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EFFECTIVENESS OF PRODUCT PLACEMENT IN TV SHOWS

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Abstract

This study represents a field experiment on the effectiveness of product placement in TV Shows. The author investigates whether product placement enhances brand awareness, positive attitude change and increased purchase intention. If this is found to be true, in which way should the product be presented to influence the consumer in the most desirable way? The results in this study show that the hypothesis is true and it is key for marketers to pick the right type of product placement for their brand to increase either brand awareness, positive attitude change and/or increased purchase intention. The results further show that marketers need to examine the target audience of a TV show to determine the right mixture of modality for the product placement. The mixture can consist of prominent, subtle, plot-connected, purely audio or visual or both audio-visual product placements and has to take into consideration multiple psychological processes which are discussed in this study.

1. Introduction

We have all had that feeling. One minute you're absorbed by a gripping instalment of quality TV drama; the next, you're wondering why there is a box of Cheerios hogging the shot for five minutes, why all of the characters are driving the same brand of car, or why that otherwise credible teenager is using Bing as their search engine.

Product placement has become big business. Global expenditures for product placement were estimated at \$10.58 billion in 2014 (Quinn, 2015). But what is it? According to the European Union, it is any form of audio-visual commercial communication consisting of the inclusion of or reference to a product, a service or the trade mark thereof so that it is featured within a program, like a TV show or a movie (European Commission, 2012). Product placement had its beginnings in the nineteenth century. By the time Jules Verne published the adventure novel *Around the World in Eighty Days* (1873), his fame had led transport and shipping companies to lobby to be mentioned in the story. Whether Verne was actually paid to do so, however, remains unknown (Butcher, 1995). Product placement was a common feature of many of the earliest actualities and cinematic attractions that were the first ten years of cinema history (Gurevitch, 2010). However, the custom started to increase dramatically after 1982, when the director Steven Spielberg was preparing *E.T.* He approached Mars, the makers of M & Ms, with the idea of a cross-promotional deal linked to a scene in which the child hero and the gooey extra-terrestrial form a friendship over a handful of sweets. Mars declined the offer, so Spielberg turned instead to Hershey, the makers of Reese's Pieces. This time, the answer was yes, one million dollars in promotion money was forthcoming, and within a month of the film's release, sales of the sweet were said

to have sky rocketed by eighty per cent (McFarland, 2004). Today, over 75% percent of U.S. prime-time TV shows are using product placements in their episodes. One reason consistently cited for the growth in product placement is the fact that over 40% of U.S. homes now have digital video recorders, which allow TV viewers to fast-forward through ads (Williams et al., 2011). Hence, in order to reach consumers, who increasingly find ways to avoid traditional advertisement, marketers have decided to place their products directly into the entertainment itself. But are marketers really applying their budget appropriately and measuring the success of product placement in the correct manner?

The central question of this dissertation is whether or not product placement enhances brand awareness, positive attitude change and increased purchase intention on the customer's side. If yes, in which way should the product be presented to influence the consumer in the most desirable way? The hypothesis is that different type of products work better in product placement and that the type of placement is key to gain product awareness, cause positive attitude change and increased purchase intention. This type of placement may be a subtle, prominent, visual, audio, audio-visual, disruptive placement. Furthermore, the placement can have a certain degree of plot connection, which may influence efficacy of product placement. Prominence relates to how noticeably a brand is represented in the movie or the program, that is, the extent to which the brand is a central focus of audience attention (Cowley & Barron 2008; Gupta & Lord 1998). Subtle placements are less salient and the selling intention is harder to detect (Diehl et al., 2008; Okazaki et al., 2010; Terlutter et al., 2010). However, a number of studies indicate that prominent brands are more likely to be recognized than less prominent brands (e.g., Brennan & Babin, 2004; d'Astous & Chartier, 2000; Law & Braun, 2000).

Russell (1998) first classified product placement along three dimensions: visual, auditory, and plot connection. A visual placement involves placing a brand in the background (perhaps of a show), with the appearance of the brand on-screen, number of appearances, and the style of camera shot of importance. An auditory or verbal placement occurs when a brand is mentioned in a dialogue and can vary depending on the frequency with which it is mentioned, the context and the emphasis on the brand name. Audio-visual placements involves a combination of visual and verbal components and can vary in intensity from a mention of the brand and a brief appearance, to the brand's central role in the plot and identification with a character.

Audio-visual media, like TV shows, present information on two sensory channels, audio and visual (Geiger, 1993). Different areas of the brain are solicited by visual and audio stimuli (Bushara et al., 1999), which supposes information is coded differently. When examining cognitive processes, distinguishing among purely visual, purely auditory, and audiovisual information is important because the memory encoding and storage of external stimuli are a direct function of their characteristics (Bettman, 1979).

Plot connection is the degree to which a placement is connected with the plot or story line of the movie or program (Russell 1998). Highly plot connected brand placements are intimately tied to the plot (e.g., AOL in *You've Got Mail*). However, movies often include brands that appear without connecting to the main part of the story (McCarty, 2004). Studies have shown that a brand placement's connection to the plot significantly influences viewers' attention to and attitudes toward the placed brand (d'Astous & Seguin, 1999; Russell, 2002). Weak plot connection may also stimulate the activation of persuasion knowledge. Placed brands that do not quite fit

into the story line are likely to raise suspicions of superfluity and of media motives other than artistic expression (Bhatnagar, Aksoy, & Malkoc, 2004).

The first step of the analysis will be to introduce the history of product placement in TV programs and movies, discuss the term itself and current trends of product placement. In the literature review, the stakeholders within the product placement industry are demonstrated as well as the current attitude towards traditional TV advertising. Afterwards, the types of product placements are discussed in detail in addition to the psychological considerations behind product placement. To argue for the effectiveness of product placement it will also be debated whether attitude and cultural aspects and the use of different products have an impact on product placement's efficacy. Lastly, ways of measuring the effectiveness of product placement are demonstrated and discussed.

After the literature review, the author will introduce his study to test the effectiveness of product placement by discussing considerations behind sample choice, procedure and research instruments and present results and conclusions including managerial implications on how marketers should move forward.

1.1 History of product placement in TV and movies

With the arrival of photo-rich periodicals in the late 19th century, publishers found ways of lifting their paper's reputation by placing an actual copy of the magazine in photographs of prominent people. For example, the German magazine 'Die Woche' in 1902 printed an article about a countess in her castle where she held a copy of 'Die Woche' in her hands in one of the photographs (Die Woche, 1902).

In early media, e.g. radio in the 1930s and 1940s and early television in the 1950s, programs were often underwritten by companies. "Soap operas" are called such

because they were initially underwritten by consumer packaged goods companies such as Procter & Gamble or Unilever (Margalit, et al., 2012). These type of sponsorships still exist today with programs being sponsored by major vendors such as Hallmark. A recent example for product placement is HBO's 'Sex in the City', where the plot revolved around 'Absolut' vodka, a campaign upon which one of the protagonists was working, and a billboard in Times Square, where a bottle prevented an image of the model from being pornographic. Knight Rider, a TV series featuring a talking Pontiac Trans Am, is another example of brand integration (Margalit, et al., 2012).

Although the phenomenon of product placement in motion pictures and television is as old as the industry itself (Newell, Salmon, & Chang, 2006) the popularity of movie placements among advertisers and brand managers soared in 1982, after sales of Hershey's Reese's Pieces increased by more than 65% when Steven Spielberg's extraterrestrial in *E.T.* followed a trail of that particular candy (Reed & Dutka, 1989).

Since then, practitioner and scholarly interest in product placement has skyrocketed and product placement on the silver screen has spread to other mass media vehicles, particularly, TV shows. The introduction of Digital Video Recorders (DVR) is largely blamed for decreasing the effectiveness of traditional commercials since viewers can skip the commercial break. This has encouraged advertisers to search for viable alternatives (Karışık, 2014). Product placement presents itself as an alternative since it ensures that the advertiser's message is integrated within the program content. Thus, the TV audience, who mostly opt to zap to other channels when commercials begin (Altaş & Oztunc, 2013), cannot easily avoid product placements.

1.2 Term analysis

Further terms used for product placement are “associating marketing”, “branded integration” and “covert marketing” (Wei, Fischer & Main, 2008). Product placement originally fell under the umbrella of covert marketing because viewers were often unaware of the commercial persuasion effort. Many early marketing research efforts concentrated on the subliminal and covert nature of this marketing medium (Nebenzahl & Secunda, 1993). However, as consumers have become more marketing savvy and the technique more prominent, it has shifted closer to the realm of conventional marketing (Mandese, 2006).

A formal definition of product placement comes from the Consolidated International Chamber of Commerce (ICC) Code of Advertising and Marketing Communication (ICC, 2010): “Product Placement refers to the inclusion of a product or brand so that it is featured within the content of a program, film or publication, including online material, normally in return for payment or other valuable consideration to the program or film producer, publisher or licensee”.

Both “*product placement*” and “*brand placement*” have gained currency and have been used interchangeably in the literature. Although the term “*brand placement*” captures the essence of the activity more precisely (Karrh, 1998), “*product placement*” has been widely used in previous literature. This dissertation avoids the semantic arguments and uses the term “*product placement*” throughout consistently. It is noteworthy that no consensus about the exact definition of product placement has been reached at this stage and it keeps evolving (Lehu, 2007).

1.3 Types of product placement agreements

Oliver (1986) posited that there are two main varieties of product placement agreements: creative placements and on-set placements. Creative placements are those which are pursued by marketers wishing to insert their brands into entertainment content. Conversely, on-set placements are typically initiated by production companies in order to obtain branded products that are then used enhance the realism of scenes. Many film producers claim that if they were to not use real brands, products would either have to be brand-less, labeled with fictitious brand names, or identified with generic labels such as “watch”—any of which are disliked by consumers and causes a “break” in their level of immersion (Govani, 1999).

While the placement implies a contract between a brand and the movie’s producers, this is not always the case (PQ Media, 2005): prop placement is the inclusion of, or reference to, products or services acquired at no, or less than full, cost where the inclusion can be justified editorially. This might be the giving or lending of costumes, cars, other pieces of equipment or services such as hairdressing, usually to make programs look more realistic and, of course, to lower production costs (Shears, 2014). With paid-for product placement the product will be included in the program. With prop placement, inclusion is usually at the discretion of the program maker. It is not guaranteed (Shears, 2014).

When a contract does exist, there are, according to PQ Media (2005) three possible forms: Placement on the screen can be a service paid for by the brand. It can also be an exchange in which the brand provides products and/or logistic or financial support in exchange for presence in the movie, in a form that remains to be determined. Finally, a more marginal practice consists in free product placement. In this case, the brand provides certain products free of charge which will not necessarily be

identifiable on the screen, but mentioned in the credits at the end of the movie (PQ Media, 2005).

Chang, Newell, and Salmon (2009) established a typology consisting of three categories— serendipitous, opportunistic, and planned—to describe the manner in which brands and products are inserted into content. Serendipitous placements are short-lived, mostly used to fill screen space, and irrelevant to a script. Opportunistic placements are usually initiated by marketing partners that review scripts and then suggest potential placement opportunities to clients. These placements also tend to be relatively minor and but are becoming increasingly expensive because studios are better able to provide data related to the exposure such placements will receive, which has resulted in filmmakers' creating standard rates akin to those established by traditional media vendors (Chang, Newell, & Salmon, 2009). Finally, planned placements occur when a brand is significantly incorporated into a script or story line. Exclusivity (i.e. keeping competitors out of a work) is often a condition that is negotiated by marketers who pursue planned placement and is becoming a more common strategy within the industry (Chang, Newell, & Salmon 2009). Further, a formal process may exist in which a script can be adapted to accommodate a marketing partner's requests, suggestions, and requirements.

1.4 Current trends in product placement

With more than 80% of national marketers using product placement (Johannes, 2006), the practice is certainly a part of today's mainstream marketing arsenal. The relatively recent popularity of the practice has come about due to its cost-benefit ratio and potential for extended audiences in the face of ever-increasing traditional media placement prices. It is also utilized because product placement limits the ability by audiences to avoid exposure to the persuasion attempt and savings in

rising marketing/production costs on the part of filmmakers (Motion Picture Association of America, 2007) as well as the aesthetic enhancement of settings depicted in film content (DeLorme & Reid, 1999). But what are current trends in product placement?

Many studies have shown that when consumers are highly 'engaged' with a media vehicle they can be more responsive to advertising (Aaker & Brown, 1972; Feltham & Arnold, 1994; Coulter, 1998; DePelsmacker et al., 2002; Nicovich, 2005; Bronner & Neijens, 2006; Cunningham et al., 2006; Wang, 2006). An example of highly engaging media vehicles are computer/video games, which are emerging as a potentially powerful medium for marketers to use as part of their marketing communications activities (LoPiccolo, 2004; Chambers, 2005; Informa Telecoms and Media Group, 2006; Molesworth, 2006; Nelson et al., 2006). So, in the near future there could be a lot more product placement included into video games.

Another example of a current trend in product placement is virtual product placement, whereby the image of a branded product is digitally inserted into a film or TV program after the program has actually been made, is a recent development in the field of marketing. This technique is attractive to advertisers in view of the advantages of inserting the virtual product placement after the initial release of a movie or TV program. Based on initial audience reaction to the movie, advertisers can target a specific market segment and tailor the virtual product placement to it. The movie is then released to the rest of the market, complete with the virtual product placement (McDonnell, 2010). This could increase the effectiveness of product placement greatly.

1.5 Research proposal, objectives and aim

To canvass the effectiveness of product placement the author will proceed to explore the theoretical knowledge to date established behind product placement with

regard to types of product placements, psychological considerations which includes both explicit and implicit processing of product placement. Also, the author will debate how attitude, cultural aspects, varying products and TV genres influence the efficacy of product placement. Lastly, it will be discussed how product placement effectiveness can be measured.

By drafting an experimental study using surveys and a TV program the author wants to test the theoretical findings and add his results to the compiled knowledge of product placement. In detail, this study will put brand awareness, purchase intention and brand attitude change to the test and check effectiveness of different products in regard to product placement. Most research on product placement has focused on effects at the individual level, linking placement executional characteristics, such as modality and plot connection (Russell, 2002), and viewer characteristics, such as involvement with or connectedness to the program, to memory for and attitudes toward *one* brand placed in a series (Cowley and Barron, 2008; Russell, Norman, and Heckler, 2004). But hardly any studies have actually tested the effectiveness of multiple types of product placement linked with multiple different types of brands in one episode and one sample. This would help to see which type of product placement should be used for different type of brands. Afterwards, the author will be able to develop managerial guidelines for marketers.

In the experimental study the author will use a sample of 50 persons split into two groups. All participants receive one pre-exposure questionnaire. After one week's time, the participants will see an episode of the TV comedy program '2 Broke Girls'. One episode will include product placement and one episode will be without product placement. The control group will see the episode without product placement and the experimental group will see the episode with product placement. Then, the

participants will fill out an after-questionnaire to test for changes in the variables of brand awareness, purchase intention and brand attitude that were explored in the first questionnaire.

2. Literature review

2.1 Current attitude towards traditional TV advertising and rise of product placement

There is little doubt that the sheer volume of advertising messages a consumer is exposed to is an important obstacle to advertising success. As early as 1999, Godin estimated that the average consumer is exposed to approximately one million marketing messages per year. Since this is difficult to prove, academic studies verify that the number of advertisements a consumer is exposed to has definitely increased (Rumbo, 2002). While precise estimates of the current volume of advertising a consumer is exposed to are needed (even though they are more difficult than ever to estimate), all agree that consumers are exposed to a very high volume of advertising in comparison to the past (Rosengren, 2008).

In the advertising industry, an important barometer is the periodical tracking of the public sentiment toward television advertising known as TvA (Ewing, 2013). From a study which provided a quasi-longitudinal examination of Australian attitudes toward TvA across four time points (2002, 2005, 2008, and 2010) it was suggested that although attitudes toward TvA are generally negative, in fact they have not deteriorated over time (Ewing, 2013). So, attitudes toward TvA are unlikely to change dramatically in a short term and to improve perceptions of TvA within the general community it requires consistent and sustained efforts.

The problem of increased difficulty in achieving desired reach and frequency efficiently through traditional advertising media due to a highly cluttered environment, has given rise to more use of other forms of promotion. An example is product placement which is used in an effort to build brands and achieve other objectives like brand attitude change and attitude change (Ha & McCann, 2008; Sung et al., 2009). Product placement means that the message of the advertiser is integrated within the program content. Thus, the TV audience, who mostly opt to switch to other channels when commercials begin (Altaş & Oztunc, 2013), cannot easily avoid product placements. Second, product placement is less intrusive. Placed products are perceived as more natural and credible by the audience, generating favorable consumer associations and goodwill (Karışık, 2014)

2.2 Types of product placements

In this section the author will introduce the various modalities of product placements with regard to their visual prominence, the degree of plot connection, the effectiveness of purely audio, visual or audio-visual product placements as well as the effects of character-product interaction and negative product placement.

2.2.1 Visual prominence of placements

Gupta & Lord (1998) categorize placements according to the visibility of the product (prominence, duration, and centrality) and identify two types: prominent and subtle placements. Subtle placements are those where the product is merely used as a background prop and is not central to the scene. Prominent placements, on the other hand, are often plot connected, so their inclusion is obvious (and intended to be so). Prominence relates to how noticeably a product is represented in the movie or the program, so the extent to which the product is a central focus of audience attention

(Cowley & Barron, 2008; Gupta & Lord, 1998). A number of studies indicate that prominent products are more likely to be recognized than less prominent products (e.g., Brennan & Babin, 2004; d'Astous & Chartier, 2000; Law & Braun, 2000). At the same time, however, prominence can have a negative effect on attitude and choice for the placed products (Cowley & Barron, 2008; Law & Braun, 2000). Highly prominent TV placements were found to diminish positive consumer attitudes, especially in case of being repeated frequently for known products and being displayed in favorite programs. On the contrary, subtle placements were evidenced to generate positive consumer attitudes (Cowley & Barron, 2008; Homer, 2009).

Product placement may interrupt movie watching when it becomes too explicit. Van Reijmersdalet al. (2007) even claim that more prominent placements lead to more negative attitudes. Similarly, Sawyer (2006) suspects that products which are obviously placed may annoy some audiences and lead to negative evaluation. An obvious or prominent product placement could be perceived as more aggressive and with higher promotional intention thus may be seen as adopting a more hard-sell approach. However, subtle placements are less salient and relatively harder to detect in selling intention therefore are more akin to a soft-sell approach. This means marketers should carefully consider the repercussions in terms of prominence of placements on their product. Perhaps prominence could be described as a double-edged sword for product placement as it aids product recall but may be less likely to enhance likeability and purchase intention.

2.2.2 Degree of plot connection

Plot connection is the degree to which a placement is connected with the plot or story line of the movie or program (Russell, 1998). Highly plot connected product placements are intimately tied to the plot (e.g., AOL in the movie 'You've Got Mail').

However, movies often include products that appear without connecting to the main part of the story (McCarty, 2004). Studies have shown that a product placement's connection to the plot significantly influences viewers' attention to and attitudes toward the placed product (d'Astous & Seguin, 1999; Russell, 2002).

Also, Brennan, Dubas, and Babin (1999) showed that product placements that were more central to the story were better recognized. Thus, if a product placement is more closely associated with the plot of a movie, this should result in a strong network of associations between the product and the movie. This makes it easy for activation to spread so that the prompting of the movie will promote the retrieval of information about plot-connected brands, thus improving product recognition. At the same time, a high degree of plot connection can transform a viewer's perception of the product, because the product is embedded in the movie (McCarty, 2004). Weak plot connection that do not quite fit into the story line are likely to raise suspicions of superfluity and of advertisement motives other than artistic expression (Bhatnagar, Aksoy, & Malkoc, 2004).

So, the more a brand is connected to the plot, the less counter arguing by the audience should occur, as opposed to when a product is placed for no apparent reason other than commercial motives. Therefore, integration of the product into the plot engenders positive results for both brand recognition and attitude, as opposed to when a product is placed for no apparent reason. Product placement practitioners seem to have understood this, as the current research confirms their intuitive belief that placements work best when the product is shown in a manner that makes it integral to the story line (Karrh, McKee, & Pardun, 2003).

Memory is influenced by depth of processing and extensive processing facilitates the subsequent recall of information. Cognitive psychologists studying children's processing of television programming have shown that central information

is better recalled than incidental information because it is more meaningful to the show (e.g., Rolandelli, Wright, Huston, and Eakins, 1991). Because semantic processing relies on an aspect of meaning rather than mere superficial aspects of the event, it is viewed as deeper than non-semantic processing and thus produces better memory. Therefore, as found in previous research on product placement recall (Russell, 2002), it is expected that the level of integration of the placement to the plot of the story would induce deeper processing and thus help recall.

Concluding, Lehu and Bressoud (2009) found that a prominent and plot-connected placement is more easily recalled than a prominent placement that is not connected to the plot. However, the latter is more easily recalled than a non-prominent and plot-connected placement, which in turn still achieves better results than a non-prominent and non-connected placement. The link with recall corresponds to results from previous studies (Batra & Ahtola, 1991; Evrard, Pras & Roux, 2003).

2.2.3 Efficacy of audio, visual or audio-visual product placements

When examining cognitive processes, distinguishing among purely visual, purely auditory, and audiovisual information is important because the memory encoding and storage of external stimuli are a direct function of their characteristics (Bettman, 1979). Therefore, different areas of the brain are solicited by visual and audio stimuli (Bushara et al., 1999), which supposes information is coded differently (Paivio, 1978).

With respect to modality, the literature shows that placements that mentioned and showed the product (audiovisual) led to better placement memory than visual or audio placements (Gupta & Lord, 1998; Law & Braun, 2000). The difference between audio placements and visual placements was less obvious. Some studies showed no

difference between these modalities (Wilson & Till, 2011), while others did show differences but with mixed results (Gupta & Lord, 1998; Law & Braun, 2000; Lord & Putrevu, 1998).

