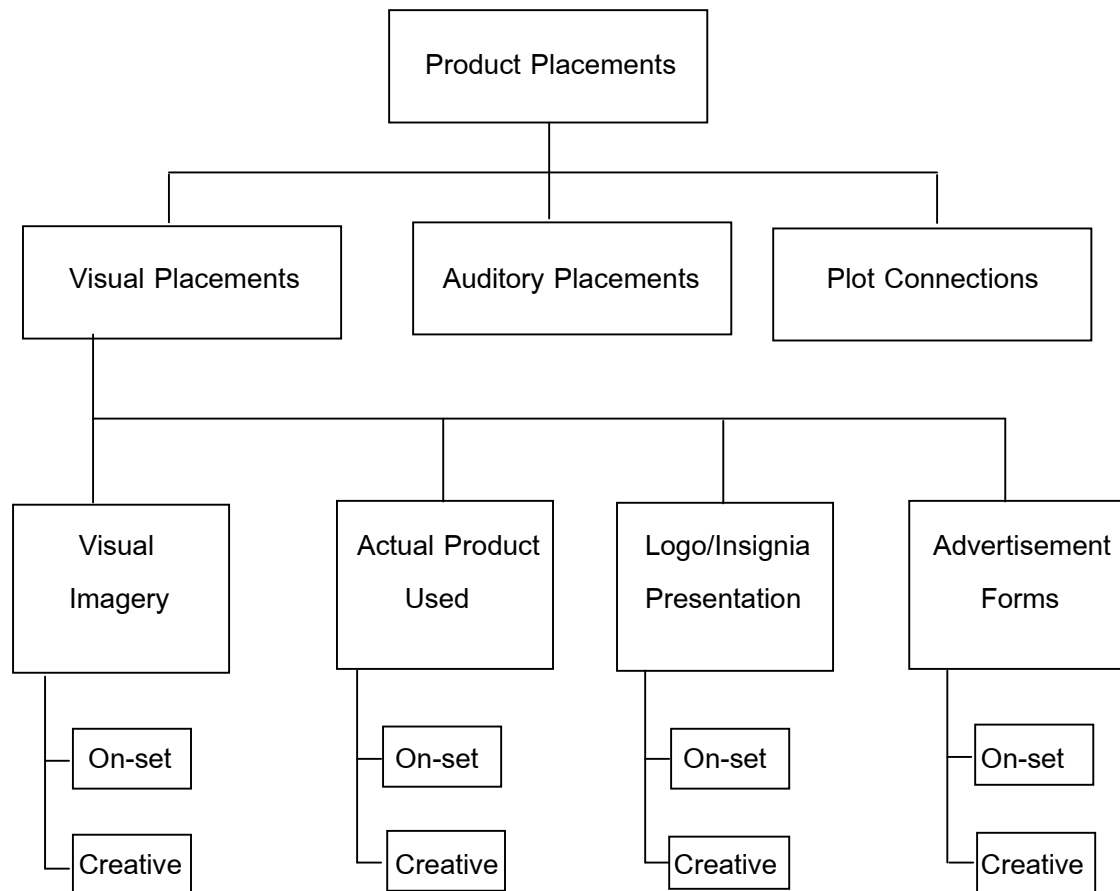
FIGURE 1 PRODUCT PLACEMENT CATEGORIES IN THE RESEARCH

All product placements which are the focus of this research can be categorized in

one of the boxes in the above figure.

4. Product placement impact

DeLorme and Reid (1999), cited by Andriasova (ciadvertising. 2005: online) revealed that audiences' attitudes were positive towards product placement, however audiences disliked excessive or inappropriate product placements that clash with their expectations of movie scenery. Thus, how products were presented had an impact on audiences.

Product Placement is an advertising tactic which impacts on consumers as does traditional advertising. Below is a discussion about the advantages and the impacts of product placement.

Andriasova (ciadvertising. 2005: online) stated that product placement had three main types of advantages over traditional advertising. These were the conceptual advantage, the mechanical advantage and the behavioural advantage. The conceptual advantage was cost effectiveness. Even though a product placement in a movie was expensive, it became cost effective because the product placement reached broad, global markets, which were difficult to reach in any other way. The cost effectiveness idea was supported by Wenner (2002), as compiled by Galician (2004: 111). He stated that American movies were distributed to global audiences and could often have remarkably

long shelf-lives in reruns and video distribution. The mechanical advantage of product

placement was preventing audiences' avoidance of the advertising message by either

tuning to another channel or by muting the sound which was a serious problem for

television advertising. The behavioural advantage was that product placement could induce

changes in behavior and attitudes. This was because products that appear in a film have

an ingrained message that was not expected by the audiences and were thus received in a

positive and receptive state of mind.

Because of the above advantages, marketers may use product placement to create

impacts on consumers. Sutherland (sutherlandsurvey. 2005: online) pointed out that

product placement can increase sales and gave examples of the recent movie "Sideways"

which eulogized pinot noir wine, (U.S.A. sales increased 22% in January 2005), Red Stripe

Beer appeared in the 1993 movie "The Firm", (sales increase 50% within a month after the

movie was released), and Ray-Ban sunglasses model Predator 2 which Will Smith wore in

the film "Men in Black" tripled sales after the release of the movie in 1997. He explained

how product placement works to set the mental agenda. Sutherland observed that if a

product appeared frequently in a movie, it rose on the audiences' agenda of things to think

about.

Kinney and Sapolsky (FSU. 2005: online) noted that marketers now used films as a

medium for introducing new products.   For example, BMW used 1995's "Golden Eye", as

an integrated element for introducing the new BMW328i. It was judged the most successful

promotion of 1995. Apple computers used a similar strategy with its laptop the 1996

"Mission Impossible".

In summary, product placement had an impact on consumers as do all advertising

tactics. Marketers used its three main advantages, conceptual, mechanical, and

behavioural to incite product purchases and to change attitudes.

4. Related product placement research

As product placement was a relatively new advertising tactic, which impacted on

customers, researchers have tried to find ways to reveal and measure its effectiveness.

Examples of research on product placement effectiveness were presented below.

Andriasova (ciadvertising. 2005: online) studied product placement in movies. She

found that audiences had higher recall of products clearly identified through product

placement than do generic placements of non-branded products.

The American television network, NBC conducted a study in Las Vegas with 305

viewers of primetime television programs. The study revealed that the recall of product

placements and traditional advertising was equally effective. This means that both

advertising and product placement were effective and might work together to strengthen the

impact of both (arfsite. 2005: online).

Russell showed that the Visual and Auditory elements of product placements and

the degree of connection between a brand and the plot of a TV program interact to

influence viewers' memories and change attitudes. Memory improved when visual, auditory

and plot connection were incongruent, but persuasion was enhanced by congruency

(journals.uchicago. 2005: online).

Brennan and Babin (2004), compiled by Galician (2004: 185) indicated that product

placement recognition levels increased when both audio and visual prominent placements

were employed. The recognition rates achieved by visual only prominent placements were

lower.   Additionally, familiar brands achieved higher levels of recognition than unfamiliar

brands.

Activision and Nielsen Entertainment co-operated in research to measure how

consumers interacted with product placements in video games. The research revealed that

brands, with which gamers had to actively interact, substantially impacted on consumer

awareness and recall, the product placements tended to enhance gamers' interest in

purchasing the placed products, and in general, gamers perceived product placement

positively and believed it made games more realistic (prnewswire. 2005: online).