Effects of placement modality are caused by differences in the processing of visual and audio cues. Dual coding theory holds that audio cues are encoded as verbal codes, whereas visual cues are encoded as mental pictures (Brennan & Babin, 2004; Law & Braun, 2000; Lord & Putrevu, 1998). Audiovisual cues are likely to be encoded in both ways, which increases the chance of retrieving the placement from memory. This goes along with Paivio's findings (1978) which states that memory increases directly with the number of alternative memory codes available for an item. Thus, information that relies on more than one processing code is remembered better than that relying on one code only. In the context of audiovisual media, Paivio's findings suggest that information that is presented both visually and auditory would be better remembered than information that is carried in one modality only.

A study by Smit, van Reijmersdal and Neijens (2009) found that out of 354 product placements analyzed 57.8% were purely visual, 17.6% were purely auditory and 24.6% were audio-visual. So only $\frac{1}{4}$ of current product placements are audio-visually presented. According to the findings mentioned above, product placements should strive to be displayed audio-visually in order to gain effectiveness in terms of recall.

2.2.4 Character-product interaction

Character-product interaction (CPI) refers to any physical interaction with a branded product by a character. In an analysis of movie and Broadway placements, Wilson and Till (2011) showed that CPI placements are better recalled than placements

with which the characters did not interact. Wiles and Danielova (2009) found 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. Finally, Yang and Roskos-Ewoldsen (2007) investigated the difference between what they term 'story-connection placements' in which the product enables the story line, 'used-by-character placements' and 'background placements'. In essence these three conditions represent different degrees to which the product contributes to the story but the first two conditions also include CPI. In an experiment, they compared different real-world placements. They found that those types of placement that include CPI lead to improved explicit and implicit recall, and increased product preference. At least to some extent, these findings reflect on the effectiveness of CPI even though it is impossible to deduce the extent due to differences in plot connection or visual prominence.

Nevertheless, watching another human use an object leads to a perception of increased object accessibility increases its perceived usefulness and value, and reduces potential anxieties involved with product use (Nord & Peter, 1980). Consequently, the overall pattern of results suggests that CPI draws attention and enhances recall, but it is not merely through the aided attention that CPI becomes effective (Kamleitner & Jyote, 2013). What matters is the specific execution. CPI placements have the potential to enhance the attention received by the audience (Wilson & Till, 2011); they can facilitate meaning transfer (McCracken, 1989) from an actor or scene to the product, enhance perceived placement realism, teach product use and usefulness (Bandura et al., 1966), and act as a purchase reminder.

To determine to what extent each of its findings was influenced by these different mechanisms goes beyond the scope of this paper, however results leave no

doubt that there are multiple mechanisms at play. To conclude, CPIs can be very persuasive – in part, because they provide vicarious learning experiences. This puts the creators of product placements under pressure to ensure that portrayal of product use is realistic and wholesome.

2.2.5 Negative product placement

It is not hard to imagine that endorsers with a negative image can have an adverse effect on consumers' attitudes toward a product or brand. Instead of a company seeking to create a positive image of their products in consumers' minds, negative product placement seeks to have consumers disassociate from competitors' products by associating competitors' products with negative role models or negative reference group members (Nunlee, Smith & Katz, 2012).

In an experiment, Till and Shrimp (1998) found that negative information about a celebrity can cause consumers to lower their evaluations of a product or brand through an associative link between the brand and the celebrity. Protecting brand image is of utmost importance to companies. With negative images and dissociative effects impacting consumer valuation, it is understandable why companies would want to have people with negative images not to be associated with their products.

A BBC (2011) news wire reported that Lacoste had requested Norwegian authorities to stop confessed mass murderer Anders Breivik from wearing Lacoste branded clothing in court. This concept is further illustrated by another incident involving a character from the television show Jersey Shore. Mike Sorrentino, a regular character on Jersey Shore, often wears Abercrombie & Fitch branded clothing. Abercrombie & Fitch, a retailer of youth oriented clothing, made a substantial offer to the producers and Mike Sorrentino to have Mr. Sorrentino appear on the show wearing something other than Abercrombie & Fitch branded products (Anderson, 2011).

Abercrombie & Fitch confirmed this offer in a press release stating that a connection to characters on the Jersey Shore is "contrary to the aspirational nature of the brand" and may be "distressing" to Abercrombie & Fitch customers (Abercrombie & Fitch, 2011). Companies know that his use of the competitor's products will be widely broadcasted on both television and in print media. Their hope is to discredit and defame the quality of the competitor's trade name and aura of respectability by associating the competitor's products with unsavory, sleazy and unpleasant users whom they hope the general public would feel uncomfortable emulating (Nunlee, Smith & Katz, 2012).

However, sometimes celebrities mention or endorse a product without being connected to the product. Marketing practitioners refer to this as unauthorized or unsolicited celebrity endorsement (Swittenberg, 2010). Unsolicited endorsements can be positive or negative. The question becomes whether an endorsement from a negative reference group member is the action of a competitor.

2.3 Psychological considerations behind product placement

2.3.1 Introduction to the dual processing model

Richard E. Petty and John Cacioppo proposed a dual process theory focused in the field of social psychology in 1984. Their theory is called the Elaboration Likelihood Model of Persuasion. In their theory, there are two different routes to persuasion in making decisions. The first route is known as the central route which takes place when a person is thinking carefully about a situation, elaborating on the information they are given, and creating an argument. This route occurs when an individual's motivation and ability are high. The second route is known as the peripheral route and this takes place when a person is not thinking carefully about a situation and uses shortcuts to

make judgments. This route occurs when an individual's motivation and ability are low (Cacioppo & Petty, 1984).

Ron Sun (2002) proposed a dual process model of learning, namely both implicit learning and explicit learning. The model re-interpreted voluminous behavioral data in psychological studies of implicit learning and skill acquisition in general. The resulting theory is two-level and interactive, based on the idea of the interaction of explicit learning and gradual implicit tuning through reinforcement (i.e. implicit learning), and it accounts for many previously unexplained cognitive data and phenomena based on the interaction of implicit and explicit learning (Sun, 2002).

The present theory is that there are two distinctively separate cognitive systems underlying thinking and reasoning and that these different systems were developed through evolution (Evans, 2003). These systems are often referred to as "implicit" and "explicit" or by the more neutral "System 1" and "System 2," as coined by Stanovich and West (2000).

Bargh (1994) re-conceptualized the notion of an automatic process (System 1) by breaking down the term "automatic" into four components: awareness, intentionality, efficiency, and controllability. One way for a process to be labeled as automatic is for the person to be unaware of it. There are three ways in which a person may be unaware of a mental process: They can be unaware of the presence of the stimulus (subliminal), how the stimulus is categorized or interpreted (unaware of the activation of stereotype or trait constructs), or the effect the stimulus has on the person's judgments or actions. Another way for a mental process to be labeled as automatic is for it to be unintentional. Intentionality refers to the conscious "start-up" of a process. An automatic process may begin without the personal consciously willing

it to start. The third component of automaticity is efficiency. Efficiency refers to the amount of cognitive resources required for a process. An automatic process is efficient because it requires few resources. The fourth component is controllability, referring to the person's conscious ability to stop a process. An automatic process is uncontrollable, meaning that the process will run until completion and the person will not be able to stop it. Furthermore, Bargh (1994) conceptualizes automaticity as a component view (any combination of awareness, intention, efficiency, and control) as opposed to the historical concept of automaticity as an all-or-none dichotomy.

System 2 is known as the explicit system. It performs the more slow and sequential thinking (Evans, 2003). It is domain-general, performed in the central working memory system. Because of this, it has a limited capacity and is slower than System 1 which correlates it with general intelligence. It is known as the rational system because it reasons according to logical standards. Some overall properties associated with System 2 are that it is rule-based, analytic, controlled, demanding of cognitive capacity, and slow (Evans, 2003).

With this introduction into the dual processing model both the explicit and implicit processing in terms of product placement will be dealt with in the next section.

2.3.2 Explicit processing of product placement

Explicit processing occurs when conscious attention is paid to the information. This process creates memories that are linked to the learning situation and that can be intentionally retrieved (Reijmersdal, Neijens & Smit, 2009). There are several levels of memorization: sensory storage, short-term and long-term memory (Krugman, 1965; McGaugh, 1966). During sensory storage, either information does not retain attention and is lost, or it retains attention and is stored in short-term memory (Chapman,

McCrary & Chapman, 1978). The processing capacity of the latter is limited, notably in the working memory space (Mayer and Moreno, 1998) which enables comprehension and acceptance of the message. Retention is reserved for long-term memory, which in theory is unlimited (Baddeley, 1997). Long-term memory involves both implicit or explicit memorization processes (Whittlesea & Price, 2001; Law & Braun-La Tour, 2004). Implicit memory involves unconscious retention of the perceived stimulus, while for explicit memory this process is conscious and can be measured by recall and recognition (Jolibert & Didellon-Carsana, 2000). So, for product placement to be effective, it has to strive to reach the long-term memory of the consumer.

A psychological theory that affects efficacy of product placement is the theory of ego depletion. Ego depletion theory assumes that individuals possess a limited pool of resources for engaging in self-regulation (Baumeister & Heatherton, 1996). Broadly defined, self-regulation is an individual's ability to control his or her self in the face of competing internal desires (Baumeister, Muraven, and Tice, 2000). These competing desires require individuals to exert "willpower," which in turn depletes limited self-regulatory resources and leads to a state known as ego depletion. A state of ego depletion remains through an extended period of time, until a recovery period returns an individual to his or her full-functioning ability (Baumeister, 2002).

Ego depletion has been shown to result from high levels of stress (Oaten & Cheng, 2005), choice between multiple options, foot-in-the-door requests (Fennis, Janssen, & Vohs, 2009), and when behavioral routines must be broken (Fischer, Greitemeyer, and Frey 2008; Wheeler, Briñol, & Hermann 2006). These examples support the argument that individuals do indeed encounter daily tasks that require self-regulation and that self-regulatory resources become depleted throughout the day (Baumeister 2002; Baumeister, Heatherton, & Tice 1994). Ego-depletion theory and

research would appear very relevant to product placement during time periods when viewers' self-control resources are depleted (i.e., during prime-time TV show hours). This is important because ego depletion increases the likelihood of dismissing information perceived as irrelevant (Fischer, Greitemeyer, and Frey, 2008), and decreases intellectual performance on complex tasks (Schmeichel, Vohs, & Baumeister 2003; Zyphur et al. 2007). In addition, a state of ego depletion has been shown to foster positive responses to persuasive messages such as advertisements and solicitations. For example, Wheeler, Briñol, and Hermann (2006) found that individuals in an ego-depleted state showed greater susceptibility to weak persuasive arguments than those in a non-depleted state, whereas the depleted and non-depleted groups did not differ in their response to stronger arguments. So, individuals in an ego-depleted state should be less likely than non-depleted controls to recognize subtle product placements.

An additional psychological consideration behind product placement is the theory of persuasion knowledge. According to the Persuasion Knowledge Model, over time, targets of persuasive attempts build up knowledge of, and coping mechanisms to help them manage persuasive events. Most often, activation of such persuasion knowledge results in a message having little to no persuasive impact on the target. This is important because previous research has shown that viewers' persuasion knowledge is often activated due to exposure to product placements (Cowley & Barron 2008; Wei, Fischer, & Main 2008).

Persuasion knowledge theory explains effects of product placement prominence. As mentioned previously, prominence has positive effects on some outcomes but negative effects on others. Because of the proliferation of this marketing medium, consumers are becoming aware of product placement tactics and have started to show evidence of resistance to persuasion (Wei, Fischer, & Main, 2008). On the one

hand, prominent placements lead to better memory than subtle placements (e.g., Babin & Carder, 1996; I. Brennan et al., 1999; Schneider and Cornwell, 2005). Furthermore, the audience starts thinking about the reasons for the brand's presence when brands are prominently placed (Matthes et al., 2007; Russell, 2002), which can activate the audience's knowledge about persuasion techniques and influence attempts. Persuasion knowledge can make them realize that the brand is placed for commercial reasons. This might lead to counter-arguing and skeptical attitudes toward the placement (Balasubramanian et al., 2006; Matthes et al, 2007).

To conclude, when exposed to subtle product placements, those in an ego-depleted state should be less likely than non-depleted controls to activate persuasion knowledge, resist the persuasive attempt, and therefore should form more favorable attitudes toward subtly placed brands than those in a non-depleted state. However, because depleted individuals should be as likely (as non-depleted individuals) to recognize blatant placements, both groups should be equally likely to activate persuasion knowledge in response to blatant placements. Accordingly, both groups should hold equal brand attitudes toward blatantly placed products.

2.3.3 Implicit processing of product placement

Implicit processing enables acquiring brand information passively and automatically at low levels of attention. Retrieval from implicit memory occurs automatically, without awareness of retrieval and without reference to the learning situation (Schacter, 1987). Thus, without remembering seeing the placement, implicit effects can still occur. The literature posits that one of the processes behind this effect is "mere exposure" (Auty & Lewis, 2004; Grigorovici & Constantin, 2004). Repeated exposure to brand placement under low levels of attention can create a sense of

familiarity with the brand. Because people tend to like familiar objects and the exposure can result in both positive brand attitudes and brand preference even without placement memory (Auty & Lewis, 2004; Law & Braun, 2000). This means that although viewers do not remember that they saw a brand in a program or movie, they do show more positive brand evaluations and more preference for the placed brand than viewers who did not see the brand placement (Auty & Lewis, 2004; Law & Braun, 2000; Van Reijmersdal et al., 2007). This also implies that explicit measures, such as recall, can show low scores, but at the same time, implicit effect measures like capability of reading or spelling it more quickly than an individual who has not been exposed (Fontaine, 2002) can show high scores. Therefore, both types of measures are needed to draw conclusions about the effectiveness of a brand placement.

According to Noguti and Russell (2014), product placement can act as a normative influence on its viewers. Positive presumed influence represents the perception that viewers do model behaviors they see in television series, imitate characters' behaviors, or try to copy their lifestyles and fashion. Negative presumed influence in turn reflects the perception that others do not model their behaviors after characters, do not imitate or copy their lifestyles and fashion. While positive presumed influence should increase consumers' willingness to try and purchase products placed in the series, negative presumed influence should trigger effects in the opposite direction (Noguti & Russel, 2014). However, the degree of the normative influence largely depends on specific personality traits (Bearden, Netemeyer, and Teel 1989). People who are sensitive to others' opinions and views usually feel a strong need to enhance their image and those who are highly susceptible to interpersonal influence are more likely to make impulsive purchases in the presence of peers (Luo, 2005). For instance, Gunther and colleagues (Gunther et al., 2006; Paek & Gunther, 2007) found

that both pro- and antismoking messages indirectly influenced teenagers' smoking susceptibility through their perceived effect on peers.

2.4 Attitude and cultural aspects influencing efficacy of product placement

2.4.1 Influence of demographic differences

Knowing the demographics of viewers who tend to favor a given genre helps companies select appropriate movies in which to place their products. But are there demographic differences with regard to efficacy of product placement?

With regard to age, DeLorme and Reid's (1999) in-depth interviews showed that older consumers were more concerned about the manipulative power of placements than younger interviewees and expressed broadly greater distrust of the practice of product placement. De Gregorio and Sung (2010) have also shown that the oldest age group (55+) showed the least positive perceptions of the practice. Furthermore, they found that the level of education was inversely related with placement attitudes. However, no statistically significant differences by income levels were found.

Furthermore, de Gregorio and Sung (2010) found that although males exhibit less positive attitudes, they report engaging in more placement-related behaviors than women. Perhaps this indicates that although stating less concern over placement in general, the practice itself does not have sufficient impact on women as to result in as much behavioral activity as it does among males. White (1999) suggested that men and women progress at different rates in terms of moral development. Indeed, some studies proved that women have different ethical perceptions in business matters (Peterson et al. 1991; Burkowski & Ugras, 1998), are more ethically sensitive (Chonko

& Hunt, 1985), or have higher ethical standards (Dawson, 1992). However, other studies have shown that there are no differences between men and women (Hegarty and Sims, 1978; Singhapakdi & Vitell, 1991). A study by Fritzsche (1988) found women to be somewhat more ethical than men but only regarding certain practices. In summary, it is not clear if gender brings about differences regarding ethical perceptions on product placements in movies across cultures.

Several of the demographic groups in de Gregorio and Sung's (2010) study that reported the most positive attitude toward product placement and the greatest amount of placement-related behaviors are the same as those considered to be vulnerable consumers. These groups lack the knowledge or skills to navigate the marketplace or act on information provided by commercial entities, including those of low income and those who have lesser amounts of education (Ringold, 2005).

Product placement is increasingly employed in movies to target global audiences. Nevertheless, it is an unrealistic assumption that a given placement will appeal to all cultures. Culture is a complex construct that describes the common values and attitudes of a group of human beings and provides a "mental software" (Hofstede, 2001) through which the physical and social world is perceived by the members of the group. Therefore, addressing cross-cultural differences in response to product placement is extremely important for the success of global marketing communication.

Research has shown that two cultural dimensions, assertiveness and performance orientation, influence consumers' evaluation of advertisements (Chan, 2012). A few studies in the field surveyed audiences from different countries about their views toward regulating product placement. Audiences in the US (an assertive and performance-oriented culture) generally do not think that it should be banned or regulated by the government (Sung, Gregorio & Jung, 2009). On the contrary,

respondents from Singapore (a less assertive culture) agree that the government should regulate the use of branded products in movies (Karrh et al., 2001). These studies indicate cultural differences with regard to regulating product placement. It is anticipated that societies with higher levels of assertiveness and performance orientation may find prior notification of placed brands unnecessary. Individuals in such cultures are generally more assertive and confrontational thus may not appreciate explicit warnings. Alternatively, individuals from less assertive and performance-oriented cultures may favor explicit rules and regulations to protect them against covert selling (Chan, 2012). Taken together, cultures with higher levels of assertiveness and performance orientation may find prominently placed brands less favorable. However, this interaction effect is yet to be proven (Diehl et al., 2008; Okazaki et al., 2010; Terlutter et al., 2010).

Concluding, Levitt (1983) has argued that an increasing globalization of markets would lead to homogenous wants and needs of consumers. Indeed, much of the world's promotion activities are converging with the development of global media vehicles, supra-national common advertising regulations and implementations of global marketing strategies. Many marketers have therefore inferred a convergence of consumption patterns, particularly for younger consumers: cross-border music channels and global communications have formed and encouraged similar values regardless of the younger consumers' country of origin (De Mooij, 2003). Younger consumers are the major audience of movies and the main target group for product placements in movies (Eisend, 2009), as college-aged consumers comprise up to one-third of all movie-goes (Motion Picture Association of America, 2007).

2.4.2 Influence of attitude

Prior investigations of attitudes toward product placement have revealed generally positive perceptions of the practice overall, but with reservations regarding the insertion of certain ethically charged products. Firearms, tobacco, and alcohol products are consistently rated as the most unacceptable for product placement, particularly in youth-oriented content (Brennan, Rosenberger, & Hementera, 2004; Gupta & Gould, 1997; McKechnie & Zhou, 2003).

Research suggests that audiences tend to have a positive attitude towards product placement when they believe that the practice increases the realism of media content. It was also indicated that the naturalistic representation of brands reinforces the integrity of fictionalized storylines and reflects the 'real life' experiences of the audience in the entertainment media setting (DeLorme & Reid, 1999). Individuals with positive attitudes towards advertising are more likely to pay greater attention to placement than are individuals with either less positive or negative attitudes. The results propose that the role of product placement to attract attention and to increase interests about brands placed in entertainment media may be enhanced when marketers expect audience members to hold positive attitudes towards advertising in general (de Gregorio & Sung, 2010).

Summing up, attitudes towards product placement are generally positive with the exception of ethically charged products. Product placement is seen especially positive when it adds to the overall realism of media content and if viewers normally welcome advertisements.

2.5 Effect of differing products and genre on product placement's efficacy

2.5.1 Effectiveness of certain product types

The studies on the effectiveness of certain product types in regard to product placement are thus far very limited which is one of the reasons why this study focuses on this gap in literature.

Devlin and Combs (2011) have studied the occurrence of types of product placements that occurred in the films comparing 2010 and 1991, based on product categories. Images or references to automobiles are the most frequently occurring type of product placement (19.5%; n =103), followed by food (10%), media outlets (7.2%), alcoholic beverages (6.6%), and non-alcoholic beverages (6.4%) in 2010. 1991's population was similar to 2010's: automobiles occurred the most frequently, (17.8%) followed by food (13.7%), alcoholic beverages (12.6%), and non-alcoholic beverages (10.3%) (Devlin and Combs, 2011).

Karniuchina, Usly and Erenburg (2011) have studied stock returns in relation to product placement and found that electronics and automotive placements enjoy 0.8% and 0.2% higher returns, respectively, when compared with other placements. At the same time, other popular placements, such as those for soft and alcoholic drinks, media and entertainment, and food processing, do not enjoy similar advantages. Alcoholic beverages lag almost half a percentage point behind average placements which may be due to the reason that the majority of placements in this study are for inexpensive domestic beer, a relatively mundane product category. It was also noted that "unexciting" product categories (e.g., food processing; telecom; retail, which captures retail "super-chains" and large box stores) have lower returns (Karniuchina, Usly & Erenburg, 2011).

This indicates that automotive placements are both the most frequent types of product placements and the ones with the highest efficacy.

2.5.2 Effectiveness of different genres

According to Tan (1996), an important motivation for watching films is the emotional experience they offer. Television programs and films have been found to induce strong and enduring emotions and moods (Capentier et al., 2001; Forgas & Moylan, 1987; Goldberg & Gorn, 1987; Singh & Churchill, 1987), which have been shown to influence viewer recognition and recall (Axelrod, 1963; Gardner, 1985; Goldberg & Gorn, 1987; Kennedy, 1971; Pavelchak, Antil, & Munch, 1988; Soldow & Principe, 1981; Yuspeh, 1979). So, does this mean product placement is differently effective depending on the genre?

Troup (1991) found that brand placements were most frequent in comedies, with an average of 18 brands per film. Sapolsky and Kinney (1994) documented an average of 14 brand placements per film in both comedies and dramas. Nonetheless, anticipated differences in brand recognition and genre were not conclusively found. However, results suggested that brand recognition scores are highest in drama films for both genders, and dramas may therefore provide better placement opportunities for some brands and products (Park & Berger, 2010). Redker, Gibson and Zimmerman found (2013) that seeing the brand in a genre of movie that one liked led to positive implicit brand attitudes, and seeing the brand in a genre of movie that one disliked led to negative implicit brand attitudes. Brand recall had no impact on this effect.

To conclude, there has not been enough research on the effectiveness of product placement in differing genres. The research that exists has been inconclusive.

However, it was found that seeing a genre that one liked has an implicit positive impact on brand attitudes and vice versa.

2.5.3 Virtual product placement

A likely driver of increased product placement in films, assuming such a trend exists, is the difficulty that marketers have reaching broad audiences and certain population targets in today's hyper-segmented media marketplace. Films offer the ability to reach captive audiences in an environment that is relatively uncluttered compared to television and other media (Devlin & Combs, 2011). Undoubtedly, these factors are highly appealing to marketers looking for ways to have a conversation with consumers.

A new trend in product placement that could prove useful to reach certain target markets is to digitally insert product placements into a program after it has been made. Based on initial audience reaction to the movie, advertisers can target a specific market segment and tailor the virtual product placement to it. A local brand from Germany could digitally insert their product into the German dubbed version of a Hollywood production. This could increase their market share in a specific market without having to invest a much larger sum to be seen worldwide, where the service or products might not be offered. The movie is then released to the rest of the market, complete with the virtual product placement. (McDonnell, 2010)

2.6 Measuring product placement's effectiveness

2.6.1 Recall

The majority of scholars attempted to measure product placement effectiveness through examining its effect on explicit memory measures, namely recall

(Gupta & Lord, 1998; Nelson & Devanathan, 2006; Lehu & Bressoud, 2008; 2009), and recognition (Brennan & Babin, 2004). However, spontaneous unaided recall is the measurement of choice for placement effectiveness (Galician, 2004; Karrh, 1995; Karrh et al., 2003; Nelson & Devathan, 2006; Turcotte, 1995). Even though Mackie and Asuncion (1990) consider recall a weak indicator of persuasion, it is still a variable that needs to be studied alongside the attitudinal effect, while bearing in mind that maximizing recall does not systematically maximize persuasion (Russell, 2002).

Karrh (1994) surveyed a small group of professionals (n=24) affiliated with the product placement trade group Entertainment Resources & Marketing Association (ERMA) and reported that those practitioners indicated that unaided recall and recognition were the best measures of placement success. A follow-up study conducted in 2003 found that unaided recall and recognition continued to be the most preferred means for assessing placement success. This indicates the importance and the real application of testing for recall.

With regard to recall, research on the impact of subtle versus blatant placements has shown that viewers are more likely to recall blatantly placed brands (Brennan, Dubas, and Babin, 1999; Gupta & Lord, 1998; Law and Braun, 2000; Russell, 2002). These findings make sense, given the more prominent role of blatant placements, and the multiple routes through which viewers can process information about blatant placements (e.g., via visual, auditory, and semantic routes). When visual placements were connected to the plot, they scored better on brand recall than when they were not connected to the plot, which leads to increased placement processing resulting in more brand memory (Russell, 2002). Also, consumers' motivation and ability to process the placement increase when the placement is for a strong, familiar brand rather than a weak, unfamiliar brand. Attention in cluttered visual environments

focuses on objects with easily accessible attitudes, and consumers are more motivated to pay attention to advertisements for well-known brands (Tellis, 1988). As a result, advertisements for well-known brands enjoy higher levels of recall, and well-known brands are less affected by competitive inference (Kent & Allen 1994). Thus, placements for high-equity brands are worth more because these brands draw attention and are better recalled. Concluding, measuring recall is still the measurement of choice to test for effectiveness of product placements.

Naturally, using recall as a measurement method for product placement effectiveness also has limitations. Research has shown that successful performance on explicit memory measures does not always result in successful attitude change: in previous studies, some prominent placements were found to be better recalled but have either no impact on persuasion (Russell, 2002) or even a detrimental impact on persuasion (Cowley & Barron, 2008; van Reijmersdal, 2009). Placements that are very high in terms of plot connection are well recalled but often disliked (Russell, 2002). Also, due to implicit learning even unrecalled placements can influence brand attitudes (Sawyer 2006; van Reijmersdal 2009). For example, although the audience may not directly recall or recognize brand names to which it had been exposed, the brand names may still influence familiarity with and preference for the brands (Law & Braun, 2000; Law & Braun-Latour, 2004; Russell, 1998) due to implicit memory. Additionally, the artificial setting where testing usually takes place results in more attention to the stimuli, which in turn can result in higher recall and recognition and different behaviors (Van Reijmersdal et al., 2007).

2.6.2 Brand attitude

Often, together with consumer memory, consumer attitude toward placed products were investigated as well (Yang & Roskos-Ewoldsen, 2007; Dens et al., 2012; d'Astous & Chartier, 2000; Cholinski, 2012). As expected, when the attitude toward the brand was more positive, participants were more likely to choose the target brand (Yang & Roskos-Ewoldsen, 2007) which is an indicator for purchase intention.

Previous research has shown that successful performance on explicit memory measures does not always result in successful attitude change. Some prominent placements were found to be better recalled but have either no impact on persuasion (Russell, 2002) or even a detrimental impact on persuasion (Cowley & Baron, 2008; van Reijmersdal, 2009). Especially when a prominent brand is only weakly connected to the plot, this will negatively affect viewers' attitudes toward the placed brand (Dens et al., 2012). This shows the importance of measuring for brand attitude change in contrast to checking just for recall and recognition.

With respect to brand attitudes, a brand's placement had a positive effect on brand image and attitude, even when people did not remember seeing the brand (Matthes, Schemer, and Wirth, 2007; van Reijmersdal, Neijens, & Smit, 2007). In other words, without explicit memory of product placement, effects on brand associations, brand preference, and brand choice can occur which is known as implicit processing (Heath, 2000; Schacter, 1987). Studies have also shown that a brand placement's connection to the plot significantly influences viewers' attention to and attitudes toward the placed brand (d'Astous & Seguin 1999; Russell 2002). The most positive change in brand attitude is obtained for a subtle, strongly plot connected brand. When a brand placement is subtle, a high plot connection generates significantly more positive brand attitudes than a weak plot connection (Dens et al., 2012). Accordingly,

when exposed to subtle product placements, those in an ego-depleted state should be less likely than non-depleted controls to activate persuasion knowledge, resist the persuasive attempt, and therefore should form more favorable attitudes toward subtly placed brands than those in a non-depleted state. (Gillespie, Joireman & Muehling, 2012). Also, the actual interactor most likely matters if the aim is to enhance attitudes. Seeing a liked, central character using a brand led viewers to show greater implicit self-identification with the brand and led to changes in both implicit and explicit attitudes for those who recalled seeing the brand (Kamleitner & Jyote, 2013).

2.6.3 Brand salience

Brand salience refers to “... the order in which brands come to mind. It refers not to what consumers think about brands but to which ones they think about” (Miller & Berry, 1998). This concept is commonly deemed to have the same characteristics as top-of-mind awareness and is thus measured by utilizing the rank-ordered list of brands (Johnstone and Dodd, 2000; Miller & Berry, 1998). Alba and Chattopadhyay (1986) defined brand salience as “. . . the prominence or level of activation of a brand in memory.” Therefore, brand salience is closely related to the arousal aspect—the level of activation associated with an emotional response—in the affective PAD (pleasure, arousal, and dominance) dimensions (Mehrabian & Russell, 1974). Hence, if the subliminal stimuli of product placement in the movies are well embedded in the audience’s subconsciousness, the memory of the brand will be activated, leading to the expected increase in brand salience.

A salient brand that is recalled without aid is more likely to be in the consideration set and, therefore, to be purchased (Miller & Georgiou, 1996; Sutherland & Galloway, 1981). Hence, brand salience is closely associated with actual purchase. It

was found that brand salience is a signal for the popularity of a brand, which influences consumers in their decision to purchase a product (Sutherland & Galloway, 1981; Sutherland & Sylvester, 2000). Salience of a brand also hinders the unaided recall of other brands that can be considered as part of the evoked set (Alba & Chattopadhyay, 1986). Consequently, brand salience not only solves the difficulties of measuring the core effect of product placement, it also endows marketers with the possibility of sales prediction.

Hong, Wang and De Los Santos have showed (2008) that demonstrative, negative-context (such as fear, tension, or risk) product placement is more likely to foster brand salience, compared to non-demonstrative, positive-context product placement. In addition, although the difference of well- and poorly integrated product placement is not significant, poorly integrated product placement has the greater potential to foster brand salience than does well-integrated product placement. First, as compared to non-demonstrative product placement, demonstrative product placement is more likely to facilitate consumers' cognitive information processing on a brand, leading to higher brand salience (Hong, Wang & De Los Santos, 2008). Thus, product placement strategies should focus on how a product in movies can explicitly convey the product's superiority in terms of durability, performance, specification, etc. On the contrary, results showed that non-demonstrative product placement does not enhance brand salience; therefore, capitals and efforts invested in non-demonstrative product placement can hardly create desirable effectiveness.

Also, the audience's involvement level is more likely to increase when negative context in a movie is deployed. The audience's higher involvement level created by product placement in a negative context will lead to higher brand salience than in a positive context. Although product placement in both positive and negative contexts

will lead to brand salience, product placement strategies should focus on investing more in negative-context movies or chapters than in positive ones, in order to achieve higher brand salience (Galician & Bourdeau, 2004).

Limitations for this type of measurement is that there is no established brand salience measure that can be utilized for a group comparison (Hong, Wang and De Los Santos, 2008) and that there have not been many studies controlling for brand salience in product placement although there are exceptions (Babin & Carder, 1996; Johnstone & Dodd, 2000; Hong, Wang & De Los Santos, 2008).

2.6.4 Implicit memory measures

Long-term memory involves both implicit and explicit memorization processes (Whittlesea and Price, 2001; Law & Braun-La Tour, 2004). Implicit memory involves unconscious retention of the perceived stimulus, while for explicit memory this process is conscious (Jolibert & Didellon-Carsana, 2000). Unconscious retention in memory can itself be caused by non-conscious exposure to the stimulus (Lewicki, 1986). Thus, without remembering seeing the placement, implicit effects can still occur. Implicit memorization is revealed, for example, when an individual exposed to a brand name is capable of reading or spelling it more quickly than an individual who has not been exposed (Fontaine, 2002). The literature posits that one of the processes behind this effect is mere exposure (Auty and Lewis, 2004; Grigorovici & Constantin, 2004; Zajonc, 1968, 2001). Repeated exposure to brand placement under low levels of attention can be enough to create a sense of familiarity with the brand. Because people tend to like familiar objects, the exposure can result in positive brand attitudes and even brand preference without placement memory (Auty & Lewis, 2004; Law & Braun, 2000; Zajonc, 1968).

For example, although the audience may not directly recall or recognize brand names to which it had been exposed, the brand names may still influence familiarity with and preference for the brands (Law & Braun, 2000; Law & Braun-Latour, 2004; Russell, 1998). Furthermore, the fact that implicit memory is not driven by whether information is semantically processed suggests that implicit memory tests may reveal advertising effects that are related to incidental brand exposure. Finally, purchase decisions may be influenced not only by conscious processes but also unconscious processes (Chung & Szymanski, 1997). At the moment of purchase, the consumer might not be able to consciously retrieve relevant information or interference may hamper conscious memory retrieval (Chung & Szymanski, 1997; Duke & Carlson, 1993). In that situation, implicit tests that do not demand conscious recollection may be appropriate for measuring advertising effects rather than explicit tests.

Two characteristics of implicit memory make it a particularly interesting approach for studying the effects of brand placements. Often, brands are part of the background in a scene so that they will not receive the same level of processing as foregrounded items within the scene. However, the findings from many studies demonstrate that implicit memory is not influenced by how the items are originally processed, unlike explicit memory that is driven by semantic processing (Graf & Mandler, 1984; Graf et al., 1982; Jacoby & Dallas, 1981; Tulving et al., 1982). Second, psychologists have found that implicit memory survives longer than explicit memory (Jacoby & Dallas, 1981; Jacoby & Witherspoon, 1982; Tulving et al., 1982). These two characteristics of implicit memory have been demonstrated in research on implicit memory for advertisements (Shapiro & Krishnan, 2001).

Possible methods to check for implicit memory measures are for instance word fragment completion tests (Yang & Roskos-Ewoldsen, 2007) or implicit

association tests (Redker, Gibson & Zimmerman, 2013). In the former, words that were previously shown to participants are presented again in a fragmented form (i.e. missing letters) with the task of retrieving the missing letters from memory to complete it. The basic logic of the implicit association test is that when two constructs are closely associated in memory, response to those constructs will be fast when responding with the same keystroke. In contrast, when two constructs are not closely associated in memory, then response to those constructs will be slow when responding with the same keystroke. Also, actual product-choice behavior can be measured using an implicit choice behavior task that asked the participants to choose a product at the end of the experiment without referring to the movie exposure (Yang & Roskos-Ewoldsen, 2007).

The results from studies testing implicit memory in advertising have found that implicit memory can detect advertising exposure effects that were not detectable using explicit memory measures (Duke, 1995; Duke & Carlson, 1994; Krishnan & Chakravarti, 1993; Krishnan & Shapiro, 1996; Shapiro & Krishnan, 2001). Law and Braun (2000) demonstrated that people could not remember having seen certain brands in a television show, but they did prefer these brands in implicit choice tests. Especially the more subtle placements influenced brand choice, even though they were least recalled. In an experiment with children, Auty and Lewis (2004) also showed that brand preference was influenced by repeated exposure to brand placements, regardless of recall of the placement.

These studies show that effects on brand choice are not mediated by brand memory and that both implicit and explicit learning are affected by brand placements. Implicit memorization has become increasingly important in persuasive advertising, creating a special field of research (Schumacher & Helmig, 2007). However, it is used

less often than explicit memory to measure the effectiveness of product placements mostly due to cost-reasons.

2.6.5 Stock prices

Considerable research indicates that firms' advertising and marketing communication decisions have strong influences on firms' stock prices. Advertising is believed to raise the firm's capital market visibility, which can broaden the firm's investor base, improve liquidity, and lower the firm's systematic risk and cost of capital (Grullon, Kanatas, & Weston, 2004; McAlister, Srinivasan, & Kim, 2007). Therefore, the economic return to product placement in successful films is inextricably connected to the placement's expected effects on consumers. The firm's stock price reflects the discounted value of the firm's expected cash flows. Marketing activities that accelerate and enhance future cash flows have the ability to affect shareholder value positively (Anderson, Fornell, & Mazvancheryl 2004; Gruca & Rego, 2005; Rao & Bharadwaj, 2008). Financial markets are forward looking, thus, if the film placement has positive implications for the firm's prospects, the firm's market value will shift to reflect these anticipated changes in the firm's financial performance before these changes actually occur (Wiles & Danielova, 2009). By building intangible market-based assets, firm marketing actions have the potential to shape prospective cash flows and, thus, the firm's market value by (1) increasing cash flow levels, (2) accelerating cash flow timing, (3) reducing cash flow vulnerability, and (4) increasing the firm's residual value (Fornell et al., 2006; Srivastava, Shervani, & Fahey, 1998). Product placement can facilitate firm performance in each of these ways.

The shareholder returns to marketing actions and resource deployments are a primary concern of scholars and firms (Rust et al., 2004). Therefore, investors are

likely to infer greater strategic significance to these brand placements in the future. For example, the placement of 'Mercedes cars' in *Men in Black II* signified new emphasis on the fun of driving a Mercedes, a shift to enhance the brand's appeal with younger consumers (Wiles & Danielova, 2009). Thus, brand equity expands the returns from film placement because it leads to favorable consumer processing and to positive inferences about the brand's future strategic direction. Also, Wiles and Danielova found (2009) 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.

However, initial stock price reaction to product placement may be affected by noise trading; naive investors are known to buy stocks that have appeared in the news (Barber & Odean, 2008), have been advertised in periodicals (Jain & Wu, 2000), and have even been mentioned in spam e-mails (Frieder & Zittrain, 2007). However, noise trading is not based on fundamental information regarding company's value, so it does not have a permanent effect on the market prices. If price run-ups associated with product placements were a result of noise trading, the resulting gains would be unsustainable, and stock prices would quickly return to their original state (Danielova & Wiles, 2009).

A possible explanation why so little research has been done to estimate the financial worth of product placements is the complex lagged effects of product placement on firms' cash flows. Moreover, other concurrent activities affect cash flows and revenues, making it difficult to tease out the value product placement adds specifically. Also, the effects on the stock price of a product placement in a smaller movie production or a TV show episode will likely be relatively difficult to establish, which makes this measure less powerful to test for product placement effectiveness.

3. Methodology

3.1 Procedure

For the literature review of this study, keyword search and reference search were performed. First, keyword search was carried out for full text, peer-reviewed research studies written in English through using keywords like, “product placement”, “brand placement”, “TV product placement”, video game placement”, “advergame” within referred academic journals of EBSCOHOST database. Only the EBSCOHOST database was scanned because it is the database that included the most relevant studies for the selected subject among those the author had full access to. In addition, to evaluate if all key academic studies within the selected subject area were included, reference search was conducted via the "snowball method" by reviewing the references of the articles found in the database. Again, only published, peer-reviewed articles were selected.

The central question of this dissertation is whether or not product placement enhances brand awareness, positive attitude change and increased purchase intention on the customer’s side. The hypothesis is that different type of products work better in product placement and that the type of placement is key to gain product awareness, cause positive attitude change and increased purchase intention.

To explore this question the author used both primary and secondary research. The latter was used to gain theoretical knowledge of the field which was presented in the literature review. The former took place in form of surveys asking the participants predetermined questions because the effectiveness of very specific variables is being tested, which is best measured by predetermined questions. The

questionnaire was created on www.typeform.com and distributed over the internet for two weeks from April 2016 to May 2016. All participants took part in a pre-exposure questionnaire. After that the participants were split into two groups. One group was the control group which watches an episode of the same TV show without product placement. The other group watched an episode of the same program, but this time with product placement. Both groups received the same questionnaire right after watching to capture the effect of product placement. An alternative would be to ask the participants a day later to find findings that definitely have reached the long-term memory. However, this might deter the results because the author cannot assess the effect of product placement because it is not clear how much different advertising the participants were exposed to in the meantime. The author both showed the episode and provided the final questionnaire one week after conducting the pre-exposure questionnaire. There was a gap of at least one week planned so that the participants were likely to forget that they were surveyed about air fresheners, for instances.

Two different episodes of the sitcom '2 Broke Girls' were used as the stimulus. The episodes were selected from a content analysis of 56 episodes. The episodes were chosen as the branded products were relevant to the sample used. The experiment group watched episode 2 of season 3 whereas the control group watched episode 3 of season 3. '2 Broke Girls' was chosen because it allows a comparison of two episodes where one contains product placement and one does not contain product placement but the setting is largely similar. In both episodes the characters, locations and type of humor depicted are largely the same which allows comparison of the results between the experimental and control group. For the purposes of this study, product placement included the following: any verbal mention of a brand name; any visual appearance of a brand logo or trademark; and any product that an average viewer could readily

identify as being made by a specific company (e.g. Volkswagen Beetle, Segway scooter, etc.). Instances of unbranded and/or commodity products such as, but not limited to, cigarettes, milk, clothing, and televisions were not included.

2 Broke Girls is an American television sitcom created for Warner Bros. Television by Michael Patrick King and Whitney Cummings. It premiered in the United States on CBS in September 2011. Set in the Williamsburg neighborhood of Brooklyn, New York City, the plot follows the lives of roommates Max Black (played by Kat Dennings) and Caroline Channing (played by Beth Behrs). Whereas Caroline was raised as the daughter of a multimillionaire, Max grew up in poverty, resulting in differing perspectives on life, although together they work in a local diner while attempting to raise funds to start a cupcake business together (Cummings & King, 2016). The show was launched in 2011 and is to-date still ongoing. It is broadcasted in numerous countries all over the world (Cummings & King, 2016).

To test for changes in the variables brand awareness, attitude change and increased purchase intention, quantitative research is used. Quantitative research is the systematic empirical investigation of observable phenomena via statistical, mathematical or computational techniques (Given, 2008). Quantitative data is any data that is in numerical form such as statistics, percentages, etc. The author analyzes the data with the help of statistics. The numbers will yield an unbiased result that can be generalized to some larger population. This serves the dissertations' purpose better than qualitative research which asks broad questions and collects word data from phenomena or participants (Given, 2008).

The author chose to survey the participants online because it is easier to reach a larger amount of people from different countries and cultures. On the other hand,

there is less control over how they watch the episode (e.g., TV, Laptop, or Tablet) and if they all watch it with the same amount of days between the questionnaires. To counter some of these effects, the author asked how attentive and how much of the episode was watched to potentially exclude participants that hardly watched the episode or paid attention. The use of online panels has become increasingly popular because it reduces the costs associated with locating appropriate respondents, increases response rates, and ensures immediate availability of the respondents. At the same time, its popularity does not mean that the method is inherently valid and reliable due to some problems that are associated with this sampling method (e.g., mentioned control and representativeness issues). Despite such problems, the current study employed this method because the objective was to obtain a medium-sized sample featuring a variety of demographic and socialization characteristics and this was the best option available to the author.

Each participant was answering the questionnaire either on a tablet, their laptop/personal computer or on their phone. Each question in the questionnaires had to be answered except for the questions to name brands within a certain category like crowd-funding websites in case people did not know any or more than 1 or 2. The program was presumably watched at home on either their laptop/personal computer or their TV which allowed a realistic watching experience opposed to watching a program as a group in a lab which is very unusual and probably leads to unrealistically high attention to the program. Even if the viewers in this sample did not pay absolute attention this method offers a more realistic picture in line with a real viewing setting that will produce useful results.

The comedy genre was chosen for this study because Troup (1991) found that brand placements were most frequent in comedies, with an average of 18 brands per

film, which could indicate that product placement is the most effective in comedies. However, anticipated differences in brand recognition and genre were not conclusively found (Park & Berger, 2010).