A survey in 20 national markets by MediaLab revealed the three stages of mind in

the AIDA model (awareness, interest, and desire) which were affected by product

placements in movies (mediaweek. 2004: online). The survey revealed that 29% of

respondents could be persuaded to try products after seeing them in films (awareness and

interest). Individuals from some countries, such as in Mexico, where 53% of viewers

tended to buy products which they had seen in films, were more likely to buy the products

they saw in films. Figures of 49%, and 44% (desire) indicated the same tendency in

Singapore and Sweden respectively. However, it appeared that some countries largely

ignored product placement in films. This was indicated by much lower desire figures, in

Finland, 14%; The Netherlands, 9%, and France, 8%, although the research did not

investigate if the viewers actually bought the products they had seen in the movies.

The above research suggested that product placement had an effect on consumers'

awareness because it enhanced recall and recognition and might arouse interest and desire

in some markets. There was a need for more study on the effectiveness of product

placement in movies to establish how it would lead audiences to purchase products

appearing in films. This research investigated the effectiveness of product placement in

American movies on Thai audiences by using the AIDA model as the measurement scale.

History of Product Placements in American Movies

It is unknown exactly when and where product placements first occurred, but

product placements in American movies have been growing continuously. This growth has

created another dimension in the entertainment business. An understanding of the history

of product placement in American movies should help readers better understand the

phenomenon. The following is a historical sketch of product placements in American

movies Moser, Bryant and Sylvester (nssa. 2005: online).

The practice of product placement began sometime in the early 20th century. From

the 1920s through the mid 1970s, product placement occurred, but it did not become a

major industry. Initially, the process was informal and generally involved barter

arrangements with set decorators who tried to save money by obtaining goods free of

charge. In the mid 1970s, companies began to formulate the concept of brand

management, which led to the creation of the product placement practice. It was during

this time that placements became accepted in both the entertainment industry and

corporate America, and companies began to pay cash for exposure in films and television.

Interest in product placement increased in 1982 after the highly successful

placement of Hershey's Rees's Pieces in the movie "E.T.". Sales of the candy increased by

65% in the three months after "E.T." was released. From the late 1980s through the early

1990s, however, the movie industry encountered much controversy surrounding this issue

as consumer advocate groups voiced concerns that brand placement was a deceptive

practice and not in the best interest of the public.

In 1991, in response to the controversy, the product placement industry formed the

Entertainment Resources and Marketing Association as a way to self-regulate the product

placement industry and to pre-empt anticipated government regulation. The organization

was composed of companies that provided entertainment resources to the film and

television industries, including many Fortune 500 companies and their advertising agencies,

as well as major film studios and production companies, which were considered associate

members.

       Today, product placement is a multimillion-dollar industry. With the rise of

advertising costs (30 seconds for hit TV shows like Frasier cost about $350,000), product

placement has become an attractive alternative to traditional advertising. Product

placement is widespread and appears in almost every film and television program, and

marketing opportunities have expanded far beyond simple on-screen exposure to include

broader entertainment marketing packages.

CHAPTER 3

METHODOLOGY

The method for this study on the Effectiveness of Product Placements in American Movies on Thai Audiences is presented below.

Participants

The respondents in the sample group for this research were 45 Air Traffic Control Centre officers who work on shifts at the Bangkok Area Control Centre. The sample group was readily available, and the night shift is punctuated by two-hour breaks, which is sufficient time for the respondents to view a movie and respond to a questionnaire. This group, known to the researcher, enjoys English language movies and has adequate disposable income to purchase products of interest to them which may be placed in American movies, i.e. the group was comprised of internationally aware, middle class Thai consumers. This group is likely to be aware of products seen in American movies and able purchase them if so motivated.

Procedure

The procedure employed in the study was divided into four steps.

1. Identify three target movies and list product placements

The researcher previewed American movies and selected three as target movies.

The three target movies were selected based on the following six criteria: 1) each movie

was less than two hours in length so that it could be completely viewed and the

questionnaire completed during the respondents' night shift breaks; 2) each movie

contained 3 – 7 product placements presenting products or brands familiar to Thai

audiences; 3) the three movies were selected from "light" genres so that the audiences

would not be so engrossed in the movies that they ignored product placements, i.e. genres

such as "horror" or "thriller" were excluded from the study; 4) none of the target movies

were animated movies to ensure that real products were placed in them; 5) each movie

was produced between 2000 and 2006, i.e. recent releases so that the audience would be

motivated to view each movie; and 6) each movie was available on legal DVDs, or VCDs in

Thailand. Every effort was made to select target movies that exhibited all three categories

of product placements (Visual Placements, Auditory Placements, and Plot Connections).

Selecting three movies ensured that respondents were presented with different

types of product placements in American movies so that the effectiveness of different types

of placements could be measured. The researcher then made a list of the products and

types of product placements employed in each movie. The lists were used to check the

correctness of the respondents' answers and to help the researcher easily identify the types

of product placements which affected the respondents the most. An example list of

products and placement types in the movie "Terminator 3" is presented in TABLE 2 below

to illustrate.

TABLE 2 PRODUCTS AND TYPES OF PRODUCT PLACEMENTS IN THE MOVIE

"TERMINATOR 3"

Movie: Terminator 3

Products	Types of Product Placements				Auditory Placements	Plot Connections
	Visual Placements					
	Visual Imagery	Actual Product Used	Logo/ Insignia Presentation	Advertise-ment Forms		
Lexus (car)	On-set	On-set	On-set	ø	Yes	ø
Toyota (car)	On-set	On-set	On-set	ø	ø	ø
Dell (laptop)	On-set	On-set	On-set	ø	ø	ø
Pepsi	On-set	ø	On-set	ø	ø	ø
Victoria's Secret (lingerie)	On-set	ø	ø	On-set	ø	ø
Ericsson (phone)	Creative	On-set	Creative	ø	Yes	ø

2. **Sample movies and lists of products and types of product placements**

   Employed

The following three sample movies were chosen for use in this study: "Cheaper by

the Dozen", "Freaky Friday", and "She's the Man". Each movie corresponds to the six

selection criteria listed above.

The products and types of product placements employed in each movie are

described below in TABLES 3 to 6. Examples of types of product placements included in

the research are attached in Appendix B.

"Cheaper by the Dozen" is a 98-minute, family comedy produced in 2003 by 20th

Century Fox. It contains five types of product placements for seven products from five

different companies. The products and types of product placements are presented in

TABLE 3 below.

TABLE 3 PRODUCTS AND TYPES OF PRODUCT PLACEMENTS IN "CHEAPER BY THE

DOZEN"

| Products | Types of Product Placements | | | | | |
| | Visual Placements | | | | Auditory Placements | Plot Connections |
	Visual Imagery	Actual Product Used	Logo/ Insignia Presentation	Advertise- ment Forms		
Nike Trainers		Creative				
Nike T-shirt		On-set				
Fedex					Yes	
Nike Cap		Creative				
Fila Bag		Creative				
Gaterade	Creative					
Chevrolet Car	Creative		On-set			

Creative Visual Imagery was used twice to present Gaterade and a Chevrolet car.

The Creative Actual Product Used type of Visual Placement was employed to present Nike

trainers and a cap and a Fila bag; the On-set type was used to present a Nike T-shirt. The

On-set Logo/Insignia Presentation type of Visual Placement was utilized for the Chevrolet

car. Fedex was presented via an Auditory Placement.

"Freaky Friday" is a 97-minute, family comedy produced in 2003 by Walt Disney. It

contains six types of product placements for six products from six different companies. The

products and types of product placements are presented in TABLE 4.

TABLE 4 PRODUCTS AND TYPES OF PRODUCT PLACEMENTS IN "FREAKY FRIDAY"

Products	Types of Product Placements				Auditory Placements	Plot Connections
	Visual Placements					
	Visual Imagery	Actual Product Used	Logo/ Insignia Presentation	Advertise- ment Forms		
Sony Clock	Creative					
Volvo Car		On-set & Creative			Yes	
Amex Card	On-set & Creative					
Visa Card			Creative			
Apple Laptop	Creative		Creative			
Harley Davidson					Yes	

Creative Visual Imagery was used three times to present a Sony clock, an American

Express card and an Apple laptop and the On-set type of placement was also used to

present the American Express card. A Volvo car employed three types of placements

which were the On-set and Creative Actual Product Used type of Visual Placement and an

Auditory Placement. The Creative Logo/Insignia Presentation type of Visual Placement was

utilized for a Visa card, and the Apple laptop. Harley Davidson was presented by way of an

Auditory Placement.

"She's the Man" is a 105-minute, teenage comedy produced in 2006 by

Dreamworks Pictures. It contains multiple product placements of Nike and Adidas

sportswear such as, football trainers, T-shirts, bags, footballs, and socks which football

players in the film wore and used. These items are categorized as "sportswear" below.

The movie contains three types of product placements from seven different companies.

The products and types of product placements are presented TABLE 5 below.

TABLE 5 PRODUCTS AND TYPES OF PRODUCT PLACEMENTS IN "SHE'S THE MAN"

Products	Types of Product Placements				Auditory Placements	Plot Connections
	Visual Placements					
	Visual Imagery	Actual Product Used	Logo/ Insignia Presentation	Advertise- ment Forms		
Nike Sportswear	On-set	Creative				
Volkswagen New Beetle Model	On-set					
Adidas Sportswear		Creative				
Pepsi	On-set					
Fila T-shirt		On-set				
Quicksilver T-shirt		On-set				
Roxy T-shirt		On-set				

On-set Visual Imagery was used to present three products/brands; Nike sportswear, a Volkswagen new Beetle model car and Pepsi. The Creative Actual Product Used type Visual Placement was employed to present Nike sportswear and Adidas sportswear. The On-set Actual Product Used was utilized for a Fila T-shirt, a Quicksilver T-shirt, and a Roxy T-shirt.

All together, seven examples of types of product placements for 16 companies were

employed in the three movies. Some products or services were presented more than once

and with different types of product placements. The types and numbers of product

placements employed in the three movies included in the study are shown in TABLE 6.

The types of product placements are ranked in the order of their frequency of use.

TABLE 6 PRODUCT PLACEMENTS EMPLOYED

Types of Product Placements	No. of Placements	%
Creative Actual Product Used	6	23.07
Creative Visual Imagery	5	19.23
On-Set Actual Product Used	5	19.23
On-Set Visual Imagery	4	15.39
Auditory Placements	3	11.54
Creative Logo/Insignia Presentation	2	7.69
On-Set Logo/Insignia Presentation	1	3.85
On-Set Advertisement Forms	0	0.00
Creative Advertisement Forms	0	0.00
Plot Connections	0	0.00
Total	26	100.00

The most employed type of product placement was the Creative Actual Product

used type, employed 23.07% of the time. The second most employed types of product

placements were Creative Visual Imagery and On-set Actual Product used types, each used

19.23% of the time. The figures of 15.39%, 11.54%, 7.69%, and 3.85% indicate the

frequency of use of On-set Visual Imagery, Auditory Placements, Creative and On-set

Logo/Insignia Presentation types of product placements respectively. The three sample

movies did not employ Advertisement Forms or the Plot Connection type of placements.

In summary, the three sample movies were all comedies produced by three different

companies between 2003 and 2006. The three movies contained 26 examples of seven

types of product placements for 16 companies. "Cheaper by the Dozen" presented Nike

products as individual items while "She's the Man" presented a variety of Nike and Adidas

products as a whole category of products which were labeled "sportswear".   Advertisement

Form placements and Plot Connections were not employed in any of the three sample

movies. The most employed type of product placement in the three sample movies was the

Creative Actual Product Used type (23.07%).

3. Develop a questionnaire

The information on the product placements in the three target movies was then

used to create a questionnaire. The questionnaire consisted of three parts. (See Appendix

C.)

1. Part I: Profile of the respondents including, gender, age, frequency of viewing English language movies and purchasing experience after seeing a product placement.

2. Part II: Product placements and types of product placements in American movies which influenced the respondents. Respondents were asked to name the product(s) they saw in each movie, how the product(s) was/were presented in the movie, and whether the product(s) was/were presented prominently or in the background. The degree of recall the respondents retained would enable the researcher to ascertain the type of movie product placements which had the strongest affect on the respondents.

3. Part III: Influence of the identified product(s) on the respondents and finding the level in the AIDA model at which the product placements influenced them. This part of the questionnaire identified at which stage(s) in the AIDA model (Awareness, Interest, and Desire) the respondents were influenced. To determine if the "Action" stage in the AIDA model was reached, after one week, the researcher discussed whether or not each respondent had bought the product(s) or had taken any concrete action toward buying the product(s) which they saw in the target movies. This step was repeated two weeks after viewing the movies. The researcher took note of any respondent comments regarding actions taken, e.g. "Product 'X' is very expensive, but I want to buy one, so I opened a

special savings account so I can buy one next year," or "I have always wanted product 'Y',

but after viewing the movie, I know I should stop dreaming. I will never buy one."

4. Collect the data

The researcher divided the 45 respondents into 3 groups of 15 respondents to view

the 3 movies. One viewing session for each group was scheduled over 6 successive

weeks starting on October 6, 2006. Each group viewed only one of the three target movies

to prevent being influenced by the other groups. To avoid biasing the groups, respondents

were not informed as to the specific reasons they had been asked to view the movies, and

were not allowed to see the questionnaire before viewing. For the same reasons, each

viewing group was asked not to discuss the movie viewed, the questionnaire or any aspect

of the viewing experience with any other group. Each group was divided into two sub-

groups of seven or eight members because of the limited size of the viewing room and the

break system of the night shift. The break system allows 7 – 8 people to be on a two-hour

break at any one time during the night shift. Respondents viewed a movie and completed

the questionnaire during this time. The researcher was present at each group viewing to

monitor the procedure, to answer any questions about how to fill in the questionnaire and to

collect the completed questionnaires. All viewing sessions were Friday evenings between

07.00 p.m. – 09.00 p.m. at the Air Traffic Control Library in the Bangkok Area Control

Centre. One week after viewing the movies and again after two weeks, the respondents

were asked if they had purchased any of the products placed in the movies or had taken

any concrete steps toward purchasing any of the products.