During the survey, the participants were asked to recall and rank brands of certain product categories to test for unaided recall. Also, ranking the products helps to determine brand salience change. Brand salience refers to the order in which brands come to mind. It refers not to what consumers think about brands but to which ones they think about (Miller & Berry, 1998). A salient brand that is recalled without aid is more likely to be in the consideration set and, therefore, to be purchased (Miller & Georgiou, 1996; Sutherland & Galloway, 1981). Hence, brand salience is closely associated with actual purchase. It was found that brand salience is a signal for the popularity of a brand, which influences consumers in their decision to purchase a product (Sutherland & Galloway, 1981; Sutherland & Sylvester, 2000). Salience of a brand also hinders the unaided recall of other brands that can be considered as part of the evoked set (Alba & Chattopadhyay, 1986). Consequently, brand salience not only solves the difficulties of measuring the core effect of product placement, it also endows marketers with the possibility of sales prediction.

Since there is no established brand salience measure that can be utilized for a group comparison, the method by Hong, Wang and De Los Santos (2008) was used: Subjects were asked to list three brand names for each of the product category. On the following meeting, subjects were exposed to the stimulus and then asked to list three brand names again for the same product categories. The difference between the orders of brand names in the two questionnaires is the quantitative measure for brand salience. For example, if a brand was listed third place on the pre-exposure questionnaire and is now relocated to the first place on the post-exposure

questionnaire after a subject watches the clips, the brand salience score for the subject in the specific product category would be assigned 2 as the brand moved two steps. If a brand was not listed on the pre-exposure questionnaire but listed on the post-exposure questionnaire, the brand salience score would be 3. If a brand is dropped out after the subject watches the clips, the brand salience would be assigned -3. Testing for brand salience will additionally be helpful to detect if there a real brand recognition change or if the brand recognition difference between the control and experiment group is due to the medium-sized sample.

The variable brand attitude change was assessed using Moschis and Churchill's (1978) five-point Likert-type peer communication about consumption scale, with (0) being "never" and (4) being "very often." A five-point Likert scale has the advantage that they do not expect a simple yes / no answer from the respondent, but rather allow for degrees of opinion, and even no opinion at all. Therefore quantitative data is obtained, which means that the data can be analyzed with relative ease. However, like all surveys, the validity of Likert Scale attitude measurement can be compromised due social desirability. This means that individuals may lie to put themselves in a positive light. For example, if a Likert scale was measuring discrimination, people would tend to state themselves as less racist than they actually are (McLeod, 2008). The author still decided to go for this type of communication tool due to the neutrality of the topic assessed in this study.

No information was given in the introduction to alert them to the purpose of the experiment. A post-questionnaire was distributed to be answered immediately after viewing. The questionnaires also consisted of questions that were supposed to distract the participant from the purpose of this study. Examples for such distraction questions were:

- What type of humor do you like in TV comedy programs?
- Have you seen an episode of the TV program 2 Broke Girls before?
- How important is fashion to you?
- Which length of TV programs do you prefer?
- Would you watch 2 Broke Girls again?

Across the '2 Broke Girl' episode that contained product placements, seven placements were identified. The placements provided a range of categories, the most frequent being game phone apps (n=3), brands of electronics (n=2) and then singular placements of an office supply retailing store, an air-freshener, a pair of designer pants and a crowdfunding website. Crowdfunding is a way of raising finance by asking a large number of people each for a small amount of money. Until recently, financing a business, project or venture involved asking a few people for large sums of money. Crowdfunding switches this idea around, using the internet to talk to thousands of potential funders (Crowdfunding Association, 2015). Typically, those seeking funds will set up a profile of their project on a website such as 'Kickstarter'.

3.2 Sample

The author chose a medium-sized sample to decrease the degree of dilution of the results due to the participants having specific personality traits (Bearden, Netemeyer, & Teel 1989). An example for such a personality trait would be people who are sensitive to others' opinions and views and feel a strong need to enhance their image and those who are highly susceptible to interpersonal influence are more likely to make impulsive purchases in the presence of peers (Luo, 2005). Also, a medium-sized sample size is beneficial to exclude people with both extremely positive and extremely negative attitudes toward product placements and the products shown.

The author did not ask for income or education status because demographically, there were no statistically significant differences found by income levels (De Gregorio & Sung, 2010) in product placement.

50 persons participated in the study. The average age of the participants was 28.48 years old, whereas 54% were female (n=27) and 54% of all participants had seen '2 Broke Girls' before (n=27). The author chose that age group because younger consumers are the major audience of movies and the main target group for product placements in movies (Eisend, 2009), as college-aged consumers comprise up to one-third of all movie-goers (Motion Picture Association of America, 2007). Also, the author assumes that '2 Broke Girls' is a TV program that applies to people of that age group. The author excluded 4 participants because they did not provide valid e-mail addresses so they could not be sent an episode of '2 Broke Girls' and they could not complete the after-viewing questionnaire. Also, 18 participants only answered the first questionnaire and did not participate in the second, even after multiple reminders. Hence, 22 participants were also excluded from the results collected.

Participants from many different countries including the United States of America, United Kingdom, Germany, Poland, Portugal, Australia and others were surveyed because Levitt (1983) has argued that an increasing globalization of markets would lead to homogenous wants and needs of consumers. Indeed, much of the world's promotion activities are converging with the development of global media vehicles, supra-national common advertising regulations and implementations of global marketing strategies. Many marketers have therefore inferred a convergence of consumption patterns, particularly for younger consumers: cross-border music channels and global communications, to mention a few reasons, have formed and encouraged similar values regardless of the younger consumers' country of origin (De

Mooij, 2003). With regard to different cultures in product placement, a different interaction effect of product placement with different cultures have not been conclusively found yet (Diehl et al., 2008; Okazaki et al., 2010; Terlutter et al., 2010). Furthermore, 2 Broke Girls is being broadcasted in numerous countries (Cummings & King, 2016) which emphasizes that the brands used compete on a global scale where people from Australia, Portugal and the United States of America have access to the show and most of the products shown.

The control and experimental groups did not differ from each other with respect to gender, age, and awareness of the program '2 Broke Girls'. This means that differences between the groups regarding brand attitude, or brand recognition cannot be caused by differences in these background variables.

3.3 Hypotheses

The first product placement in the TV program '2 Broke Girls' in episode 2 of season 3 is the crowd-funding website 'Kickstarter'. The whole episode evolves around crowdfunding so that one of the main characters (Caroline) is able to afford a premium pair of pants. 'Kickstarter' is mentioned six times. It is numerously incorporated into jokes and explained twice. However, the actual term 'crowdfunding' is not mentioned. Later in the episode Caroline explains that you cannot ask for pants on 'Kickstarter', which is supposed to show that 'Kickstarter' cannot be used for such trivial requests. Instead, Caroline uses a website called 'gofundyourself', which is actually a made up company and not an actual crowdfunding website. However, later in the same day, Caroline is able to raise \$1500 to buy a pair of premium pants, which indicates that crowdfunding websites can work fast and is supposed to astonish the viewer of the

possibilities a crowdfunding website like 'Kickstarter' offers and possibly drive them to check it out.

Due to the great prominence of 'Kickstarter' throughout the episode, it should be more likely to be recognized than less prominent products (Brennan & Babin, 2004; d'Astous & Chartier, 2000; Law & Braun, 2000). Also, it is expected that the high level of integration of the placement to the plot of the story would induce deeper processing and thus help recall (Russell, 2002). Therefore, the author concludes the following hypotheses:

H1: Recognition scores of what a crowdfunding website is will be significantly higher.

H2: Brand recognition scores and brand salience for the crowdfunding website 'Kickstarter' will be significantly higher.

'Febreze' is mentioned three times and actively used twice by several characters. Caroline uses it to cover up the bad smell of her old pants. It is also incorporated into a joke when Max says 'Breeze me!' asking to be sprayed with 'Febreze' to smell better. It also being praised and called 'favorite scent' by one of Caroline's co-workers. Furthermore, for the remainder of scene, the 'Febreze' bottle remains on a table in the background.

Due to the great prominence of 'Febreze' in this particular scene of the episode, it should be more likely to be recognized than less prominent products (Brennan & Babin, 2004; d'Astous & Chartier, 2000; Law & Braun, 2000). Also, it is expected that the level of integration of the placement to the plot of the story would induce deeper processing and thus help recall (Russell, 2002). With respect to modality, 'Febreze' was mentioned and showed, which should to better product placement memory than

purely visual or audio placements (Gupta & Lord, 1998; Law & Braun, 2000). Also, since the characters interacted with the brand 'Febreze', this should lead to improved explicit recall and increased product preference (Yang & Roskos-Ewoldsen, 2007). However, people's persuasion knowledge can make viewers realize that the brand is placed for commercial reasons. This might lead to counter-arguing and skeptical attitudes toward the placement (Balasubramanian et al., 2006; Matthes et al., 2007). Nonetheless, the author believes there will be no skeptical attitudes towards 'Febreze' due to the neutrality of the type of product (air fresheners). Also owing to this very neutrality, it is assumed that the attitude towards air fresheners will not improve because of this product placement. Therefore, the author concludes the following hypotheses:

H3: Recognition scores and brand salience of 'Febreze' will be significantly higher.

H4: There will be no attitude change towards 'Febreze' or air fresheners.

'Office depot' is mentioned once in the context of a joke. Caroline has to fix her pants with a stapler because they ripped. After she does that, Max remarks 'Why don't you go to the Office Depot and have them tailored'. As this remark has hardly any plot connection, prominence and as it is only mentioned once, the author believes it will receive a minimal improvement in recognition scores and no change in attitude change. Therefore, the author concludes the following hypotheses:

H5: Recognition score and brand salience of 'Office Depot' will be minimally higher.

H6: There will be no attitude change towards 'Office Depot' or office supply retailing stores

Max and Caroline enter a no-name phone shop to look for a new phone for Max. Throughout the scene in the store, iPhones are on display in the background of the shot. Later, Max and Caroline are back in the diner where they work. There, the viewer hears the well-known iPhone message sound twice when one of the character receives messages. So, iPhones are neither explicitly shown nor mentioned.

Since the iPhones are only shown in the background and the message sound can only be heard the author considers this placement as subtle. However, they are presented visually in the background of the scene at the phone shop and the remarkable iPhone message sound is played twice. Also, the purchase of the phone is very much part of the plot, because it is used constantly to receive calls, text, play and record videos to post them on a crowdfunding website. To sum up, the audiovisual presentation of the iPhone should lead to better product placement memory (Gupta & Lord, 1998; Law & Braun, 2000), as well as the constant character-product interaction, even though Max is not explicitly purchasing an iPhone. However, the iPhone is a very well established brand and this product placement should not make too much of a difference for the viewers, who are on average just under 30 years old and therefore very much aware of the iPhone. Hence, the author concludes the following hypotheses:

H7: Recognition score and brand salience of 'iPhone' will be slightly higher.

H8: There will be no attitude change towards 'iPhones' or other mobile phones.

When Max and Caroline are in the phone-shop, 'iPads' are constantly on display in the background of the shot. They do not get mentioned, touched or make any sounds, but are very much visible throughout that scene. The subtlety of the product placement should cause for the product to be less recognized (Brennan & Babin, 2004; d'Astous & Chartier, 2000; Law & Braun, 2000). 'iPads' have no connection to the plot

and as found in previous research on product placement recall (Russell, 2002), low plot connection does not increase brand recall scores. Also, the iPad is a very well established brand and this product placement should not make too much of a difference for the viewers, who are on average just under 30 years old and therefore very much aware of the iPad. Hence, the author concludes the following hypotheses:

H9: Recognition score and brand salience of 'iPad' will be minimally higher.

H10: There will be no attitude change towards 'iPads' or other tablets.

Three game phone apps are mentioned during this episode of '2 Broke Girls'. 'Candy crush' is mentioned in the Diner by Max and you can also hear the 'Candy crush' game sounds. In Max' and Caroline's apartment Max states that she is very excited about her new phone, especially with regard to the apps 'Angry birds' and 'Doodle jump'.

Max' new phone in general has played a big role in this plot. Game phone apps, on the other hand, have not played a role whatsoever in the plot of this episode. Nonetheless, 'Candy crush' is quite prominently mentioned and heard in a scene in the diner. The one-time mentioning of 'Angry birds' and 'Doodle jump' can be described as subtle and purely auditory. Nonetheless, these game phone apps are all used by the main character Max, which should lead to improved explicit recall and increased product preference (Yang & Roskos-Ewoldsen, 2007). On the other hand, people that play game phone apps are usually aware of the three mentioned apps, since they are well known. Besides, the author believes that people who do not play game phone apps are hardly going to start using game phone apps because the character Max Black loves them. Considering these facts, the author concludes the following hypotheses:

H11: Recognition score and brand salience for the three game phone apps 'Candy Crush', 'Angry birds', and 'Doodle Jump' will be significantly higher.

H12: There will be a minimal positive attitude change towards game phone apps.

Throughout the episode, Caroline mentions multiple times that she needs a premium pair of pants. Only once, though, she actually mentions the brand she has got her eye on: 'Dries van Noten'. Furthermore, she mentions that they will be \$1500 and she continuously praises them for their premium quality and for being 'super cute'. After Caroline has collected enough funds, The 'Dries van Noten' pants are then shown and introduced with a celebratory dance. Caroline even wants Max to take pictures of them and tell strangers that she has got new pants.

The 'Dries van Noten' pants were prominently placed and have a strong plot connection. However, they are only mentioned once. By mentioning and showing them, they are presented audio-visually, which should lead to a strong placement memory (Gupta & Lord, 1998; Law & Braun, 2000). The fact that there is clear character-product interaction should also strengthen explicit recall and product preference (Yang & Roskos-Ewoldsen, 2007). Nonetheless, the author believes 'Dries van Noten' is quite an unknown brand that is only known among fashion gurus. Due to the singular mentioning of the brand, the difficult spelling and the high price, the recall will not be as high as the analysis above is promising. Nonetheless, the constant displayed need of premium pants might have a positive effect on the attitude towards premium pants. Therefore, the author concludes the following hypotheses:

H13: Recognition score and brand salience for 'Dries van Noten' pants will be minimally higher.

H14: There will be slight positive attitude change towards premium pants.

4. Results and discussion

In this section, the author tests the hypotheses by presenting the results from the pre-exposure questionnaire and the results après-stimuli from the control group and the experiment group. Additionally, each finding and what it signifies will be discussed taking into consideration statistical research question testing.

For this study nonparametric tests were used as with smaller samples, nonparametric tests are more likely to detect differences that truly exist (Waller, 2013). Also, the author chose nonparametric tests because it is based on fewer assumptions and functions well for outcomes that are ordinal, ranked, subject to outliers or not detected. This leads to the conclusion that the sample used in this study is not normally distributed. However, nonparametric tests are said to be less powerful than their parametric counterparts (Waller, 2013). The SPSS records of this study can be found in the appendix of this thesis.

The central question of this dissertation is whether or not product placement enhances brand awareness, positive attitude change and increased purchase intention on the customer's side. If yes, in which way should the product be presented to influence the consumer in the most desirable way? The hypothesis is that different type of products work better in product placement and that the type of placement is key to gain product awareness, cause positive attitude change and increased purchase intention.

There were 4 types of questions asked and tested in this study. The first type of question was a Yes/No question regarding the knowledge of the term crowdfunding,

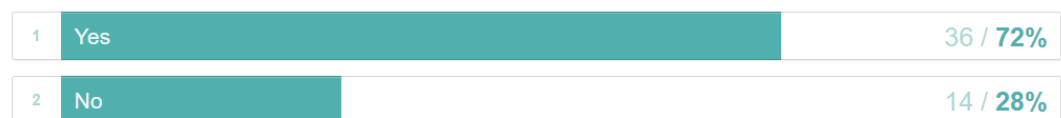
which results in nominal outcomes. Specifically, the research question was “Does a real difference exist in the knowledge of participants between experiment and control group?” For this test the Chi², also referred to as χ^2 , was utilized to determine if the difference in results is different enough to be significant (Brunel University, 2013). When completing the Chi² test it was made sure that the assumption of a Chi² test were obeyed: Less than 20% of our cells have an expected count of less than 5. In this test, we had a minimum expected count of 5.28, so this assumption was obeyed. Also, the author utilized the expected count calculation. The expected count is what we expect to observe if there is no association between the 2 independent samples. This method was used to test if the difference between the expected and observed count is due to sampling variation or if it is a real difference. Then, to test how strong any correlation is the author completed a phi-test because it is 2x2 table given (Brunel University, 2013).

H1: Recognition scores of what a crowdfunding website is will be significantly higher.

Pre-exposure questionnaire:

Do you know what the term crowd-funding means?

50 out of 50 people answered this question

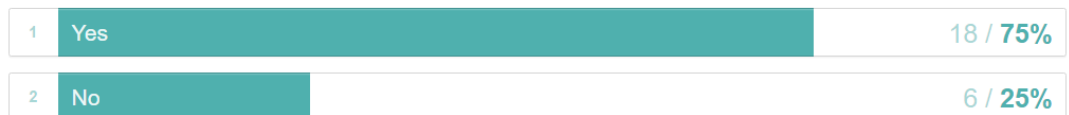


72% (n=36) of participants of the pre-exposure questionnaire already knew what crowd-funding is before being exposed to the stimulus, whereas 28% (n=14) of the persons surveyed did not know what crowd-funding means.

Experiment group:

Do you know what the term crowd-funding means?

24 out of 24 people answered this question

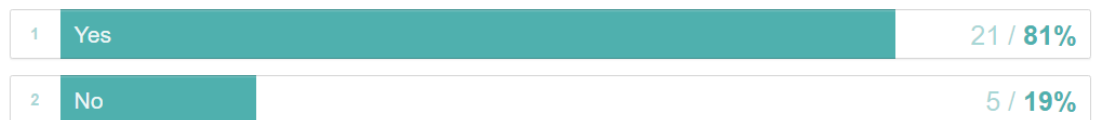


After being exposed to the stimulus, 75% (n=18) of participants from the experiment group knew what crowd-funding is, whereas 25% (n=6) of the persons surveyed still did not know what crowd-funding means.

Control group:

Do you know what the term crowd-funding means?

26 out of 26 people answered this question



After being exposed to the stimulus, 81% (n=21) of participants from the control group knew what crowd-funding is, whereas 19% (n=5) of the persons surveyed did not know what crowd-funding means.

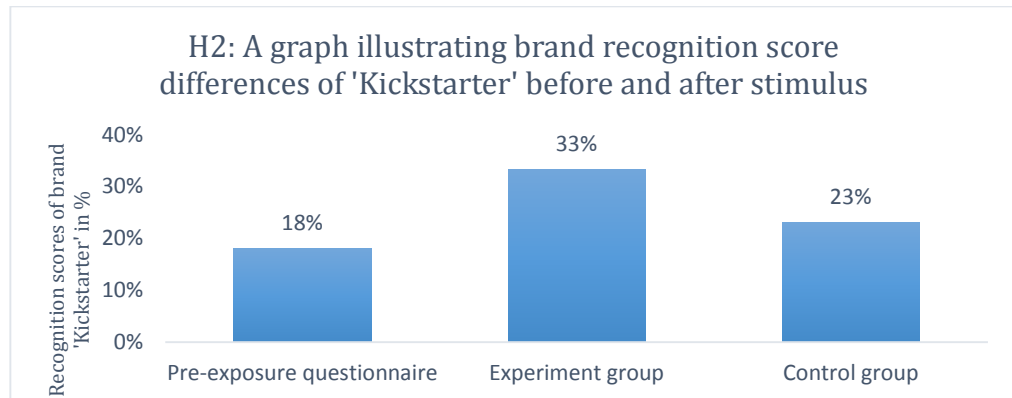
In regard to H1, these graphs show that knowledge of the term crowd-funding has increased by 3% from the pre-exposure questionnaire to the experiment group (72% to 75%). However, the knowledge of the term crowd-funding has increased from 72% to 81% in the control group, even though their stimulus did not include any crowd-funding references. As the recognition scores of the term crowd-funding have

not been significantly higher and the recognition score actually increased by a larger amount in the control group, H1 has not been supported.

From the small sample it appears that more people from the control group were already aware what crowd-funding means. Also, some of the participants may have researched the term after being asked about it in the pre-exposure questionnaire. Therefore, the results conflict with the assumptions described in 3.4. However, it can be assumed that the recognition score in the experiment group would have been higher if the term 'crowd-funding' would have been explicitly mentioned in the stimulus. Even though crowd-funding was humorously explained, the term itself was never referred to. This leads to the assumption that even though most viewers may have understood what crowd-funding is in general, they were not aware of the term and therefore answered with 'No' in the questionnaire. It appears that connecting the term 'crowdfunding' with 'Kickstarter' might have produced increased recognition scores of the term and increased the effectiveness of the product placement as a whole. If there is a connection established and the viewers would come across the term 'crowdfunding' at some point they may think of 'Kickstarter' which may strengthen the brand and improve the attitude towards it.

The asymptotic significance here, also known as p-value, was $p=0.623$. Seeing as the significance value is at $p=0.05$, this means it is statistically insignificant in which group a participant was to know the term crowdfunding, since $p=0.623 > p=0.05$. In other words, there is no significant association between the groups and the knowledge of the term crowdfunding. When there was no significance established, the effect size of the phi-value can be disregarded.

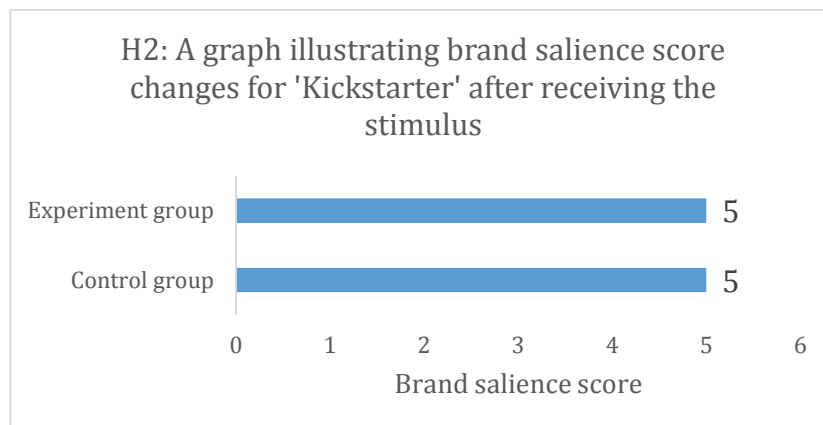
H2: Brand recognition scores and brand salience for the crowdfunding website 'Kickstarter' will be significantly higher.



In the second type of question the participants were surveyed about the brand recognition of different categories. Here, another nominal outcome was produced. Therefore, the same statistical procedure was applied as depicted above regarding the Yes/No referring to the term crowdfunding. Specifically, the research question was “Does a real difference exist in brand recognition of participants between experiment and control group?”

In regard to H2, the results above show that brand recognition scores have increased for ‘Kickstarter’ for both groups. 18% (n=9) of participants who completed the pre-exposure questionnaire recognized ‘Kickstarter’, whereas 33% (n=8) of all participants of the experiment group recognized ‘Kickstarter’. This is an increase of 15 percentage points, which can be seen as significant. However, recognition scores have also increased for the control group to 23%, even though their episode neither mentioned ‘Kickstarter’ nor evolved around crowd-funding. Interesting to note is that 2 persons from the experiment group mentioned ‘gofundyourself’ which is the made-up crowd-funding service the main characters in ‘2 Broke Girls’ mentioned and used to

fund a new pair of pants after 'Kickstarter' supposedly declined their proposal, which shows that direct learning from the stimulus has occurred.



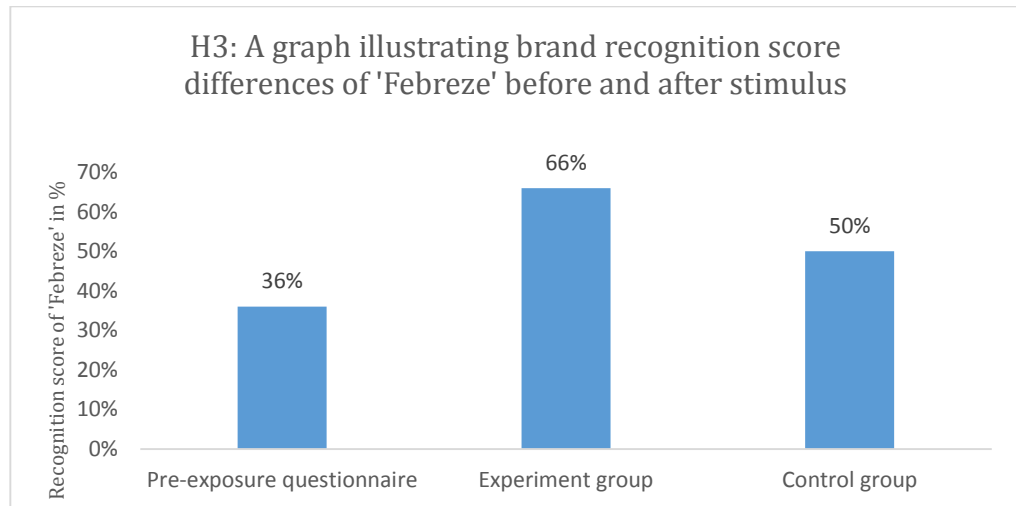
In the third type of question the brand salience of the product placements involved in the stimulus were tested. The author chose the Mann-Whitney U test because it allows to examine ordinal data obtained (Waller, 2013). The null hypothesis for this type of question is “No real difference exists in the brand salience of the participants between the experiment and the control group”, whereas the alternate hypothesis is “A real difference does exist in the brand salience of the participants between experiment and control group”. The confidence interval for this study is set at 95%, meaning that if significance less than $U=0.05$ the null hypothesis is rejected which would mean the differences are statistically significant. Specifically, the research question was “Does a real difference exist in brand salience of participants between experiment and control group?”

Regarding brand salience, there was an increase of 5 points for both the control group and the experiment group to the pre-exposure questionnaire. Taking

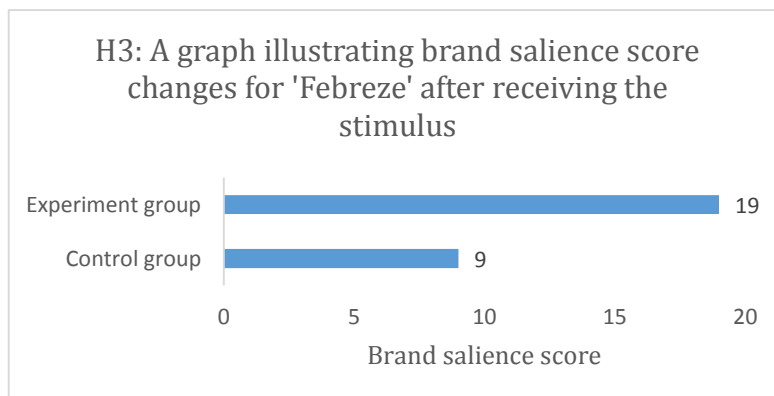
into consideration that the brand salience of the experiment group has not increased in comparison to the control group, H2 is partially supported, even though the findings regarding brand knowledge ($p=0.420$) and brand salience ($U=1.000$) were statistically insignificant.

It appears that the recognition score in the control group has increased because there might have been more people who knew what crowdfunding is in that group. Also, it appears that the participants thought longer and harder when they realized that they are confronted with the same question. Therefore, the participants could be more likely to put down an answer or several answers for this question. This assumption is supported by the fact that there were 33 crowd-funding websites mentioned in the pre-exposure questionnaire, whereas 44 websites were recalled in the questionnaires after receiving the stimulus. By testing for brand salience we found out that the recognition seems to have increased disproportionately when comparing with the purchase intention. This may be due to the fact that 'Kickstarter' appeals only to people that are starting their own businesses or have passion projects. Since the concept of crowdfunding is still quite new (University of Pennsylvania, 2010), many students and employed persons have not yet learned and understood the appeal of crowdfunding for their own good. This could lead to the lower purchase intention recorded which is the reason why the product placement was not entirely successful. The product placement of 'Kickstarter' may have been more successful if it displayed its opportunities according to the needs of the target group of '2 Broke Girls'. Instead of showing the main characters collecting funding for a new pair of pants, they could have used 'Kickstarter' to buy a fridge for their cupcake business. This may have been a more efficient way of displaying 'Kickstarter's' benefits to the target group and could have potentially appear more valuable to them.

H3: Recognition scores and brand salience of 'Febreze' will be significantly higher.



In regard to H3, the results show that brand recognition has increased for both groups. 36% (n=18) of participants mentioned 'Febreze' in the pre-exposure questionnaire, whereas 66% (n=16) of the experiment group mentioned 'Febreze'. However, 50% (n=13) of the control group also recognized 'Febreze'. There has been a significant increase from the pre-exposure questionnaire to the experiment group.



In terms of brand salience, there was an increase of 19 points between the pre-exposure questionnaire and the experiment group. However, between the pre-exposure questionnaire and the control group, there was an increase of 9 points recorded. Taking all of these results into account, the author concludes that H3 has been supported.

Even though the results support H3, the results also partly conflict with the theory since both brand salience and brand recognition has increased in the control group. It appears that the participants thought longer and harder when they realized that they are confronted with the same question. Therefore, the participants could be more likely to put down an answer or several answers for this question which would explain the rise of scores in the control group. Also, the brand recognition for 'Febreze' has increased significantly which may be due to the prominent placing in combination with showing the actual benefits of the product. Those benefits shown in the stimulus are the odor and the ability to make something that smells bad smell good. The combination of prominence and benefits appear to work very well in terms of product placement effectiveness. Statistically however, these results need to be seen as insignificant for both brand recognition ($p=0.233$) and brand salience ($U=1.000$). The tests were judged as statistically insignificant by SPSS, but because the predicted hypotheses largely concur with the results, a certain extent of meaningfulness cannot be taken away from the results.

H4: There will be no attitude change towards 'Febreze' or air fresheners.

In the fourth type of question the participants were asked to state their attitude towards a certain product category in 5-point Likert-type scale. Here, an additional ordinal outcome was produced. Therefore, the same statistical procedure

was applied as depicted above regarding the brand salience towards a certain product category. Therefore, the research question for these questions were: “Does a real difference exist in attitude of participants between experiment and control group?”

Pre-exposure questionnaire:

How likely are you to use air fresheners?

50 out of 50 people answered this question

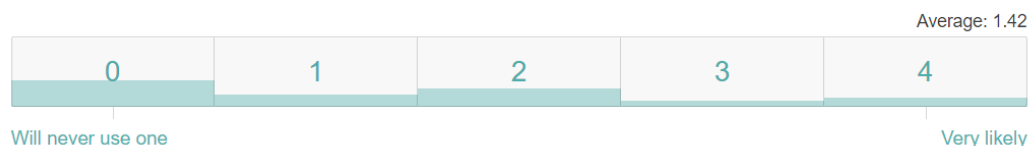


In the pre-exposure questionnaire, participants were asked how likely they are to use air fresheners. On a scale between 0 (will never use one) and 4 (very likely) the average was 1.20.

Experiment group:

How likely are you to use air fresheners?

24 out of 24 people answered this question



In the experiment group, the average was 1.42, which is an increase of 0.22 points in comparison with the pre-exposure questionnaire.

Control group:

How likely are you to use air fresheners?

26 out of 26 people answered this question

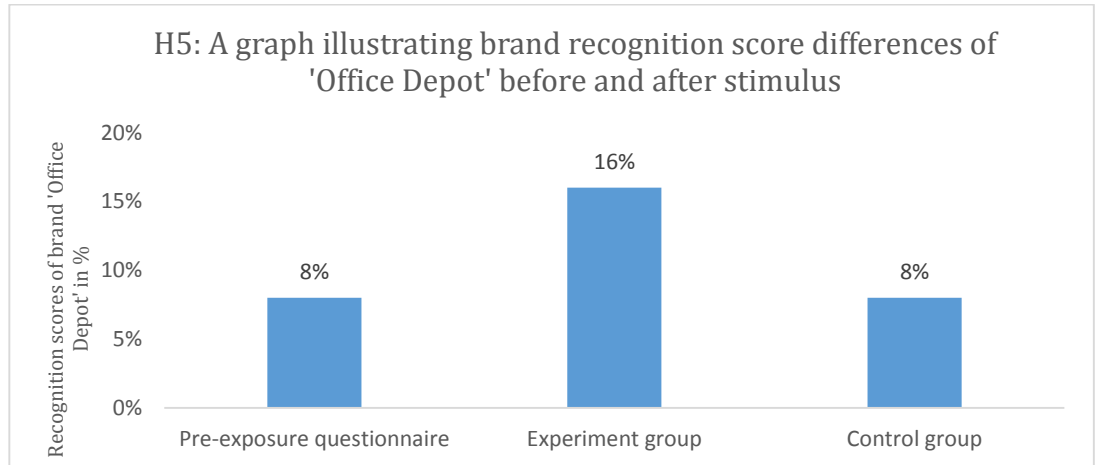


In the control group, the average was 1.58, which is an increase of 0.38 points in comparison with the pre-exposure questionnaire.

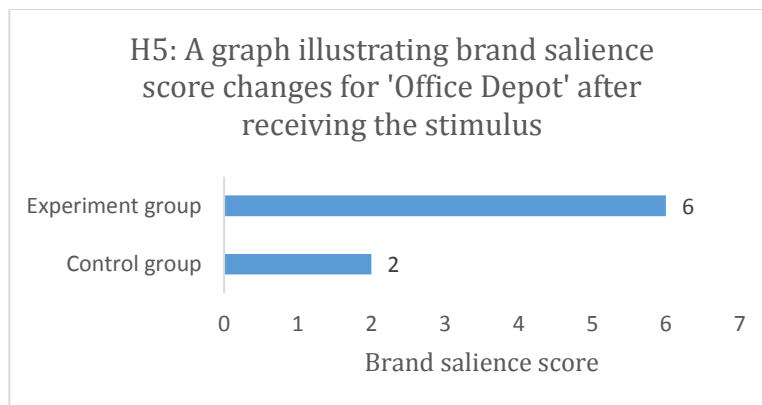
Therefore, the control group has scored 0.16 points higher than the experiment group on the likelihood of using air fresheners. Since the changes in attitude were absolutely minimal, H4 is supported.

Seeing as the brand recognition and brand salience of 'Febreze' has significantly increased but the attitude towards air-fresheners has not, it is assumed that the product is in nature too neutral to really appeal to the viewers. In others words, the participants of the study will not buy less or more of 'Febreze' because of this product placement, even though the benefits of the brand were prominently displayed. However, it is possible that the participants might choose 'Febreze' now instead of 'Air Wick' or others when shopping in a drug store due to the brand salience score increase which would be a success. So, if the marketers of 'Febreze' wanted to increase brand recognition and brand salience knowing that it is very difficult to change the attitude of the viewers, they have achieved their target. Statistically, it was also found the differences are insignificant ($U=0.652$).

H5: Recognition score and brand salience of 'Office Depot' will be minimally higher.



In regard to H5, the graph above shows that both the pre-exposure questionnaire and the control group have reached 8% recognition score, whereas the experiment group has reached 16%. So, as there was an increase of 8% in the experiment group after receiving the stimulus.



In terms of brand salience, the experiment group reached an increase of 6 points, whereas the control group has reached an increase of 2 points. Taking these results into consideration, the author concludes that the brand recognition score increase can be described as more significant than 'minimal'. This leads to the

conclusion that H5 is partially supported, even though the findings regarding brand knowledge ($p=0.329$) and brand salience ($U=0.333$) were statistically insignificant.

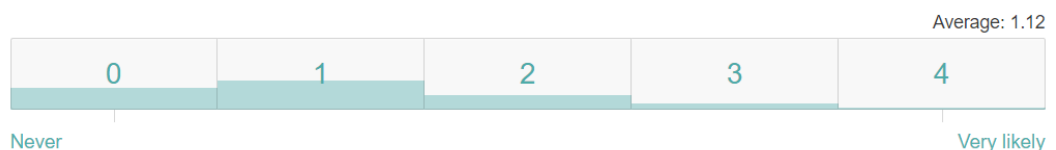
This positive result for 'Office Depot' was quite unanticipated as it was only mentioned once out of context in a humorous way. It appears that this relatively subtle approach has made it into the minds of the viewers and increased the brand recognition and brand salience. So, the product placement of 'Office Depot' was quite successful using very a subtle placement especially seeing as their expenses were probably much lower than the ones 'Febreze' or 'Kickstarter' had to pay. When the placement was incorporated into a joke it may have felt very natural to the viewer and the process of persuasion knowledge may have not been activated, which seems to allow the advertisement to reach the participant in direct and natural way.

H6: There will be no attitude change towards 'Office Depot' or office supply retailing stores

Pre-exposure questionnaire:

How likely are you to go to an office supply store?

50 out of 50 people answered this question



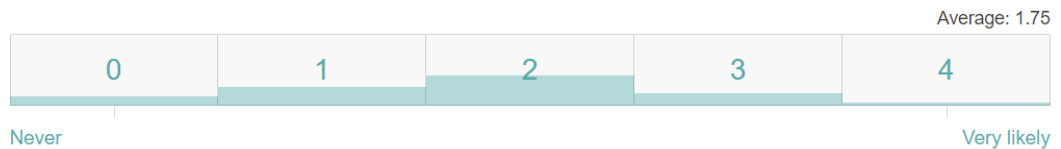
In the pre-exposure questionnaire, participants were asked to state how likely a visit to an office supply store is. They had the option to choose between 0 (never) and 4 (very likely). On average, the likelihood can be stated at 1.12.

Experiment group:

Felix Dietrich

How likely are you to go to an office supply store?

24 out of 24 people answered this question

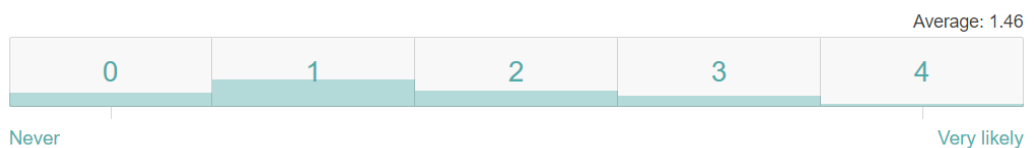


After receiving the stimuli, the experiment group scored at an average of 1.75, which is an increase of 0.63 points in comparison with the pre-exposure questionnaire.

Control group:

How likely are you to go to an office supply store?

26 out of 26 people answered this question



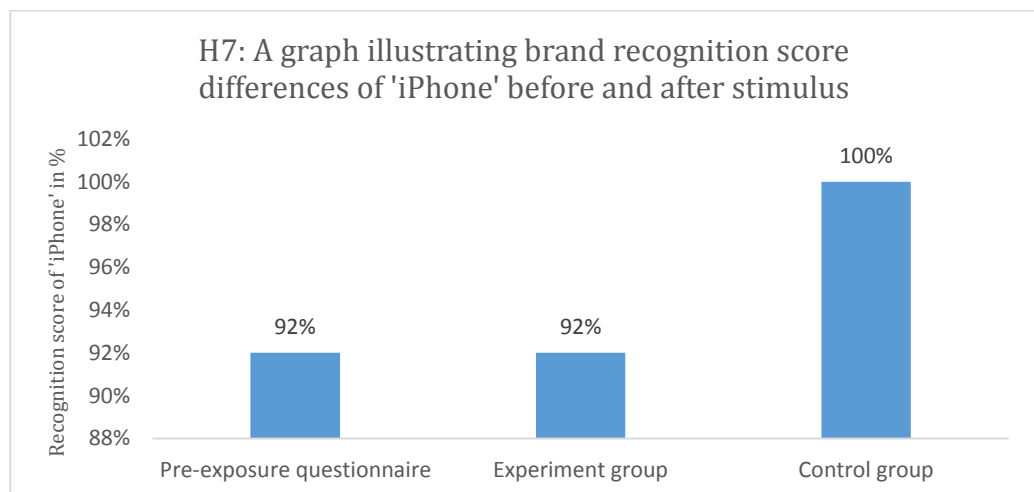
The control group scored at an average of 1.46, which is an increase of 0.34 points in comparison with the pre-exposure questionnaire.

To conclude, the average of how likely the participants are to go to an office supply store has increased for both the experiment and the control group. The increase was slightly higher for the experiment group but not significantly. However, since the H6 stated there will be no attitude change and it has indeed slightly increased, H6 is partly supported. Statistically, there was also no significant difference detected ($U=0.285$).

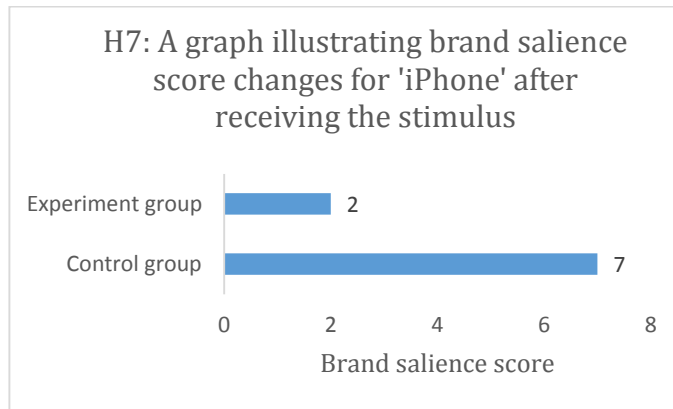
The increase of attitude is not as high as the increase in brand recognition and brand salience. This may be due to the nature of the product. Mentioning an office-supply store might activate brand recognition and even brand salience, but the attitude

towards them as a store is not likely to be altered through this type of product placement. The attitude might have changed in a more desirable way if the product placement would include a unique selling proposition. On the other hand, the marketers of 'Office Depot' may just had the goal to increase brand recognition because they know it is difficult to change the attitude about office-supply stores. In that case, their efforts were probably a lot less costly than 'Febreze's' and 'Kickstarter's' but still showed considerable increases in brand recognition and brand salience.

H7: Recognition score and brand salience of 'iPhone' will be slightly higher.



In terms of H7, 92% (n=46) of the participants recognized the brand 'iPhone' in the pre-exposure questionnaire. After receiving the stimulus, 92% (n=22) of the experiment group recognized 'iPhone' as a smartphone brand of their choice. In the control group, 100% (n=26) of the participants recognized the brand 'iPhone'.



In regard to brand salience, the salience has increased by 2 points in the experiment group, whereas it has increased by 7 points in the control group. Taking the above into consideration, H7 is not supported. This is supported by the statistical finding that there is no significant difference in terms of brand recognition ($p=0.133$) and brand salience ($U=0.667$).

Due to the increase in brand salience in the control group, it appears that the participants from that group thought longer and harder when they realized that they are confronted with the same question. Therefore, the participants could be more likely to put down an answer or several answers for this question. Also, as presumed in 3.4, the brand 'iPhone' is extremely established especially among an audience of on average 30 years and younger. This may be the reason that the already very high brand recognition can hardly be increased through product placement. More interesting for the marketers of the 'iPhone' is probably the brand salience, which has only increased slightly through this product placement. If the 'iPhone' would have been presented as a superior product within the program, the measure of brand salience might have increased further. On the other hand, the target group of '2 Broke Girls' has probably made their mind up whether they prefer an 'iPhone' or a different kind of smartphone.

Some witty product placement might not change that opinion. In conclusion, this would mean that an established product like the 'iPhone' is wasting their time and money paying for product placement. In contrast, the marketers from 'iPhone' might use product placement to just keep the brand recognition for certain target groups constantly at a very high level. To achieve that, however, this technique seems sufficient.

H8: There will be no attitude change towards 'iPhones' or other mobile phones.

Pre-exposure questionnaire:

How likely are you to use smartphones?