5. Analyze the data

The objective data gathered from the questionnaires were analyzed using

descriptive statistics: percentages and means. The findings are reported in Chapter 4 and

conclusions and discussion are presented in Chapter 5.

CHAPTER 4

FINDINGS

The research findings are presented in this chapter and are divided into three parts:

1. Profile of Respondents

2. Effect of product placement types on audiences

3. Influence of product placements on audience purchasing decisions

Tables are drawn to display findings in percentages and means and a brief

discussion is presented following each table.

1. Profile of respondents

The profile of the 45 respondents participating in this study is presented below. The

group profile is divided into four sections as in Part I of the questionnaire.

The gender distribution of the respondents is presented in TABLE 7 below.

TABLE 7 GENDER

	No. of Respondents	%
Male	13	28.89
Female	32	71.11
Total	45	100.00

Thirteen (28.89%) of the respondents were male and 32 (71.11%) were female.

The age range of the respondents is presented in TABLE 8 below.

TABLE 8 AGE

	No. of Respondents	%
21 – 30	14	31.11
31 - 40	15	33.33
41 – 50	7	15.56
51 - 60	9	20.00
Over 60 years of age	0	0.00
Total	45	100.00

Twenty nine (64.44%) of the respondents were between 21 and 40 years old.

Sixteen (35.56%) of the respondents were between 41 and 60 years old. None was over

60 years of age.

The 45 respondents were asked how often they watched English language movies.

Their responses are tabulated in TABLE 9 below.

TABLE 9 FREQUENCY OF WATCHING ENGLISH LANGUAGE MOVIES

	No. of Respondents	%
less than once a week	9	20.00
once a week	6	13.33
twice a week	2	4.44
three times a week	5	11.11
more than three time a week	23	51.11
Total	45	100.00

The majority of respondents watched English language movies more than 3 times a week (51.11%). Nine respondents (20.00%) watched English language movies less than once a week.

The respondents were also asked if they had ever bought a product or service

because they had seen it placed in a movie. Their responses are presented in TABLE 10

below.

TABLE 10 PURCHASING HISTORY BASED ON MOVIE PRODUCT PLACEMENTS

	No. of Respondents	%
Yes	22	48.89
No	23	51.11
Total	45	100.00

The responses to this question are almost evenly divided; 23 (51.11%) of the

respondents had bought a product or service because they had seen it placed in a movie,

22 (48.89%) had not.

In summary, the majority of respondents were female (71.11%). Most respondents

were between the ages of 21 – 40 (64.44%). Eighty percent of the respondents watched

English language movies at least once a week and 51.11% of the respondents watched

English language movies more than three times a week. Slightly more than half (51.11%)

had bought products because they had seen them placed in movies.

2. Effect of product placement types on audiences

Part II of the questionnaire asked the respondents which products/brands they

could recall after viewing each of the three sample movies, how the products were

presented, and whether the products were presented prominently or in the background.

The detailed findings for each of the three sample movies are presented in TABLES 20 to

24 in Appendix D. On each of the tables, the types of product placements are listed in the

top two rows. The next row identifies the actual product placed in each movie according to

its placement type. The next row provides the total number of placements by placement

type employed in the three movies. The final three rows on each table identify the number

of times the respondents correctly recalled the products/brands placed, the types of

placements employed, and whether the placement types were prominent (On-set) or

background (Creative).

The detailed findings are recapped below in TABLES 11 to 15, corresponding to

TABLES 20 to 24 in Appendix D.

Fifteen respondents were shown the movie "Cheaper by the Dozen". The findings

regarding the effect of product placement types on the audience viewing this movie are

recapped in TABLE 11.

TABLE 11 RECAP OF THE EFFECT OF PRODUCT PLACEMENT TYPES EMPLOYED

IN "CHEAPER BY THE DOZEN"

Placement Types	5
Actual Products/Brands Placed	7
Total Actual Placement Types	8
Number of Respondent Correct Recalls of :	
- Products/Brands	2
- Placement Types	2
- Prominent or Background	1

Seven products were placed in the movie by means of five different placement

types. Only 2 (13.33%) of the 15 respondents were able to correctly recall any of the

products/brands placed in the movie after viewing it (one recalled the Nike T-shirt and one

recalled the Nike Trainers), while 13 (86.67%) of the 15 respondents were unable to recall

any products/brands. The one respondent who correctly recalled the Nike T-shirt also

correctly recalled that an actor wore the T-shirt (Actual Product Used) and the product was

presented prominently (On-set). The one respondent who correctly recalled the Nike

trainers was able to remember that the product was used by an actor (Actual Product Used)

but the respondent believed it was presented prominently (On-set). In fact, the product was

subtly presented in the background (Creative). No respondents recalled Gaterade, the

Chevrolet car, the Nike cap, the Fila bag, or Fedex.

Another 15 respondents were shown the movie "Freaky Friday". The findings

regarding the effect of product placement types on the audience viewing this movie are

presented in TABLE 12.

TABLE 12 RECAP OF THE EFFECT OF PRODUCT PLACEMENT TYPES EMPLOYED

IN "FREAKY FRIDAY"

Placement Types	6
Actual Products/Brands Placed	6
Total Actual Placement Types	10
Number of Respondent Correct Recalls of :	
- Products/Brands	8
- Placement Types	8
- Prominent or Background	7

Six products were placed in the movie using six placement types. Six (40.00%) of

the 15 respondents were able to correctly recall products/brands placed in the movie after

viewing it, while nine (60.00%) of the 15 respondents were unable to recall any

products/brands in the movie. One of the six respondents recalled two products/brands

while the others recalled only one product/brand each, and one respondent identified the

Volvo car which was presented prominently (On-set) and in the background (Creative). The

three respondents, who recalled the American express card, were able to recall that the

product was presented prominently (On-set) in a clothes shop when an actor in the film was

shopping (Visual Imagery). The three respondents who correctly recalled the Volvo car

were also able to correctly recall that the product was used by an actor (Actual Product

Used). Two of them remembered that the product was presented prominently (On-set).

The other respondent correctly remembered that the product was presented both

prominently (On-set) and in the background (Creative). The one respondent who recalled

the Visa card remembered that the product was presented in a clothes shop (Visual

Imagery), but the respondent believed that it was presented prominently (On-set). In fact,

the product was presented in the background (Creative). No respondents recalled the Sony

clock, the Apple laptop, or Harley Davidson.

The final 15 respondents were shown the movie "She's the Man". The findings

regarding the effect of product placement types on the audience viewing this movie are

recapped in TABLE 13 below.

TABLE 13 RECAP OF THE EFFECT OF PRODUCT PLACEMENT TYPES EMPLOYED

  IN "SHE'S THE MAN"

Placement Types	3
Actual Products/Brands Placed	7
Total Actual Placement Types	8
Number of Respondent Correct Recalls of :	
- Products/Brands	16
- Placement Types	16
- Prominent or Background	6

Seven products/brands were placed in the movie using three placement types.

Eight (53.33%) of the 15 respondents were able to correctly recall products/brands placed

in the movie, while seven (46.67%) were unable to recall any products/brands in the movie.

Three of the eight respondents recalled three products/brands, two of them recalled two

products/brands. The other three respondents recalled one product/brand each. One

respondent, who recalled Nike sportswear, correctly identified that the product was seen in

a football field (Visual Imagery) and the product was presented prominently (On-set). The

five respondents, who recalled Pepsi, were also able to correctly recall that the product was

on a table in a canteen (Visual Imagery). Four of them stated that the product was

prominently presented (On-set) but one respondent believed that the product was presented

in the background (Creative). The only respondent who correctly recalled a Roxy T-shirt,

identified that the product was worn by an actress (Actual Product Used) and the product

was prominently presented (On-set). The five respondents, who recalled Nike sportswear,

identified the products were used/worn by actors/actresses (Actual Product Used) but all of

the respondents believed that the products were presented prominently (On-set), while in

fact, the products were presented in the background (Creative). The four respondents who

recalled Adidas sportswear, identified the products as being used/worn by actors/actresses

(Actual Product Used), but all of the respondents believed that the products were presented

prominently (On-set). All Adidas products were presented in the background (Creative).

Only sixteen of 45 respondents (35.56%) correctly recalled at least one

product/brand in the three sample movies. A summary is presented in TABLE 14 below.

TABLE 14 RECAP OF RESPONDENTS' IDENTIFICATION PLACED PRODUCTS IN THE

TARGET MOVIES

Respondent	Correct Product Recalls
1	1
2	1
3	2
4	1
5	2
6	1
7	1
8	1
9	3
10	3
11	1
12	1
13	1
14	2
15	2
16	3
Total	26

Three of 45 respondents (6.67%) correctly recalled three products/brands; the

highest number of products/brands that any respondent could recall. Another three of 45

respondents correctly recalled two products/brands. Ten of 45 respondents (28.22%)

correctly recalled one product/brand each. Twenty nine respondents (64.44%) were unable

to recall any products/brands.

The combined results of the effects of product placement types on all 45

respondents viewing the three sample films are summarized in TABLE 15.

TABLE 15 RECAP OF COMBINED RESULTS OF THE EFFECTS OF PRODUCT

PLACEMENT TYPES ON ALL AUDIENCES

Product Placement Types	Number of Respondent Correct Recalls of :		
	Products/Brands	Placement Types	Prominent or Background
On-set Visual Imagery	9	9	8
Creative Visual Imagery	0	0	0
On-set Actual Product Used	5	5	5
Creative Actual Product Used	11	11	1
On-set Logo/Insignia Presentation	0	0	0
Creative Logo/Insignia Presentation	1	1	0
Auditory Placements	0	0	0

The products/brands employing the On-set Visual Imagery type of placement were

correctly recalled nine times. The Visual Imagery type of placement was also correctly

recalled nine times. The On-set (Prominent) type of Visual Imagery placement was

correctly recalled eight times. The products/brands presented by means of Creative Visual

Imagery were not correctly recalled by any respondent.

The products/brands employing the On-set Actual Product Used type of placement were correctly recalled five times. The Actual Product Used type of placement was correctly recalled five times, and the On-set type of placement was correctly recalled five times. The products/brands employing the Creative Actual Product Used type of placement were correctly recalled 11 times. This type of placement was also correctly recalled 11 times, but the Creative type of placement was correctly recalled only one time.

The products/brands presented by means of On-set Logo/Insignia Presentation were not correctly recalled by any respondent. The products/brands employing the Creative Logo/Insignia Presentation type of placement was correctly recalled one time. The Logo/Insignia Presentation type of placement was correctly recalled one time, but whether the logo was presented on-set or creatively could not be recalled.

The products/brands employing Auditory Placements were not correctly recalled by any respondent. Advertisement Forms and Plot Connections were not employed in any of the three sample movies.

In summary, 29 (64.44%) of 45 respondents were unable to recall specific products/brands in the sample movies. Of the 16 respondents (35.56%), who could recall

products/brands, the Creative Actual Product Used placement was the type of product

placement which had the greatest effect on the respondents, i.e. they remembered products

placed in this manner most often (11 times). The On-set Visual Imagery placement was the

type of product placement which had the second greatest effect on the respondents (9

times). The third most effective type of product placements for the 45 respondents was the

On-set Actual Product Used type of Visual Placement (5 times). The respondents were

unclear as to whether the products/brands were presented prominently (On-set) or in the

background (Creative). The Creative Actual Product Used type of Visual Placement eluded

the respondents the most (10 times), while the On-set Actual Product Used type of Visual

Placement was consistently identified by all respondents who recalled products/brands.

Creative Visual Imagery, On-set Logo/Insignia Presentation and Auditory Placements had

no effect on the audiences.

3. Influence of product placements on audience purchasing decisions

Part III of the questionnaire asked the respondents four questions about each of the

products/brands they could remember after viewing each movie. 1. Were you aware of this

product before seeing the movie? 2. To what degree did this product in the movie attract

your attention? 3. How interested are you in this product now? 4. How much need/desire do

you have to purchase this product?

These four questions were designed to determine at which of the first three steps of

the AIDA model the product placements effectively influenced the respondents: Awareness

of the products/brands (A), Interest in the products/brands (I), and Desire to own or use the

products/brands (D). The fourth step of the AIDA model, Action (A) i.e. the actual purchase

of the products/brands was measured separately.

The respondents' answers to each of the four questions regarding the influence of

the product placements on their purchasing behaviours were weighted on the following

scale: 1 = "Not at all", 2 = "Somewhat", and 3 = "A lot".

The findings with regard to each of the three sample movies and a recap are

presented in TABLES 16 to 19. As this part of the research is focused on the influence of

the product placements on respondents, only the recall of the products/brands by the

respondents is considered. Whether or not the respondents could correctly recall the

placement type or its prominence is ignored. Remembering the products/brands is the

crucial factor.

TABLE 16 shows the influence of product placements on respondents viewing the

movie "Cheaper by the Dozen".

TABLE 16 INFLUENCE OF PRODUCT PLACEMENTS IN THE MOVIE "CHEAPER BY

THE DOZEN"

Questions	Nike T-shirt			Nike trainers			Raw Scores	Weighted Mean Scores
	1	2	3	1	2	3		
1. Were you aware of this product before seeing the movie?			1		1		5.00	2.50
2. To what degree did this product in the movie attract your attention?			1	1			4.00	2.00
3. How interested are you in this product now?	1			1			2.00	1.00
4. How much need/ desire do you have to purchase this product?	1			1			2.00	1.00

1 = "Not at all", 2 = "Somewhat", and 3 = "A lot".

Only two of the 16 respondents who viewed this film could remember any products/brands placed in it. One recalled the Nike T-shirt and the other recalled the Nike trainers. The findings with regard to each of the questions are presented belows.

With regard to prior awareness of the products placed, one respondent was very aware of the Nike t-shirt and one was somewhat aware of the Nike trainers. The two respondents were quite aware of the products before seeing them in the film (weighted mean score, 2.50).

Concerning the degree of attention the product placements in the film attracted, one reported "a lot" the other reported "not at all" (weighted mean score, 2.00).

The respondents both reported their level of interest in the products placed in the movie as "not at all" (weighted mean score, 1.00).

The two respondents also reported their desire to purchase the products placed in the movie as "not at all" (weighted mean score, 1.00).

TABLE 17 shows the influence of product placements on respondents viewing the

movie "Freaky Friday".