50 out of 50 people answered this question

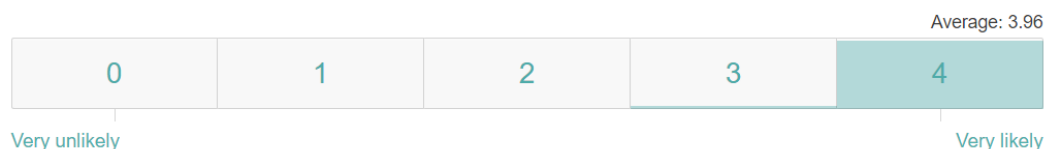


In the pre-exposure questionnaire, the participants were asked to state how likely they are to use smartphones from 0 (very unlikely) to 4 (very likely). The average for this value was 3.94.

Experiment group:

How likely are you to use smartphones?

24 out of 24 people answered this question



In the experiment group, 3.96 was the average likelihood with regard to usage of smartphones. This represents an increase 0.02 points in comparison with pre-exposure questionnaire.

Control group:



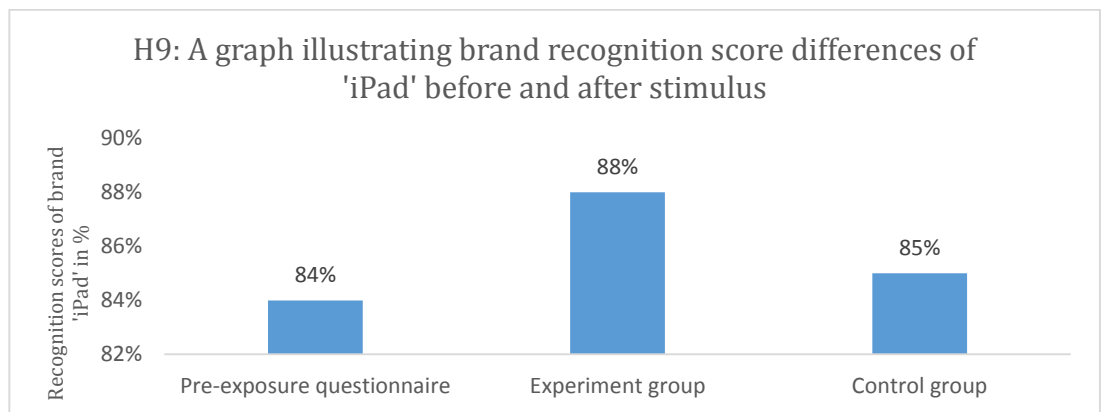
In the control group, however, the average score for likelihood of using a smartphone was 3.88, which is 0.06 points lower than the score from the pre-exposure questionnaire.

Since all the average value are very close to each other, no attitude change can be recorded. Therefore, H8 is supported. Statistically, there was also no significant difference found ($U=0.342$).

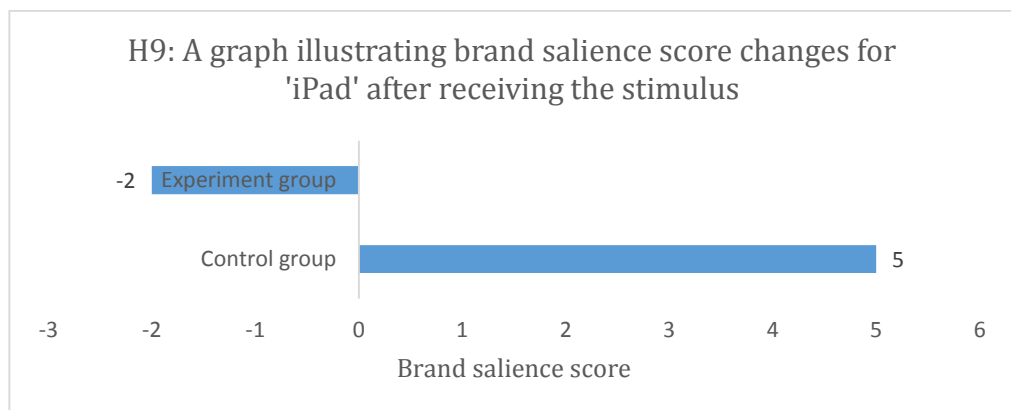
As presumed, the likelihood of the viewers to use a smartphone was already extremely high before seeing the program. One option to boost the attitude even more could have been to show other benefits of using smartphones besides playing mobile games, checking the status on 'Kickstarter' and texting, as shown in the episode. The marketers from the 'iPhone' could have shown how much easier and quicker daily tasks can be dealt with using a smartphone. This could potentially help convince users that are still wary of using a smartphone. On the other hand, as discussed in the result section for H7, it appears the product placement in the show might have the sole objective to keep the brand recognition at a high level and not necessarily to change

the attitude, since the likelihood of the target audience to use smartphones is already extremely high.

H9: Recognition score and brand salience of 'iPad' will be minimally higher.



In regard to H9, 84% (n=42) of the participants from the pre-exposure questionnaire mentioned 'iPad' as their favorite tablets/e-readers. After receiving the stimulus, however, 88% (n=21) of participants mentioned 'iPad' whereas 85% (n=22) of the control group recognized 'iPad' in their answers.



In terms of brand salience, there was a decrease of 2 points recorded in the experiment group, whereas the brand salience was 5 points higher in the control group when comparing it to the pre-exposure questionnaire. For the first time in this study, the results from the brand recognition score and the brand salience score contradict each other. Going into detail, there were 2 persons in the experiment group who mentioned 'iPad' for the first time but at the same time 2 persons who did not mention 'iPad' after seeing the stimulus. Also, 'iPad' was mentioned in third place by one person instead of first place which was the position in the pre-exposure questionnaire for that person. This led to the result of -2 for the experiment group. Looking at the control group, there was one person who mentioned 'iPad' for the first time and 3 people where the position of 'iPad' moved forward one step and one person where the position moved backwards by one. Taking all of this together results in a brand salience score of 5.

Due to the relatively small sample it appears that there were more people who recognized 'iPad' in the experiment group due to the stimulus and this led to the increase in brand recognition for that group. However, using the brand salience measure has shown that this image was not quite accurate. Taking all the results above into consideration, the author concludes that H9 is partly supported. The insignificance was also found statistically in terms of brand recognition ($p=0.769$) and brand salience ($U=0.548$).

Seeing as the brand recognition score and the brand salience score contradict each other, the author has to assume that the product placement had no particular effect on the participants in terms of brand recognition and brand salience. This may be due to the already very high awareness of 'iPad' among the target group as well as

very subtle placing of the brand within the episode. Therefore, it seems the product placement has gone unnoticed or was not able to change awareness in any way.

H10: There will be no attitude change towards 'iPads' or other tablets.

Pre-exposure questionnaire:

How likely are you to use a tablet or e-reader?

50 out of 50 people answered this question



In the pre-exposure questionnaire, the participants were asked to state how likely they are to use a tablet or e-reader. They were able to choose between 0 (will never use one) to 4 (very likely). The participants scored an average of 2.52.

Experiment group:

How likely are you to use a tablet or e-reader?

24 out of 24 people answered this question



After receiving the stimulus, the experiment group scored an average of 2.42. This average is 0.10 points lower than the average calculated from the pre-exposure questionnaire.

Control group:

How likely are you to use a tablet or e-reader?

26 out of 26 people answered this question

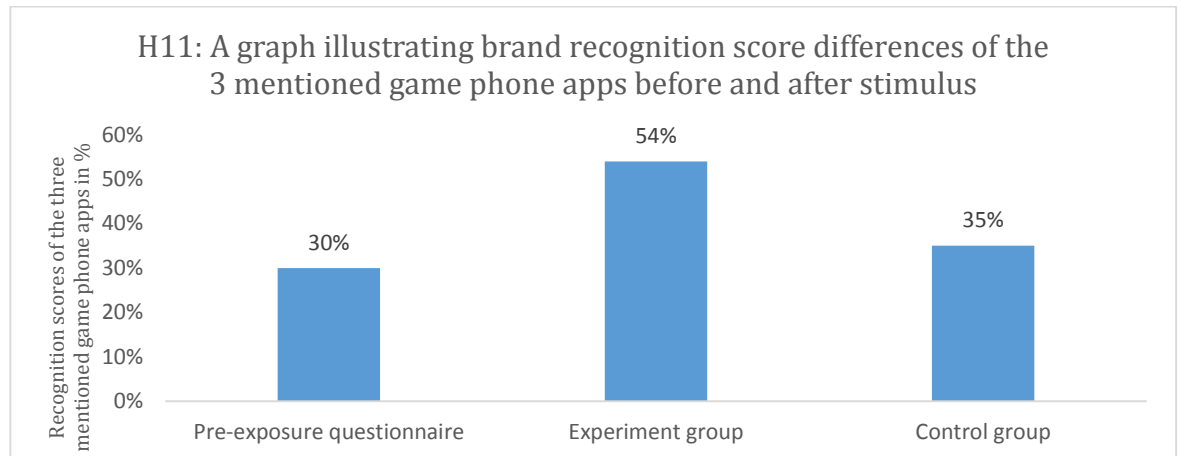


The control group, on the other hand, scored an average of 2.54. This average is 0.02 points higher than the average established in the pre-exposure questionnaire.

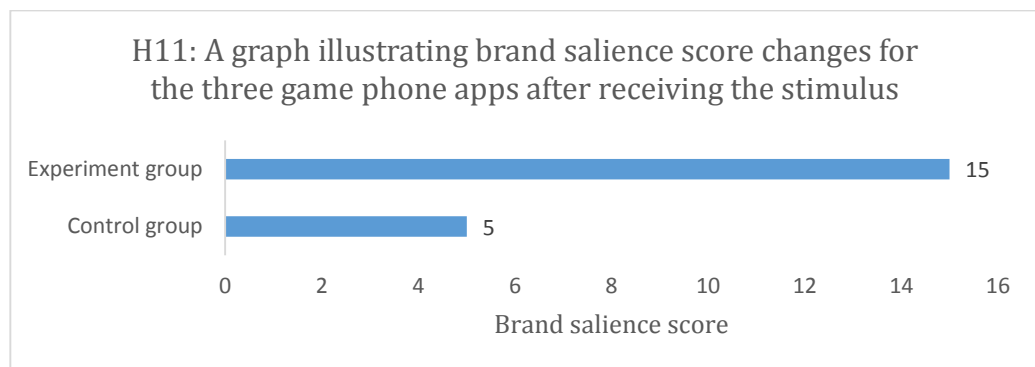
Seeing as the averages are all very close to each other and have only minimally changed after receiving the stimulus, it is concluded that H10 is supported. This insignificance is also statistically supported ($U=0.596$).

The 'iPad' only appear visually in the background of the scene in the phone shop. They are neither mentioned nor used by any of the characters. This study shows that brand recognition, brand salience and attitude were not altered by the product placement in the episode. A positive attitude change could have been achieved if the viewer was made aware of the benefits of the 'iPad' over a smartphone or a computer. Additionally, it is assumed that talking in a positive way about tablets or e-readers might have changed the attitude towards them. On the other hand it can be argued that the target group of '2 Broke Girls' is already, as shown previously, very aware of the 'iPad' and its benefits. However, the author feels that advancing the 'iPad' in a positive light and making it more central to the plot could have caused a positive attitude change among the viewers, which shows that the subtle placement may not be sufficient to cause positive attitude change in an already established brand.

H11: Recognition score and brand salience for the three game phone apps will be significantly higher.



In regard to H11, 30% (n=15) of the participants could name at least one of the three game phone apps ‘Angry Birds’, ‘Candy Crush’, and/or ‘Doodle Jump’ in the pre-exposure questionnaire. In the experiment group on the other hand, 54% (n=13) were able to name at least one of the three game phone apps. In the control group, 35% of the participants were able to name the game phone apps.



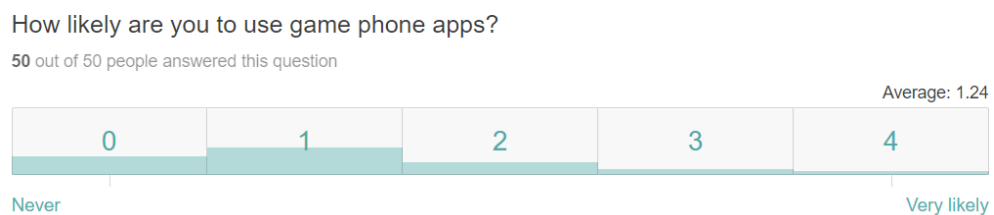
In terms of brand salience, the score for the experiment group is an increase of 15 points, whereas the control group increased by 5 points. After reviewing the data presented, it was concluded that the recognition score was significantly higher and H11 is supported, although statistically there could be no significant difference found in

terms of brand recognition ($p=0.164$) and brand salience ($U=0.138$). The tests were judged as statistically insignificant by SPSS, but because the predicted hypotheses largely concur with the results, a certain extent of meaningfulness cannot be taken away from the results.

Game phone apps appear to be the biggest winners from all the product placement in the episode in terms of brand salience and brand recognition. From the small sample it seems the mixture of audio-visual placement (subtle mentioning and playing the typical sound of ‘Candy Crush’) and character interaction has improved the variables in question significantly. According to the theory presented in this study, the brand recognition could have been higher if the product placement were more prominently placed. On the other hand, due to the subtlety of the placement the psychological process of activation of persuasion knowledge might not take place and therefore help brand recognition and brand salience. This result shows that subtle product placement can achieve significant results.

H12: There will be a minimal positive attitude change towards game phone apps.

Pre-exposure questionnaire:



In the pre-exposure questionnaire, the participants were asked to state how likely they are to use game phone apps. They were able to choose between 0 (never) to 4 (very likely). The participants scored an average of 1.24.

Experiment group:

How likely are you to use game phone apps?

24 out of 24 people answered this question

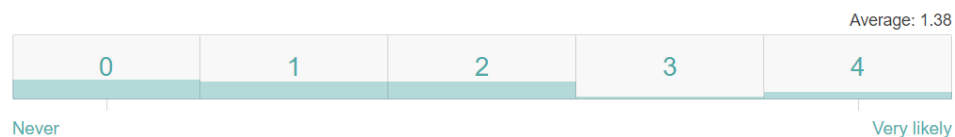


After receiving the stimulus, the participants of the experiment group scored an average of 1.50, which is an increase of 0.26 points in comparison to the pre-exposure questionnaire.

Control group:

How likely are you to use game phone apps?

26 out of 26 people answered this question



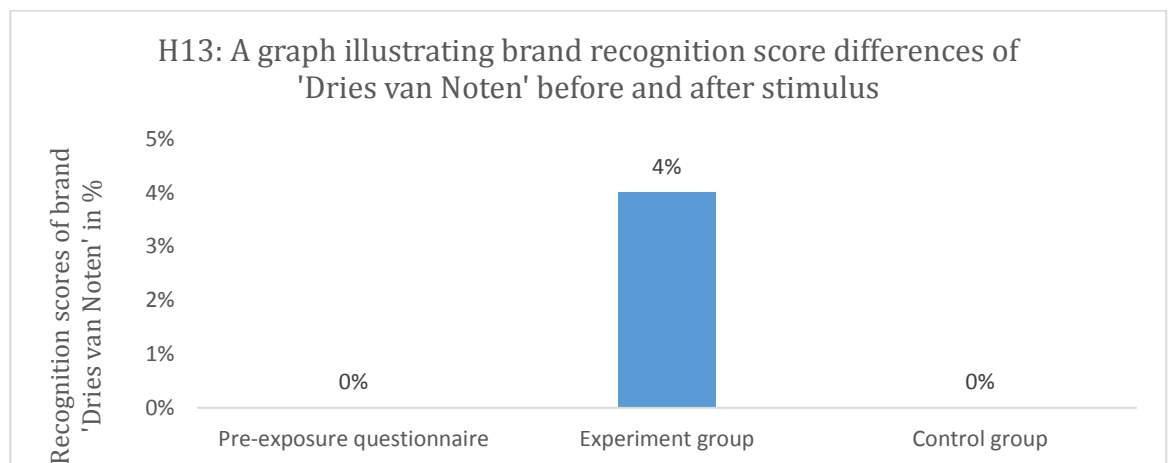
In the control group, the average score for the likelihood of using game phone apps was 1.38, which is an increase of 0.14 points in comparison to the pre-exposure questionnaire.

Seeing as there was a minimal increase of likelihood and attitude towards game phone apps recorded in the experiment group in comparison to the control group and the pre-exposure questionnaire, H12 is supported. This is supported by the statistical finding that no real difference in brand attitude exists ($U=0.896$).

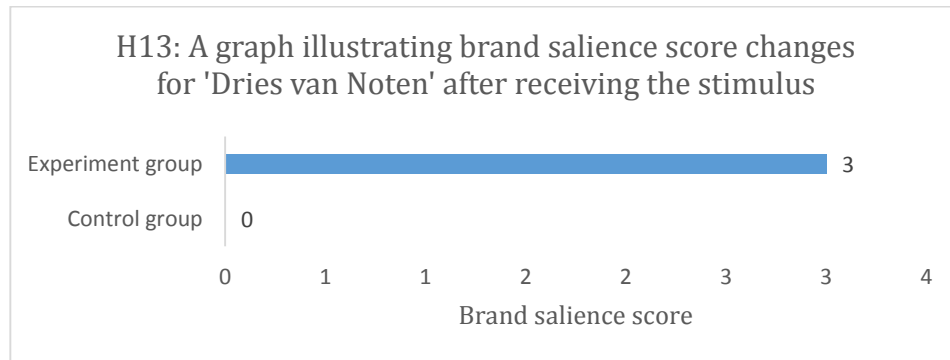
As predicted, there was only a minimal positive increase in attitude change. It appears people do not start playing game phone apps just because they are mentioned

in a comedy series. To improve the attitude of game phone apps the apps could have been presented as a welcome distraction in specific situations. Such situations could be a train ride or to waste time when queuing up. It is assumed that the attitude would only increase through product placement if the game phone apps are presented as an activity which could make life more fun in certain situations. Showing game phone apps as a welcome distraction could have potentially increased the attitude.

H13: Recognition score and brand salience for 'Dries van Noten' pants will be minimally higher.



When the participants of the pre-exposure questionnaire were asked to list premium brands of jeans, not a single participant (n=0) listed the brand 'Dries van Noten'. After experiencing the stimulus 4% (n=1) of the experiment group listed 'Dries van Noten'. None of the participants (n=0) from the control group mentioned 'Dries van Noten'.



In terms of brand salience, due to the singular novel mentioning of 'Dries van Noten', there was an increase of 3 points recorded. Accordingly, the control group scored 0 points. Having considered the facts above, H13 is partly supported. This can also be supported by the statistical finding that there was no real difference detected in terms of brand recognition ($p=0.293$) and brand salience ($U=1.000$).

The 'Dries van Noten' pants were prominently placed, had a strong plot connection and there was character-product interaction on multiple occasions. Furthermore, they were called premium, shown to others and praised continuously. However, the result conflicts with the theory because the product placement led to a minimal increase in brand recognition and brand salience. This appears to be due to the specific brand that is being advertised. 'Dries van Noten' is assumed to be a relatively unknown brand that is merely known to fashion gurus. Also, it appears that the brand name is difficult to remember and to spell. Brand recognition and brand salience might have improved drastically if the brand name or brand logo were displayed within the episode. In general, the episode does a good job in creating a hype and a certain curiosity about the brand but because it is only mentioned once the viewers seem to discard the name very quickly from their memory. Therefore, it can be said that the brand should have been mentioned more prominently which might

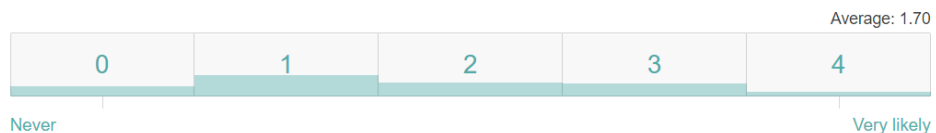
have increased brand salience and brand recognition scores. The way the product placement was utilized here it seems to do a meager job in terms of product placement effectivity.

H14: There will be a slight positive attitude change towards premium pants.

Pre-exposure questionnaire:

How likely are you to purchase designer pants/trousers?

50 out of 50 people answered this question

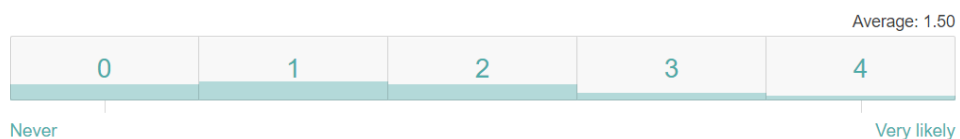


Here, participants of the pre-exposure questionnaire were asked to state the likelihood of purchasing designer pants. The participants were able to choose between 0 (never) and 4 (very likely). The persons surveyed scored an average of 1.70.

Experiment group:

How likely are you to purchase designer pants/trousers?

24 out of 24 people answered this question



In the experiment group, the average score for the likelihood of purchasing designer pants was 1.50, which equals 0.20 points less than the average of the pre-exposure questionnaire.

Control group:

How likely are you to purchase designer pants/trousers?

26 out of 26 people answered this question



When the control group was asked how likely they are to purchase designer pants, the average response was recorded at 1.62, which equals 0.08 points less than the average of the pre-exposure questionnaire.

Seeing as both groups have scored slightly lower on the likelihood of purchasing designer pants, H14 is not supported. Statistically, there was also no real difference detected in both groups in terms of attitude ($U=0.764$).

The results in terms of positive change similarly to the brand recognition and brand salience scores have conflicted with the theory. The attitude did not change positively even though there was a strong plot connection, the product was prominently placed and there was several character-product interactions. One reason might be that the price of \$1500 is too high for the sample surveyed. The participants might have simply been put off premium pants. Due to the high price the target group of these type of pants is quite small which seems to be the reason why the participants of this study did not respond to the product placement in a positive way. Also, the episode could have displayed the benefits of premium pants like durability over ordinary pants which might have led to an increased attitude towards premium pants among the viewers. Taken together, this leads to the assumption that 'Dries van Noten' might be better off presenting other benefits of their pants besides looking good and/or advertising in a different TV show that has a very high-class target group.