TABLE 17 INFLUENCE OF PRODUCT PLACEMENTS IN THE MOVIE "FREAKY FRIDAY"

Questions	Amex Card			Volvo Car			Visa card			Raw Scores	Weighted Mean Scores
	1	2	3	1	2	3	1	2	3		
1. Were you aware of this product before seeing the movie?			3			3			1	21.00	3.00
2. To what degree did this product in the movie attract your attention?	1		2		1	2			1	18.00	2.57
3. How interested are you in this product now?	1	2		1		2		1		14.00	2.29
4. How much need/ desire do you have to purchase this product?	3			1	2		1			9.00	1.29

1 = "Not at all", 2 = "Somewhat", and 3 = "A lot".

Six of the 16 respondents who viewed this film remembered products/brands placed in it. Three respondents recalled the American Express card, three respondents recalled the Volvo car, and one respondent also recalled the Visa card. The findings with regard to each of the four questions are presented below.

With regard to prior awareness of the products placed, all respondents were very aware of the American Express card, the Volvo car and the Visa card. The six respondents were very aware of the products before seeing them in the film (weighted mean score, 3.00).

Concerning the degree of attention the product placements in the film attracted, five respondents reported "a lot", one reported "somewhat", and one reported "not at all" (weighted mean score, 2.57).

Regarding to the degree of interest in the products placed in the film, two respondents reported "a lot", three reported "somewhat", and two reported "not at all" (weighted mean score, 2.00).

Concerning the level of desire to purchase products placed in the film, two respondents reported "somewhat", and five reported "not at all" (weighted mean score, 1.29).

TABLE 18 shows the influence of product placements on respondents viewing the

movie "She's the Man".

TABLE 18 INFLUENCE OF PRODUCT PLACEMENTS IN THE MOVIE "SHE'S THE MAN"

Questions	Nike sports wear			Pepsi			Roxy T-shirt			Adidas sports wear			Raw Scores	Weight-ed Mean Scores
	1	2	3	1	2	3	1	2	3	1	2	3		
1. Were you aware of this product before seeing the movie?			6			5	1					4	46.00	2.88
2. To what degree did this product in the movie attract your attention?		3	3	2	3			1			2	2	35.00	2.19
3. How interested are you in this product now?	1	3	2	2	3			1		1		3	33.00	2.06
4. How much need/ desire do you have to purchase this product?	5		1	3	2		1			1	1	2	25.00	1.56

1 = "Not at all", 2 = "Somewhat", and 3 = "A lot".

Eight of the 16 respondents who viewed this film remembered products/brands placed in it. Six respondents recalled Nike sportswear, five respondents recalled Pepsi, one respondent recalled the Roxy T-shirt, and four respondents recalled the Adidas sportswear. The findings with regard to each of the four questions are presented below.

With regard to prior awareness of the products placed, six respondents were very aware of the Nike sportswear, five respondents were very aware of Pepsi, one respondent was not aware of the Roxy T-shirt, and four respondents were very aware of the Adidas sportswear. The eight respondents were very aware of the products before seeing them in the film (weighted mean score, 2.88).

Concerning the degree of attention the product placements in the film attracted, five respondents reported "a lot", nine reported "somewhat", and two respondents reported "not at all" (weighted mean score, 2.19).

Regarding the degree of interest in the products placed in the film, five respondents reported "a lot", seven reported "somewhat", and four reported "not at all" (weighted mean score, 2.06).

Concerning the level of desire to purchase products placed in the film, three

respondents reported "a lot", three reported "somewhat", and ten reported "not at all"

(weighted mean score, 1.56)

The combined results on the effectiveness of product placements in respect of the

first three steps of the AIDA model are presented in TABLE 19.

TABLE 19 COMBINED RESULTS

Questions	Not at all	Some what	A lot	Raw Scores	Weighted Mean Scores
1. Were you aware of this product before seeing the movie?	1	1	23	72	2.88
2. To what degree did this product in the movie attract Your attention?	4	10	11	57	2.28
3. How interested are you in this product now?	8	10	7	49	1.96
4. How much need/desire do you Have to purchase this product?	17	5	3	36	1.44

The 16 respondents were very aware of the products/brands before seeing them in

the sample movies (weighted mean scores, 2.88). They reported that they were somewhat

attracted by the products placed in the movies (weighted mean score, 2.28). They reported

that they were somewhat interested in the products placed in the movies (weighted mean

score, 1.96). And the 16 respondents reported they had little need or desire to own or

purchase the products placed in the movies (weighted mean score, 1.49).

One week and two weeks after viewing the movies the 45 respondents were asked

whether or not they had bought, or had taken any concrete action toward buying the

products which they had seen placed in the movies. No respondents seeing the films

"Cheaper by the Dozen", or "Freaky Friday" bought any products placed in the films or took

any action to buy them. Only four respondents who had seen the film "She's the Man" took

any action, all four bought Pepsi products. All together, only four of 45 respondents

(8.89%) were led to the Action step (the final "A") in the AIDA model.

In summary, the 16 respondents who recalled products placed in the sample movies

were very aware of the products/brands before viewing them in the movies. The product

placements attracted their attention somewhat, and to some extent created or maintained

interest in the products placed, but the product placements had a limited influence on the

respondents' desire to own or purchase the products. Product placements in American

movies influenced respondents to actually purchase products only to a limited extent.

Conclusions are drawn and discussed, recommendations made and limitations of

the study noted in Chapter 5.

CHAPTER 5

CONCLUSION AND DISCUSSION

This study seeks to measure the effectiveness of product placements in American movies on Thai audiences by use of the AIDA model. This chapter presents the answers to the two study research questions. This is followed by discussion, comments on the limitations of the study and recommendations for further study.

Research question answers

The answers to the two research questions are presented below.

Research question 1: Which type of product placements in American movies affect Thai audiences the most?

In general, product placements in American movies had a very limited effect on the Thai audience's ability to recall products placed and virtually no influence on their decision to purchase a placed product. Only one placed product was actually purchased by respondents in the study.

While all types of product placements had a limited effect on the respondents, the Creative Actual Product Used type of Visual Placement had the most effect. Pepsi, the one placed product actually purchased by a respondent, was presented by On-set Visual Imagery which was the most second effective type of product placement.

The findings showed that 29 of 45 respondents (64.44%) were unable to recall specific products/brands in the sample movies. Of the 16 of 45 respondents (35.56%) who could recall products/brands, the Creative Actual Product Used type of Visual Placement had the greatest effect; 4 of 6 products placed in this way were effectively recalled (66.67%).

Sutherland (sutherlandsurvey. 2005: online) stated that if something appeared frequently in media, it rose on the audiences agenda of things to think about. The Creative Actual Product Used type of Visual Placement was the most employed type of product placement in the study; 6 of 26 placements in the study (23.07%) were of this type.

In brief, all types of product placements in American movies had a limited effect on the respondents. The Creative Actual Product Used type of Visual Placement had the greatest effect on the respondents partially because this type of placement was the most employed placement in the study.

Research question 2: At which level in the AIDA model do product placements in American movies influence Thai audiences most effectively?

The 16 respondents, who correctly recalled placed products, were aware of the products (Pepsi, Volvo car, American Express card) before seeing them in the movies. They may not have been aware of the placed products they could not recall (Gaterade, Nike cap, Chevrolet car) before seeing them in the movies. This suggests that products placed in American movies do not create "Awareness" of products not previously known to Thai audiences.

Only 4 respondents actually purchased a product placed in the sample movies (the "Action" step in the AIDA model). This suggests that the placed products did not create enough "Desire" in the respondents to lead them to actually move to "Action" (purchase the products).

By deduction, it can be concluded that the product placements in the sample American movies only maintained, or increased, the "Interest" of the Thai respondents who saw the placements.

In summary, the product placements in the sample American movies influenced the Thai respondents most effectively at the "Interest" level of the AIDA model.

Discussion

Sererat (1995: 184-187) categorized consumer products into four types: 1)

convenience products such as soap, prepared food, cigarettes…; 2) shopping products

such as clothes, electric appliances, furniture,…; 3) specialty products such as audio

systems, computers, luxury cars,…; 4) unsought products, products that consumers are

not aware of or are sure they do not need. As consumers make purchasing decision

moving up from type 1 to type 4, they require more information and time to compare and

make intelligent choices.

The respondents in this study correctly recalled Pepsi, sportware, a credit card and

a car. Pepsi is a convenience product and therefore a product for which it is relatively easy

to make a purchasing decision. Four respondents actually purchased Pepsi. Sportswear is

a shopping product for which more time and consideration is required to make a purchasing

decision. Credit cards and cars are examples of specialty products. The Thai respondents

had credit cards with which they were comfortable. It would take time to consider obtaining

a new credit card. Purchasing a new car is always the object of serious consideration. No

respondent recalled a placed product that could be categorized as an unsought product.

Advertisers placing products in American movies are certainly aware of this and are satisfied to use product placements to keep consumers aware of and interested in their products and services. They will use other advertising and promotional techniques to create new awareness and desire among consumers, and still others to lead consumers to actually purchase their products and services.

This study not only revealed the most effective type of product placement in American movies on Thai respondents but also identified the least effective ones. The second most effective product placement type was On-set Visual Imagery but with very limited impact on the Thai respondents. Creative Visual Imagery, On-set Logo/Insignia Presentations, and Auditory Placements had no effect on the audience. These types of product placements have less impact on audiences in general. Having actors actually use the products or services placed has the strongest impact on viewing audiences. In the case of the Thai audience viewing American movies in which unfamiliar products and services are placed, the most effective types of placement should be employed.

Advertisers seeking to influence Thai movie goers should use either Creative Actual Product Used or On-set Visual Imagery type placements, and the placements should be repeated frequently. They should use Creative Visual Imagery, On-set Logo/Insignia

Presentations, and Auditory Placements only to reinforce the impact of the primary types of

product placements. Advertisers should be content to maintain or increase products or

services awareness and interest. Other advertising and promotional techniques should be

used to create new awareness and desire for products and services and to lead consumers

to actually purchase them.

Limitations of the Study

The study had the following limitations:

1. The study did not take into consideration the frequency of product

placements in films, i.e. how often a product/brand appeared in a film and in which type of

placement.

2. Because of the film selection criteria, the study did not include all types of

product placements which were described in Chapter 2. Further study should also be

conducted on Plot Connections and Advertisement Forms.

Recommendations for Further Studies

As follow up to the present study, the researcher recommends the following studies are recommended:

1. Studies should be conducted to determine any possible correlation between the frequency of product placements in films and their influence on consumer behaviour. Correlations should be determined for each of the types of product placements. This could serve as a guide for advertisers and film makers who wish to place products in films effectively.

2. Studies should also be conducted to determine which types of products/services are effectively promoted in film product placements. This would also be useful to interested advertisers and film makers.

3. Studies on the effectiveness of film product placements on various populations of movie viewers should be undertaken. The participants in this study were Thai, adult, professional, middle class, urban, internationally aware, and bilingual (Thai and English). If one or more of the demographic features were changed, it is likely that the findings would be different. Teenagers, for example, might respond very differently to the questionnaire than did the respondents in this study. Further studies on product placements should be

undertaken with a focus on the importance of demographics. This would help advertisers

and film makers better target consumer groups.

4. A study should be conducted to determine the effectiveness of product

placements in Thai movies on Thai audiences. This would be valuable for Thai advertisers

and film makers.

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APPENDIX A

General Information about Advertising and Advertising Media

Profile of Major Media Types

Media	Advantages	Limitations
Newspapers	Flexibility; timeliness; good local market coverage; broad acceptance; high believability	Short life; poor reproduction quality; small "pass-along" audience
Television	Combines sight, sound, and motion; appealing to the senses; high attention; high reach	High absolute cost; high clutter; fleeting exposure; less audience selectivity
Direct mail	Audience selectivity; flexibility; no ad competition within the same medium; personalization	Relatively high cost; "junk mail" image
Radio	Mass use; high geographic and demographic selectivity; low cost	Audio presentation only; lower attention than television; non-standardized rate structures; fleeting exposure
Magazines	High geographic and demographic selectivity; creditability and prestige; high quality reproduction; long life; good pass-along readership	Long ad purchase lead time; some waste circulation; no guarantee of position
Outdoor	Flexibility; high repeat exposure, low cost; low competition	Limited audience selectivity; creative limitations
Directories	Excellent local coverage; high believability; wide reach; low cost	High competition; long ad purchase lead time; creative limitations
Newsletters	Very high selectivity; full control; interactive opportunities; relative low cost	Cost could run away
Brochures	Flexibility; full control; can dramatize messages	Overproduction could lead to run away costs

Media	Advantages	Limitations
Telephone	Many users; opportunity to give a personal touch	Relative high cost unless volunteers are used
The Internet	High selectivity; interactive possibilities; relatively low cost	Relatively new media with a low number of users in some countries

Source: Kotler and Armstrong. (2000). *Profile of Major Media Types*. p. 588

APPENDIX B

Examples of Product Placements

FIGURE 2 EXAMPLE OF ON-SET VISUAL IMAGERY

Volkswaken New Beetle Model Car in the movie "She's the Man"

FIGURE 3 EXAMPLE OF CREATIVE VISUAL IMAGERY

American Express Card in the movie "Freaky Friday"

FIGURE 4 EXAMPLE OF ON-SET ACTUAL PRODUCT USED

An Actress wore a Roxy T-shirt in the movie "She's the Man"

FIGURE 5 EXAMPLE OF CREATIVE ACTUAL PRODUCT USED

An Actor wore Nike sportswear in the movie "She's the Man"

FIGURE 6 EXAMPLE OF ON-SET LOGO/INSIGNIA PRESENTATION

Chevrolet logo in the movie "Cheaper by the Dozen"