5. Conclusion

The conclusion of this study will first outline the importance of looking into this topic, the thesis question and hypothesis. This will be followed by the research objectives and the empirical findings from the literature review to show how they complement the thesis statement. Afterwards, it will be demonstrated how this study has contributed, supported or differed to existing understanding of product placement along with recommendations for practitioners. This will be followed by suggestions for future research, an outline of the limitations of this study and a closing statement.

Today, over 75% percent of U.S. prime-time TV shows are using product placements in their episodes. One reason consistently cited for the growth in product placement is the fact that consumers increasingly find ways to avoid traditional advertisement. So, marketers have decided to place their products directly into the entertainment itself. In 2014, global expenditures for product placement were estimated at \$10.58 billion (Quinn, 2015), but is it money well spent?

The central question of this dissertation is whether or not product placement enhances brand awareness, positive attitude change and increased purchase intention on the customer's side. If yes, in which way should the product be presented to influence the consumer in the most desirable way? The hypothesis is that different type of products work better in product placement and that the type of placement is key to gain product awareness, cause positive attitude change and increased purchase intention.

Most research on product placement has focused on effects at the individual level, linking placement executional characteristics, such as modality and plot

connection (Russell, 2002), and viewer characteristics, such as involvement with or connectedness to the program, to memory for and attitudes toward *one* brand placed in a series (Cowley and Barron, 2008; Russell, Norman, and Heckler, 2004). But hardly any studies have actually tested the effectiveness of multiple types of product placement linked with multiple different types of brands in one episode and one sample. This would help to see which type of product placement should be used for different type of brands.

To reach the research objectives, the first step of the analysis was to introduce the history of product placement in TV programs and movies, discuss the term itself and current trends of product placement. In the literature review, the stakeholders within the product placement industry were demonstrated as well as the current attitude towards traditional TV advertising. Afterwards, the types of product placements were discussed in detail in addition to the psychological considerations behind product placement. To argue for the effectiveness of product placement it was also be debated whether attitude and cultural aspects and the use of different products have an impact on product placement's efficacy. Lastly, ways of measuring the effectiveness of product placement were demonstrated and discussed.

By drafting an experimental study using surveys and a TV program the author tested the theoretical findings and added his results to the compiled knowledge of product placement. In detail, this study put brand awareness, brand salience and brand attitude change to the test and check effectiveness of different products in regard to product placement. Afterwards, the author was able to develop managerial guidelines for marketers.

In the experimental study the author used a sample of 50 persons split into two groups. All participants received one pre-exposure questionnaire. After one week's time, the participants saw an episode of the TV comedy program '2 Broke Girls'. One episode included product placement and one episode will be without product placement. The control group watched the episode without product placement and the experimental group watched the episode with product placement. After, the participants filled out an after-questionnaire to test for changes in the variables of brand awareness, brand salience and brand attitude that were explored in the first questionnaire.

Although the phenomenon of brand placement in motion pictures and television is as old as the industry itself (Newell, Salmon, & Chang, 2006), the popularity of movie placements among advertisers and brand managers soared in 1982. Sales of Hershey's Reese's Pieces increased by more than 65% when Steven Spielberg's extraterrestrial in E.T. followed a trail of that particular candy (Reed & Dutka, 1989). The relatively recent popularity of the practice has come about due to its cost-benefit ratio and potential for extended audiences in the face of ever-increasing traditional media placement prices, limited ability by audiences to avoid exposure to the persuasion attempt, savings in rising marketing/production costs on the part of filmmakers (Motion Picture Association of America, 2007), and the aesthetic enhancement of settings depicted in film content (DeLorme & Reid, 1999).

There are two broad types of product placements: Prominent and subtle placements. The latter are those where the product is merely used as a background prop and is not central to the scene. Prominent placements, on the other hand, are often plot connected, so their inclusion is obvious and intended to be so. Prominence relates to how noticeably a product is represented in the movie or the program, that is, the

extent to which the product is a central focus of audience attention (Cowley & Barron, 2008; Gupta & Lord, 1998). A number of studies indicate that prominent products are more likely to be recognized than less prominent products (e.g., Brennan & Babin, 2004; d'Astous & Chartier, 2000; Law & Braun, 2000). At the same time, however, prominence can have a negative effect on attitude (and choice) for the placed products (Cowley & Barron, 2008; Law & Braun, 2000). Highly prominent TV placements were found to diminish positive consumer attitudes, especially in case of being repeated frequently for known products and being displayed in favorite programs. On the contrary, subtle placements were evidenced to generate positive consumer attitudes (Cowley & Barron, 2008; Homer, 2009). Additionally, studies have shown that a product placement's connection to the plot significantly influences viewers' attention to and attitudes toward the placed product (d'Astous & Seguin, 1999; Russell, 2002). Thus, if a product placement is more closely associated with the plot of a movie, this should result in a strong network of associations between the product and the movie, which makes it easy for activation to spread, so that the prompting of the movie will promote the retrieval of information about plot-connected brands, thus improving product recognition. At the same time, a high degree of plot connection can transform a viewer's perception of the product, because the product is embedded in the movie (McCarty, 2004). Weak plot connection that does not fit into the story line are likely to raise suspicions of superfluity and of media motives other than artistic expression (Bhatnagar, Aksoy, & Malkoc, 2004). So, the more a brand is connected to the plot, the less counter arguing by the audience should occur, as opposed to when a product is placed for no apparent reason other than commercial motives.

With respect to modality, the literature shows that placements that mentioned and showed the product (audiovisual) led to better placement memory than purely

visual or audio placements (Gupta & Lord, 1998; Law & Braun, 2000). The difference in effectiveness between audio placements and visual placements was less obvious. Some studies showed no difference between these modalities (Wilson & Till, 2011), while others did show differences but with mixed results (Gupta & Lord, 1998; Law & Braun, 2000; Lord & Putrevu, 1998). In regard to character-product interaction, it was found that it leads to improved explicit and implicit recall, and increased product preference. At least to some extent, these findings probably reflect the effectiveness of CPI, but it is impossible to deduce the extent to which they are due to differences in plot connection or visual prominence (Yang & Roskos-Ewoldsen, 2007).

Ron Sun (2002) proposed a dual process model of learning, namely both implicit learning and explicit learning. The model re-interpreted voluminous behavioral data in psychological studies of implicit learning and skill acquisition in general. Implicit memory involves unconscious retention of the perceived stimulus, while for explicit memory this process is conscious and can be measured by recall and recognition (Jolibert & Didellon-Carsana, 2000). Both can lead to long-term memory. So, for product placement to be effective, it has to strive to reach the long-term memory of the consumer.

According to the Persuasion Knowledge Model, over time, targets of persuasive attempts build up knowledge of, and coping mechanisms to help them manage persuasive events. Prominence has positive effects on some outcomes but negative effects on others. Because of the proliferation of this marketing medium, consumers are becoming aware of product placement tactics and have started to show evidence of resistance to persuasion (Wei, Fischer, & Main, 2008). On the one hand, prominent placements lead to better memory than subtle placements (e.g., Babin &

Carder, 1996; I. Brennan et al., 1999; Schneider and Cornwell, 2005). So, it depends on what marketers are trying to achieve, brand recognition change or attitude change.

Younger consumers are the major audience of movies and the main target group for product placements in movies (Eisend, 2009), as college-aged consumers comprise up to one-third of all movie-goers (Motion Picture Association of America, 2007). Many marketers have therefore inferred a convergence of consumption patterns, particularly for younger consumers: cross-border music channels and global communications (just to mention a few reasons) have formed and encouraged similar values regardless of the younger consumers' country of origin (De Mooij, 2003).

Regarding the effect of attitude towards product placement, it was found that Individuals with positive attitudes towards advertising are more likely to pay greater attention to placement than are individuals with either less positive or negative attitudes. Summing up, attitudes towards product placement are generally positive with the exception of ethically charged products, like drugs, alcohol and cigarettes. Product placement is seen especially positive when it adds to the overall realism of media content and if viewers normally welcome advertisements (DeLorme & Reid, 1999).

5.1 Managerial implications

The results of this study have, though the small sample, contributed to existing understanding of concepts of product placement. In short, the learnings and suggestions always depend on what the marketers are trying to achieve with the product placement: A change in brand recognition, brand salience or attitude. The most important feature to keep in mind when choosing a TV show and the type of placement is the target group. It is possible to test for one specific variable like brand recognition

and then make judgements and recommendations about the fit of a certain product placement type. However, a large part of its effectiveness depends on the appeal of that brand to the wants and needs of that particular target group watching the program.

Regarding the new product 'Kickstarter' and the new concept of crowdfunding it was established that the marketers probably would have seen a larger success by explicitly connecting the term crowdfunding with the brand 'Kickstarter' to increase awareness. Also, displaying benefits that matter to the target group may increase the effectiveness of the product placement. This can be supported by the results of 'Febreze': The prominent placing in addition to showing explicit benefits of the product has increased the brand recognition significantly. However, it was assumed that the lack of positive attitude change can be explained by the nature of the product as an air freshener. The product placement of 'Office Depot' has shown that even very subtle purely audio product placements can see positive results, even though it is assumedly less costly than a prominent plot-connected product placement. This may be due to the persuasion knowledge that has not been activated, which allowed the product placement to reach the long-term memory of the viewer. However, yet again it appeared that attitude change is difficult to achieve due to the nature of the product as an office supply store. The 'iPhone' product placement was an example of a brand that is already extremely established coupled with a very positive attitude. Here, product placement may just be used to keep the awareness of the brand at a high level. It was a similar occurrence in regard to the 'iPad' product placement: The subtle placement in the background of the scene had no effect in terms of recognition and attitude which is assumed to be due to the already very high awareness among the target group and because there were no benefits displayed to the viewer. Regarding the game phone apps 'Candy Crush', 'Angry Birds' and 'Doodle Jump' the audio-visual but subtle

placement proved to be very efficient. Here, it is assumed that due to the subtle product placement, persuasion knowledge was not activated among the viewers which may have led to a higher acceptance of the advertisement. Nevertheless, it may have been even more successful in terms of attitude change if the benefits of playing these apps were shown to the target group. This learning can be described as a trade-off for the marketers: A subtle placement may increase brand recognition because persuasion knowledge is not activated and but a more prominent placement that shows the benefits of playing these apps can lead to higher brand recognition but also runs the risk of having a negative effect on attitude and choice for the placed products. In respect to the fashion label 'Dries van Noten' it was established that a relatively unknown and niche brand like 'Dries van Noten' would probably need to display the name and logo more prominently to achieve brand awareness change. Furthermore, to reach a change in attitude tangible benefits could have been displayed more clearly. However, it was assumed that '2 Broke Girls' may be the wrong show to advertise for premium-priced pants due to conflicting target groups as it is assumed that the target group of '2 Broke Girls' on average is not willing to spend \$1500 on designer pants.

This illustrates the need for marketers to keep in mind the target group when choosing a TV show and the type of placement is. Also, when choosing a certain type of product placement it is key to bear in mind which variable is to be improved: brand recognition, brand salience, or attitude change.

5.2 Further research and limitations

In this study, positive attitude change could not be observed for any of the brands tested. Therefore, it would be very interesting and insightful to find out more about what really causes positive attitude change and how the product placements

should be displayed to achieve that. Also, this study assumed that the psychological process of persuasion knowledge was not activated for two different product placements. It would be worth exploring if this was true as well as it would help to make better recommendations to practitioners.

Regarding the limitations of this study, it can be said that the used nonparametric tests are generally less powerful than their parametric counterparts. Also, tests conducted in this study were all judged as statistically insignificant by SPSS which reduces the validity of the results found in this study. Nonetheless, the predicted hypotheses largely concur with the results which implies that a certain extent of meaningfulness cannot be taken away from the results.

Also, measuring for brand recognition rather than brand salience would have probably created a more significant change in the variable of brand recognition. This may have had an effect on the statistical significance as well but brand salience is more closely associated with actual purchase. It is therefore more powerful in testing the effectiveness of product placement. However, there has so far only been one study that conducted a brand salience test in the same way as this study which leads to the limitation that there is no established brand salience measure that can be utilized for a group comparison yet.

Implicit learning has not been tested in this study which would give a more complete picture about the effectiveness of product placement. Implicit learning and mere-exposure effects, even unrecalled placements can influence brand attitudes (Sawyer 2006; van Reijmersdal 2009). Even if the audience may not directly recall or recognize brand names to which it had been exposed, the brand names may still

influence familiarity with and preference for the brands (Law & Braun, 2000; Law & Braun-Latour, 2004; Russell, 1998).

As a final limitation for this study, it could have been helpful to measure the effectiveness of product placements in terms of stock price changes. However, this measure is assumed to only significantly change if the product placement is embedded in a blockbuster cinema movie like 'James Bond' and it is difficult to distinguish if the stock price has changed due to the product placement or other news.

Lastly, this study has shown, although its limitations, that different type of products work better in regard to product placement and that the type of product placement is key in achieving brand awareness, positive attitude change and increased purchase intention. For marketers it is vital to carefully examine the target group and determine the objective of the product placement. At last, the type of the product placement has to be selected taking into consideration the theoretical information depicted in this study to achieve valuable returns from the investment in product placement.

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7. Appendices

7.1 Pre-exposure questionnaire

1 Please state your gender. *

Male Female

2 Please state your age. *

3 What type of humor do you like in TV comedy programs? *

- Slapstick (exaggerated physical gesturing, movements, and situations) Deadpan (dry humor) Self-Depreciating (belittling oneself) Potty humor (vulgar humor)
- Satire (smart mocking using irony to highlight real-life flaws) Parody (mocking through imitation)
- Dark humor (combination of deadpan, self-deprecation, or satire to point out, mock, and ultimately laugh at terrible situations) I don't know

4 Have you seen an episode of the TV program 2 Broke Girls before? *

Yes No

How important is fashion to you? *

0

1

2

3

Absolutely not important



6 Do you know what the term crowd-funding means? *

Yes No

7 Please name up to 3 crowd-funding websites in ranking order. 1st mention being your favorite choice.

Please only answer this if you are familiar with the term crowd-funding.

8 Please name up to 3 brands of air fresheners in ranking order. 1st mention being your favorite choice. *

How likely are you to use air fresheners? *

0 1 2 3

Will never use one

10 Please name up to 3 office supply retailing stores in ranking order. 1st mention being your favorite choice. *

How likely are you to go to an office supply store? *

0 1 2 3

Never

12 Do you usually stream your favorite programs online or watch them on TV? *

Stream online Watch TV

13 Please state up to 3 smartphone brands in ranking order. 1st mention being your favorite choice. *

How likely are you to use smartphones? *

0 1 2 3

Very unlikely

You're halfway there! Just a few more questions



15 Which length of TV programs do you prefer? *

- 20min 30min 45min 60min 90min

16 Please state up to 3 tablets or e-readers in ranking order. 1st mention being your favorite choice. *

.....

How likely are you to use a tablet or e-reader? *

- 0 1 2 3

Will never use one

18 What is your favorite TV comedy program? *

.....

19 Please state up to 3 game phone apps in ranking order. 1st mention being your favorite choice. *

.....

How likely are you to use game phone apps? *

- 0 1 2 3

Never

21 Please state up to 3 brands of designer pants/trousers in ranking order. 1st mention being your favorite choice. *

.....

How likely are you to purchase designer pants/trousers? *

- 0 1 2 3

Never

23 What is your favorite kind of TV program? *

Multiple selections are possible

- Sci-Fi Horror Comedy Action/Adventure News Cooking Documentary Thriller Drama Romance

24 Please state your e-mail address to receive the episode of 2 Broke Girls along with the new questionnaire. *

Remember to click 'submit' afterwards!



Submit

7.2 After-stimulus questionnaire

1 Did you feel the 2 Broke Girls episode had a good length? *

- Yes, perfect length Should be shorter Should be longer

How did you find the humor used in 2 Broke Girls? *

0 1 2 3

Hated the humor

3 Do you know what the term crowd-funding means? *

- Yes No

4 Please name up to 3 crowd-funding websites in ranking order. 1st mention being your favorite choice.

Please only answer this if you are familiar with the term crowd-funding.

Did you enjoy the episode provided? *

0 1 2 3

Hated it



14 Please state up to 3 tablets or e-readers in ranking order. 1st mention being your favorite choice. *

.....

How likely are you to use a tablet or e-reader? *



16 Would you watch 2 Broke Girls again? *

- Never I am now going to start watching it regularly Maybe if it is randomly shown on TV I have already been watching the show and will continue to watch it

17 Please state up to 3 game phone apps in ranking order. 1st mention being your favorite choice. *

.....

How likely are you to use game phone apps? *



Do the main characters appeal to you and make you want to find out more about them? *



20 Please state up to 3 brands of designer pants/trousers in ranking order. 1st mention being your favorite choice. *

.....

How likely are you to purchase designer pants/trousers? *



How much of this episode did you watch? *





How attentive did you watch it? *



Absolutely not attentive

24 Please provide your e-mail address. *

Thank you very much for your participation! Please click submit.

7.3 Results pre-exposure questionnaire

| # | Please state your gender. | Please state your age. | Slapstick (exaggerated physical gesturing, movements, and situations) | Deadpan (dry humor) | Self-Deprecation |
|-----------------------------------|---------------------------|------------------------|---|---------------------|------------------|
| 3db355b69641a33afffaab49dc357acf | Female | 30 | | Deadpan (dry humor) | |
| a2cacb373f02cfb1dcafc6afa9b71dccc | Male | 28 | | Deadpan (dry humor) | Self-Deprecation |
| 420e15a2e439207eae6b957313693aca | Female | 22 | | | |
| 9318eed80948ab23fd62fe470cfe1055 | Female | 26 | | Deadpan (dry humor) | |
| c446ddcfd2504fd8b0d19439d061f79 | Male | 27 | | Deadpan (dry humor) | |
| fb53eb4e97e346fb5ab8b40c046d98d0 | Male | 21 | | Deadpan (dry humor) | |
| a0138313b57fd79fc8e7af34e146e334 | Male | 32 | | | |
| 2c3c99df9627bc0542f9533be6ef3898 | Female | 26 | | | |
| ebc33b341dcf55240ea2d9379fc53574 | Male | 27 | | | Self-Deprecation |
| 092b1b9f99ca3fb60c407d379586be21 | Female | 23 | | Deadpan (dry humor) | |
| 2413ce82aa52079151d493b166eefeb3 | Male | 29 | | | |
| 8131e0cde2c9eba8dc6181f7ce8ebcf4 | Female | 26 | | Deadpan (dry humor) | |
| 93db7e4a02601de5f36f6f85f559c091 | Female | 24 | | Deadpan (dry humor) | |
| bd8091dba5e7b7659d5d7494580ad5e7 | Male | 30 | | | Self-Deprecation |
| 8b7e815e06b25c9ad126c45322d17348 | Male | 30 | | | |
| 2f3549d3dc05dd2a95a30f3a7296e68c | Female | 31 | | Deadpan (dry humor) | |
| 10d0b17976dbbf4cb41375613669dcd8 | Male | 36 | | | |
| e61ddd1d99ee2ed29c0535b54fcd0057 | Female | 27 | | | |
| 74f71fe5d7b3b666f866e52c9db590ee | Female | 27 | | Deadpan (dry humor) | Self-Deprecation |
| b64722ace72a055afa31e532dc887897 | Male | 26 | | | |
| 253ab87cc7ecc6985f4121dd6e76e610 | Male | 27 | | Deadpan (dry humor) | Self-Deprecation |
| f287b553da58bc206d38508a80cf5595 | Female | 26 | | | |
| c5c20b7d34443b1508198649f167b5b50 | Male | 62 | | Deadpan (dry humor) | Self-Deprecation |
| c0e56424dbcd5de457d14ddcfbc14c0f | Male | 27 | Slapstick (exaggerated physical gesturing, movements, and situations) | | |
| b134aafef724b296568b8bbaadf6b7f | Male | 29 | | Deadpan (dry humor) | |
| 402f025efaa7205d80d84a14e63373ad | Male | 23 | | | |
| ffb8aef24898d23cbde7e920f4171c0d | Male | 25 | | | |
| b12c507fa0fe9465a1f5fe13b636f136 | Male | 26 | | | |
| cc9844dd1bc7f8abc2dcfe74ff52f013 | Female | 28 | | | |
| 7b34bc52ee1298a4f4f6de74089fce7c | Female | 26 | | Deadpan (dry humor) | |
| 3c6ec22071f41313d87e5f4078828116 | Female | 31 | | | |
| f19cfd03f92c0afabcbea303fa6a6 | Female | 27 | Slapstick (exaggerated physical gesturing, movements, and situations) | | |
| 8e4ce5fdd3753bac4be4f08bf3d421ba | Female | 26 | | Deadpan (dry humor) | Self-Deprecation |
| cce4336771ca0f8d0262664fff73e879 | Male | 24 | | Deadpan (dry humor) | |
| 6151194b0eeaedc8622c76cdcd215709 | Female | 22 | | | |
| 9022c09221f0b793677a6ce5b58ef33b | Female | 39 | | Deadpan (dry humor) | |
| 0ed4b347838f59f3b1ba53eb54b6bb2f | Female | 24 | | | Self-Deprecation |
| aa0e098f986f8c7b2ecbeb8e7c1cba6 | Female | 30 | Slapstick (exaggerated physical gesturing, movements, and situations) | Deadpan (dry humor) | |
| cba6002bf5a587d0d293341d09d12cfa | Female | 28 | | | |
| 4e53815a986125129257aa04b04baf68 | Female | 31 | | | |
| 625c73adcd095b928778ea08fde818f | Female | 25 | Slapstick (exaggerated physical gesturing, movements, and situations) | | |
| 4f693335a430bcd3631aaccd53968b51 | Female | 26 | | Deadpan (dry humor) | |
| d5f1d78a7308b7736a26ce3857a235e3 | Male | 26 | | | |
| 6083ba46f8cda5494fb266448c5d4237 | Male | 25 | Slapstick (exaggerated physical gesturing, movements, and situations) | | |
| 16820ad3a457ebac2f496721321f3828 | Female | 63 | | Deadpan (dry humor) | Self-Deprecation |
| 3ecf0e60d96cf231b78f4f2ae9dcf8ae | Male | 25 | | | |
| e01c87935a46988eb436a838b3edf796 | Female | 26 | Slapstick (exaggerated physical gesturing, movements, and situations) | | |
| b1c280f8acfa83ebad4fbd0e0386eead | Male | 26 | Slapstick (exaggerated physical gesturing, movements, and situations) | | |
| de4c9fd267107bfb4fff75ebc289a672 | Female | 25 | | Deadpan (dry humor) | |
| fef8b5b39fccb43239f72d1b73689565 | Male | 28 | | Deadpan (dry humor) | |

| Do you know what the term crowd-funding means? | Please name up to 3 crowd-funding websites in ranking order. 1st mention being your |
|--|---|
| No | |
| Yes | Kickstarter |
| No | |
| Yes | |
| Yes | Kick start |
| Yes | I don't know names |
| Yes | www.crowdfunding.de |
| Yes | |
| Yes | seedrs, patreon, indiegogo |
| Yes | PPL |
| Yes | Just giving |
| No | |
| No | |
| Yes | No clue |
| Yes | Kickstarter Indigogo crestemidei |
| No | |
| Yes | |
| No | None |
| Yes | Kickstarter, indiegogo |
| Yes | can't recall any |
| Yes | ? |
| Yes | Gofundme |
| Yes | Stromberg - der Film, Julia Marcell first CD, Green Rocket |
| Yes | kickstarter, indiegogo |
| Yes | |
| Yes | gofundme.com |
| Yes | Indiegogo, Kickstarter, Crowdfundi |
| Yes | Kickstarter |
| Yes | Startnext |
| Yes | don't know |
| Yes | |
| No | |
| No | |
| Yes | Indiegogo, Kickstarter, Gofundme |
| No | |
| No | |
| Yes | I don't know any specific websites, but I know what crowd-funding is. |
| Yes | Just giving |
| No | |
| No | |
| No | |
| Yes | www.kickstarter.com, www.betterplace.org |
| Yes | |
| Yes | Kickstarter, Indiegogo, Rockethub |
| Yes | |
| Yes | |
| No | |
| Yes | |
| Yes | Justgiving |
| Yes | Indigogo |



Please name up to 3 brands of air fresheners in ranking order. 1st mention being your favorite choice. How likely are you to us

Air Wick, Glade, Wilko own brand

Air wick glade febreze (none are my favourite- I don't use them)

Air wick

febrez

None

I don't know

febreze

Febreze

can't remember

breeze

Frebreeze

Frosch

Air Wick, Ambi Pure

No clue

Glade

Rituals

Air wick

None

Febreze

can't recall any

?