FIGURE 7 EXAMPLE OF CREATIVE LOGO/INSIGNIA PRESENTATION

An Apple laptop in the movie "Freaky Friday"
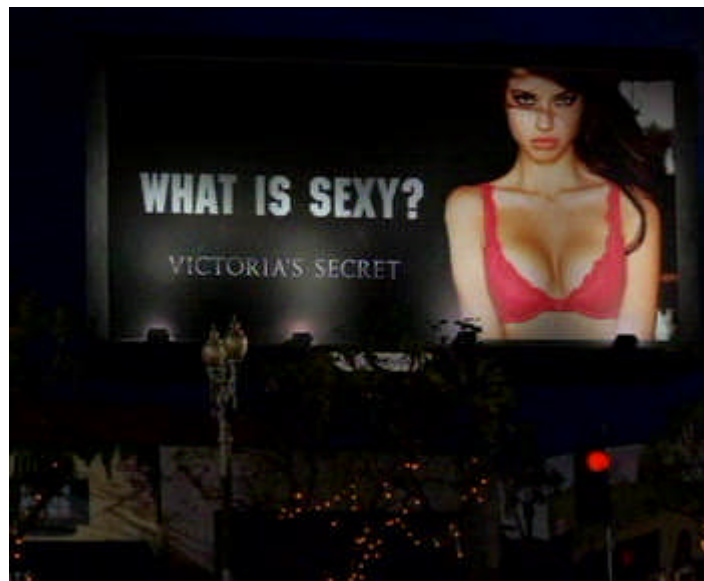
FIGURE 8 EXAMPLE OF ON-SET ADVERTISEMENT FORM

Victoria's Secret Billboard in the movie "Terminator 3"

FIGURE 9 EXAMPLE OF CREATIVE ADVERTISEMENT FORM

The Burger King's advertisement in the movie "Fantastic Four"

APPENDIX C

Questionnaire

Questionnaire

This questionnaire is designed for a graduate research project at Srinakarinwirot University. Your cooperation in completing this questionnaire will be greatly appreciated.

Please mark (X) in the space that is most applicable to you

Part I: Profile

1. Gender: ( ) Male   ( ) Female

2. Age: ( ) 21 – 30
    ( ) 31 – 40
    ( ) 41 – 50
    ( ) 51 – 60
    ( ) over 60 years of age

3. How often do you watch English language movies?
    ( ) less than once a week
    ( ) once a week
    ( ) twice a week
    ( ) three times a week
    ( ) more than three time a week

4. Have you ever bought a product or service because you saw it placed in a movie?
    ( ) Yes   ( ) No

Part II: Product placements and types of product placements

<u>Directions</u>: Please fill in the table below with as much detail as possible.

	Product 1	Product 2	Product 3	Product 4	Product 5	Product 6	Product 7
1. What products/brands do you remember from the movie? (Write **one** product name or brand that you saw in the movie in each of the columns on the right.)							
2. How was/were the product(s) presented in the movie?							
3. Was/were the product(s) presented prominently or in the background?							

Part III: Influence of the identified product(s)

Directions: Please write the product name or brand that you identified on the previous page in the boxes on the right and answer the questions below.							
1. Were you aware of this product before seeing the movie?	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot
2. To what degree did this product in the movie attract your attention?	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot
3. How interested are you in this product now?	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot
4. How much need/desire do you have to purchase this product?	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot	( ) Not at all ( ) Somewhat ( ) A lot

APPENDIX D

Tables of Results on the Effect of Product Placements Types on Audiences

TABLE 20 EFFECT OF PRODUCT PLACEMENT TYPES EMPLOYED IN "CHEAPER BY THE DOZEN"

Placement Types		Visual Imagery		Actual Product Used		Logo/ Insignia Presentation		Advertisement Forms		Auditory Placements	Plot Connections
		On-set	Creative	On-set	Creative	On-set	Creative	On-set	Creative		
Actual Products/Brands Placed			Gaterade / Chevloret car	Nike T-shirt	Nike trainers / Nike cap / Fila bag	Chevloret car				Fedex	
Total Actual Placement Types			2	1	3	1				1	
Number of Respond-ent Correct Recalls of	Products/ Brands			1	1 (Nike trainers)						
	Placement Types			1	1						
	Prominent or Background			1	0						

TABLE 21 EFFECT OF PRODUCT PLACEMENT TYPES EMPLOYED IN "FREAKY FRIDAY"

Placement Types		Visual Imagery		Actual Product Used		Logo/ Insignia Presentation		Advertisement Forms		Auditory Placements	Plot Connections
		On-set	Creative	On-set	Creative	On-set	Creative	On-set	Creative		
Actual Products/Brands Placed		Amex card	Sony clock	Volvo car	Volvo car		Visa card			Volvo car	
			Amex card				Apple laptop			Harley Davidson	
			Apple laptop								
Total Actual Placement Types		1	3	1	1		2			2	
Number of Respond-ent Correct Recalls of	Products/ Brands	3		3	1		1 Visa card				
	Placement Types	3		3	1		1				
	Prominent or Background	3		3	1		0				

TABLE 22 EFFECT OF PRODUCT PLACEMENT TYPES EMPLOYED IN "SHE'S THE MAN"

Placement Types	Visual Imagery		Actual Product Used		Logo/ Insignia Presentation		Advertisement Forms		Auditory Placements	Plot Connections
	On-set	Creative	On-set	Creative	On-set	Creative	On-set	Creative		
Actual Products/Brands Placed	Nike sportswear		Fila T-shirt	Nike sportswear						
	Volkswagen New Bettle model		Quicksilver T-shirt	Adidas sportswear						
	Pepsi		Roxy T-shirt							
Total Actual Placement Types	3		3	2						
Products/ Brands	1 Nike Sportswear 5 Pepsi		1 Roxy T-shirt	5 Nike Sportswear 4 Adidas Sportswear						

TABLE 22 (continued)

| Placement Types		Visual Imagery		Actual Product Used		Logo/ Insignia Presentation		Advertisement Forms		Auditory Placements	Plot Connections
		On-set	Creative	On-set	Creative	On-set	Creative	On-set	Creative		
Number of Respond- ent Correct Recalls of	Placement Types	1 Nike Sportswear 5 Pepsi		1 Roxy T-shirt	5 Nike Sportswear 4 Adidas Sportswear						
of	Prominent or Background	1 Nike Sportswear 4 Pepsi		1 Roxy T-shirt	0 Nike Sportswear 0 Adidas Sportswear						

TABLE 23 RESPONDENTS' IDENTIFICATION PLACED PRODUCTS IN THE TARGET MOVIES

Respond-ent	Visual Imagery		Actual Product Used		Logo/ Insignia Presentation		Advertisement Forms		Auditory Placements	Plot Connections	Total
	On-set	Creative	On-set	Creative	On-set	Creative	On-set	Creative			
1			1								1
2				1							1
3	1	1									2
4			1								1
5			1	1							2*
6	1										1
7	1										1
8			1								1
9	1			2							3
10			1	2							3
11	1										1
12	1										1
13				1							1
14	1			1							2
15	1			1							2
16	1			2							3
Total	9	1	5	11							26

* The respondent identified 2 types of product placements from of one product (the Volvo car).

TABLE 24 COMBINED RESULTS OF THE EFFECTS OF PRODUCT PLACEMENT TYPES ON ALL AUDIENCES

		Visual Imagery		Actual Product Used		Logo/ Insignia Presentation		Advertisement Forms		Auditory Placements	Plot Connections
		On-set	Creative	On-set	Creative	On-set	Creative	On-set	Creative		
Number of Respond-ent Correct Recalls of	Products/ Brands	9	0	5	11	0	1	-	-	0	-
	Placement Types	9	0	5	11	0	1	-	-	0	-
	Prominent or Background	8	0	5	1	0	0	-	-	0	-

VITAE

VITAE

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