Febreeze

Febreze, Karibu, Glade

air wick, wunderbaum

Airwick

dunppo

?

Febreze

Airwick, febreze

don't know

lampe berger, venta, airwick

O

Febreze

dont know

AirWick

I don't use air freshners

Febreze, Airwick

Bath and body (USA) Glade and ambi pure

Jo Malone Green Tomato Leaf

Febreeze, air wick, detol

Airwick, Sagrotan

febreze

Dont know any

Air wick, Ambi pur, Glade

Air wick Ambipur. Glade

Febreeze

febrez, brise, airwick

not sure

Fabreze and airwick

Bath and body works

REX DEUCU



| Please name up to 3 office supply retailing stores in ranking order. 1st mention being your favorite choice. | How likely are you to go to an office supply store? | Do you usually stream your favorite programs |
|--|---|--|
| Staples | | 1 Watch TV |
| Staples, whsmith, osbornes | | 2 Stream online |
| Bureau Vallée, Abacus, Sobrerroca | | 2 Stream online |
| MC geiz, MC paper, ihr Punkt | | 4 Stream online |
| Office works, wh smith | | 1 Stream online |
| I have no clue :D | | 1 Stream online |
| ikea | | 1 Stream online |
| Mc paper Mcgeiz connys Container | | 0 Stream online |
| staples, papeleria fernandes | | 1 Stream online |
| staples office center | | 1 Stream online |
| W h smiths, | | 2 Stream online |
| Tonerdumping | | 0 Stream online |
| Officeday, Copy1 | | 2 Stream online |
| No clue | | 0 Stream online |
| Dont shop | | 0 Stream online |
| Karstadt, Mac paper | | 1 Watch TV |
| Office depot | | 0 Stream online |
| Staples lyrico viking | | 3 Stream online |
| Staples, viking | | 1 Stream online |
| amazon.de, viking.de, mcbuero.de | | 0 Stream online |
| ? | | 0 Watch TV |
| Robert dyas | | 2 Stream online |
| Herlitz,Böttcher AG,Printus | | 2 Watch TV |
| staples, office depot, lyreco | | 1 Stream online |
| Mailbox, Target | | 0 Stream online |
| dunno | | 0 Stream online |
| ? | | 0 Stream online |
| Mcpaper Home Depot | | 2 Watch TV |
| McPaper | | 1 Watch TV |
| don't know | | 0 Stream online |
| athesia, schaal | | 1 Stream online |
| Modulor, mc paper, Karstadt | | 2 Stream online |
| IKEA | | 0 Stream online |
| Office Max, Staples, Office Depot | | 1 Stream online |
| Tiger | | 1 Stream online |
| My families shop 109% discount | | 0 Watch TV |
| Staples | | 1 Stream online |
| Staples Vicking | | 1 Watch TV |
| Ryman, WHSmith, Lorrimers | | 1 Stream online |
| Wh smith, wilkinson, staples | | 2 Watch TV |
| McPaper, Tiger, | | 1 Stream online |
| modulor, MacGeiz, McPaper | | 3 Stream online |
| Staples, Office Depot, | | 1 Watch TV |
| Montblanc, Parker, Faber-Castell | | 3 Stream online |
| Ryan's. Staples. WH smith | | 1 Watch TV |
| Staples, | | 3 Stream online |
| mc geiz, MC paper, ihr punkt, | | 2 Watch TV |
| totto lotto xD | | 0 Stream online |
| Ryman's and WHsmith | | 1 Stream online |
| Don't know any | | 0 Stream online |



| Please state up to 3 smartphone brands in ranking order. 1st mention being your favorite choice. | How likely are you to use smartphones? | Which length of TV prog |
|--|--|-------------------------|
| iphone, htc, samsung | 4 | 45min |
| Apple Samsung htc | 4 | 45min |
| Apple, Samsung, Sony | 4 | 45min |
| samsung, htc | 4 | 30min |
| Apple iPhone , Samsung Galaxy, | 4 | 60min |
| Apple, Samsung, Sony | 4 | 30min |
| Samsung, huawei, iphone | 4 | 60min |
| Samsung apple huawei | 3 | 20min |
| apple, samsung, nokia | 4 | 30min |
| apple, samsung | 3 | 20min |
| Apple, Samsung, HTC | 4 | 30min |
| Nokia, Samsung, Apple | 4 | 45min |
| Samsung, Iphone, Nokia lumia | 4 | 30min |
| Samsung Nokia apple | 4 | 20min |
| Iphone htc lg | 4 | 60min |
| Apple i Phone, Blackberry, Samsung | 4 | 90min |
| Samsung | 4 | 45min |
| Apple Samsung Nokia | 4 | 30min |
| iPhone, Samsung, Huawei | 4 | 45min |
| Samsung, Iphone, Nokia | 4 | 45min |
| iPhone, Samsung, HTC | 3 | 45min |
| Apple; Samsung | 4 | 60min |
| iPhone,blackberry,Samsung | 4 | 90min |
| Apple, Samsung, Xiaomi | 4 | 30min |
| HTC, Samsung, LG | 4 | 45min |
| samsung, nokia, htc | 4 | 45min |
| Samsung, LG, Apple | 4 | 45min |
| Apple Samsung sony | 4 | 90min |
| iPhone,Samsung | 4 | 90min |
| samsung, iphone, Nokia | 4 | 60min |
| apple, samsung, sony | 4 | 30min |
| Apple, Samsung , | 4 | 45min |
| iPhone, Sony, Samsung | 4 | 90min |
| Google Nexus, Motorola, Apple | 4 | 45min |
| Iphone, Samsung, LG | 4 | 45min |
| Motorola, iPhone, Samsung | 4 | 45min |
| Apple, Samsung, LG | 4 | 45min |
| iPhone Samsung Galaxy | 4 | 30min |
| iPhone, HTC | 4 | 30min |
| iPhone, sony, Sampson | 4 | 60min |
| iPhone, Samsung, Motorola | 4 | 45min |
| apple, samsung | 4 | 45min |
| Apple, Samsung, Nokia | 4 | 45min |
| Apple, Samsung, Htc | 4 | 30min |
| iPhone. Samsung Nokia | 4 | 45min |
| Samsung, Apple, HTC | 4 | 45min |
| samsung, iphone, blackberry | 4 | 60min |
| apple, samsung, nokia | 4 | 45min |
| Apple, Samsung and HTC | 4 | 45min |
| Samsung Htc iphone | 4 | 60min |



| Please state up to 3 tablets or e-readers in ranking order. 1st mention being your favorite choice. | How likely are you to use a tablet or e-reader? | What is your favorite TV |
|---|---|-----------------------------|
| ipad, samsung, kindle | | 0 Big Bang Theory |
| iPad kindle | | 1 Girls |
| Ipad, kindle, sony e-reader | | 3 Castle |
| lenovo samsung | | 4 modern family |
| Kindle, iPad | | 0 Inbetweeners |
| iPad, Samsung note | | 3 South Park |
| I-pad | | 0 TV-Total, Big Bang Theo |
| Trekstore iPad samsung | | 1 Simpsons |
| ipad, nexus, samsung | | 3 seinfeld |
| ipad | | 3 new girl |
| iPad, kindle,chrome book | | 4 The wire |
| Lenovo, Kobo, Odys | | 4 Dexter |
| I use my computer for reading | | 0 Friends |
| Samsung I pad nexus | | 4 Curb your enthusiasm |
| Ipad | | 4 Black mirror |
| I pad, Kindle | | 2 Big bang theory |
| Ipad | | 3 Seinfeld |
| None | | 1 Peep show |
| iPad, kindle | | 2 girls |
| kindl | | 0 good question |
| Kindle, Ipad | | 0 Stromberg |
| iPad; kindle | | 4 IT Crowd |
| iPad,Samsung,Sony | | 4 Faulty Towers |
| iPad, Kindle, | | 2 Tonight Show with Jimm |
| Kindl, Nexus, iPad | | 4 None |
| ipad, kindle, samsung not | | 2 modern family |
| ? | | 2 Black Adder |
| iPad fire torino | | 4 Tv total |
| iPhone,Samsung,kindle | | 3 Friends |
| dont know | | 2 none, used to like princ |
| ipad, kindle, samsung | | 2 southpark |
| iPad | | 1 Die Anstalt, 2broke Girls |
| iPadAir | | 1 2 Broke Girls |
| Microsoft Surface Pro, Google Nexus, Apple iPad | | 4 Last Week Tonight with |
| Ipad, Samsung, Lenovo | | 4 Friends |
| Kindle fire, iPad, iPad mini | | 4 Comedy roadshow |
| iPad, kindle | | 1 Last Week Tonight |
| iPad galaxy tablet | | 2 The great British bake o |
| iPad, kindle, | | 4 Big Bang Theory |
| iPad, kindle, sony | | 2 New girl |
| iPad, Microsoft, Samsung | | 4 Breaking Bad |
| iPad | | 1 - |
| Ipad, Kindle, | | 2 Simpson |
| Ipad, Samsung, Kindle | | 4 Friends |
| iPad. Samsung. Kindle | | 4 Cukoo |
| iPad, Kindle | | 4 Last Week Tonight |
| ipad, kindl | | 4 New Girl |
| apple, kindle, samsung | | 1 family guy |
| iPad and amazon kindle | | 4 Russell Howard |
| Galaxy tab s2 ipad air kindle | | 4 30 Rock |



Please state up to 3 game phone apps in ranking order. 1st mention being your favorite choice. How likely are you to use game

Gems

What's app instagram Google maps

Hay day, candy crush, apalabrados

solitaire

Clash of clans

Flick kick, Head Soccer

Fifa, Minion Rush

Scrabble solitaire Hashi

monument valley, Transmission

bubble trouble

Candy crush

Code check, Flashlight

I don't play games, just those apps for learning languages like Duolingo, Memrise

No clue

Vainglory Dots agar.io

None

Pac man

None

Bubble burst, candy crush, trivia

clash of clans

?

Air wings; angry birds

brickbreaker

Plants vs Zombie

Flight simulator

snake, tetris, soduko

?

Angry bird, Jelly candy, clash of clans

Soda crush,quizduell

cooking fever, candy crush,

pacman

Candy crush, Quiz Duell,

Phase 10

none

Angry Birds, Dumb ways to die, Temple Run

Flow, subway surfer, candy crush

Quiz Duell, Candy Crush

Christmas Island

Candy crush

Sugar crush, solitaire, face swap

FarmVille,

supermonstersatemycondo, candy crush, quizduell

Temple Run, doodle jump, RR3

Candy crush, Angry birds, Minion rush

Candy crush pet rescue. Farm heroes

Quizduell

snake

stick sports, angry birds

I don't play game apps

Angry birds 2, Roller Coaster Tycoon, looper cell



| Please state up to 3 brands of designer pants/trousers in ranking order. 1st mention being your favorite choice. | How likely are you to purchase designer pants/trousers? | Sci-Fi | Horror | Comedy | Action/Adventure | N |
|--|---|--------|--------|--------|------------------|---|
| Levis, Armani | 1 | Sci-Fi | | Comedy | | |
| Levi's banana republic primark | 3 | | | Comedy | | |
| Inditex, abercrombie & fitch, Mango | 3 | | | Comedy | Action/Adventure | |
| levis | 1 | | | Comedy | | |
| Chronicles of never, kooples, religion | 4 | | | Comedy | | |
| Hilfiger, Calvin Klein, Hollister | 3 | | | Comedy | Action/Adventure | N |
| Levis, Wrangler | 1 | | | Comedy | Action/Adventure | |
| Lewis L.O.G.G. | 0 | | | Comedy | | |
| levi's, timberland, armani | 3 | | | Comedy | | |
| levi's, zara, mango | 3 | | | Comedy | Action/Adventure | |
| Armani | 1 | Horror | | Comedy | | N |
| Diesel | 0 | | | | | |
| I don't have favorite ones | 0 | | | Comedy | | |
| Levis. Hugo. | 1 | | | Comedy | | |
| Wrangler | 2 | Sci-Fi | Horror | Comedy | Action/Adventure | |
| Pepe Jeans, hallhuber, pull & bear | 3 | | | | Action/Adventure | |
| Pepe jeans | 3 | | | | | |
| Levi gap miss sixty | 3 | | | | | |
| Pepe jeans, diesel | 1 | | | Comedy | | |
| levis, wrangler, picaldi | 1 | | | | Action/Adventure | |
| ? | 0 | | | Comedy | | |
| Allsaints | 1 | Sci-Fi | | Comedy | | N |
| Street One, Gap, Lewis | 1 | Sci-Fi | | Comedy | | |
| Hugo Boss | 1 | | | Comedy | Action/Adventure | N |
| Levi's, wrangler | 2 | | | | | N |
| levis, | 1 | | | Comedy | Action/Adventure | N |
| Levi, Monkeys, Strauß | 2 | Sci-Fi | | Comedy | | |
| Levis, prada, | 2 | | | Comedy | Action/Adventure | N |
| Guess, Pepe Jeans, Hugo boss | 1 | | | Comedy | Action/Adventure | |
| levis | 1 | | | Comedy | | N |
| diesel, armani, gucci | 2 | | | | | |
| Diesel, Levi's, mavi | 2 | | | Comedy | | N |
| Levis, MissSixty | 1 | | | | Action/Adventure | |
| Uniqlo, Levis, Gap | 1 | | | Comedy | Action/Adventure | |
| Tommy Hilfiger, Levis, Guess | 4 | | | | | |
| Gstar, diesel, firetrap | 4 | | | Comedy | Action/Adventure | |
| Diesel, Levis, Calvin Klein | 1 | Sci-Fi | | Comedy | Action/Adventure | N |
| Armani Levi's 7 for all mankind | 2 | | | Comedy | | |
| Nike | 2 | | | | | |
| Ted baker, Armani, Gucci | 0 | Horror | | Comedy | | |
| Levis, Armani Jeans, Gas | 3 | | | Comedy | Action/Adventure | |
| sandro, COS, americanapparel | 0 | Sci-Fi | | | | |
| Levi, Strellson, | 2 | | | Comedy | Action/Adventure | |
| Trussardi, Armani, D&G | 4 | Sci-Fi | | Comedy | Action/Adventure | |
| Ralph Lauren. Calvin Klein. Ted baker | 0 | | | Comedy | | |
| Boss, Diesel | 3 | | | Comedy | | N |
| levis, True Religion, boss | 2 | | | Comedy | Action/Adventure | |
| boss, levis | 1 | | | | | |
| All saints and Levi's | 2 | Horror | | Comedy | Action/Adventure | |
| Levis, evisu, shiit don't know any others ^^ | 0 | Sci-Fi | | Comedy | Action/Adventure | |

| | | | Please state your e-mail address to receive the episode of 2 Broke Girls along with the new questionnaire. | Start Date (UTC) | Submit Date |
|----------|-------|---------|--|---------------------|-------------|
| | Drama | | nabila.elk1@gmail.com | 2016-03-29 15:49:08 | 2016-03-29 |
| | Drama | | richardrbranch@gmail.com | 2016-03-29 15:47:45 | 2016-03-29 |
| | Drama | | marta.mcg@gmail.com | 2016-03-29 15:44:11 | 2016-03-29 |
| | Drama | Romance | Thepfa@gmx.de | 2016-03-29 16:05:29 | 2016-03-29 |
| | Drama | | christopher.joel.medley@gmail.com | 2016-03-29 16:10:12 | 2016-03-29 |
| Thriller | Drama | | jonas.hoffmann.dkc@web.de | 2016-03-29 15:57:22 | 2016-03-29 |
| | | | Robert.Schoenknecht@yahoo.de | 2016-03-29 16:06:36 | 2016-03-29 |
| | | | mieze_rockt@hotmail.com | 2016-03-29 16:15:26 | 2016-03-29 |
| | | | rico.joao.m@gmail.com | 2016-03-29 16:40:51 | 2016-03-29 |
| | | | ema_correia@hotmail.com | 2016-03-29 17:09:40 | 2016-03-29 |
| | | | w.shankley@gmail.com | 2016-03-29 17:12:17 | 2016-03-29 |
| Thriller | Drama | | sarah.hoelke@gmx.de | 2016-03-29 17:42:28 | 2016-03-29 |
| | Drama | Romance | a.bezanaviciute@gmail.com | 2016-03-29 18:13:09 | 2016-03-29 |
| | | | johnsmyth8@hotmail.com | 2016-03-29 18:48:01 | 2016-03-29 |
| | | | ciprian.pop11@gmail.com | 2016-03-29 19:18:52 | 2016-03-29 |
| Thriller | Drama | Romance | annehasler@hotmail.com | 2016-03-29 19:16:45 | 2016-03-29 |
| Thriller | Drama | | licinio.pereira@gmail.com | 2016-03-29 20:01:05 | 2016-03-29 |
| | Drama | | ssweetypie4eva@hotmail.co.uk | 2016-03-29 19:58:51 | 2016-03-29 |
| | Drama | | lydia.wojcik@hotmail.co.uk | 2016-03-29 21:32:58 | 2016-03-29 |
| | | | zacharucha@gmail.com | 2016-03-29 21:37:17 | 2016-03-29 |
| | Drama | | thomas.mannigel1988@gmail.com | 2016-03-30 09:20:16 | 2016-03-30 |
| Thriller | Drama | | s.jabril@gmx.de | 2016-03-30 11:28:05 | 2016-03-30 |
| Thriller | Drama | | lupi5@gmx.de | 2016-03-30 13:55:32 | 2016-03-30 |
| | | | florian.chauhuu@gmail.com | 2016-03-30 16:21:16 | 2016-03-30 |
| Thriller | | | damijan.pezdicek@gmail.com | 2016-03-30 16:37:13 | 2016-03-30 |
| Thriller | | | med.m.ernst@gmail.com | 2016-03-30 17:12:17 | 2016-03-30 |
| | | | david@ecestudents.com | 2016-03-30 18:33:45 | 2016-03-30 |
| Thriller | | | erik.schuenemann@gmail.com | 2016-03-30 20:18:03 | 2016-03-30 |
| Thriller | Drama | Romance | ginikim@gmx.de | 2016-03-30 22:01:23 | 2016-03-30 |
| Thriller | Drama | Romance | cynthiamicas@gmail.com | 2016-03-30 22:22:10 | 2016-03-30 |
| | Drama | | katja_welte@web.de | 2016-03-31 08:06:34 | 2016-03-31 |
| Thriller | Drama | | liza_krol@hotmail.de | 2016-03-31 10:32:12 | 2016-03-31 |
| Thriller | | Romance | juneviktoria2012@gmail.com | 2016-03-31 12:43:12 | 2016-03-31 |
| | | | anthonyjthornton@gmail.com | 2016-03-31 15:34:57 | 2016-03-31 |
| | Drama | | nikola.pribisova@gmail.com | 2016-03-31 17:20:08 | 2016-03-31 |
| | | | marianalami@hotmail.com | 2016-03-31 17:14:54 | 2016-03-31 |
| | | | tanja.gabel@eufh.de | 2016-03-31 18:30:49 | 2016-03-31 |
| | Drama | Romance | anna.preston@hotmail.co.uk | 2016-03-31 19:36:23 | 2016-03-31 |
| | | | corrieharmer@hotmail.com | 2016-03-31 19:54:38 | 2016-03-31 |
| | | | cjbuttonhead@hotmail.com | 2016-03-31 19:58:08 | 2016-03-31 |
| | Drama | | marcelinka@hotmail.de | 2016-04-01 07:37:19 | 2016-04-01 |
| Thriller | Drama | | myriam.stihl@gmail.com | 2016-04-01 08:58:39 | 2016-04-01 |
| | | | theclip@hotmail.de | 2016-04-01 09:16:41 | 2016-04-01 |
| | | | strizhenov90@gmail.com | 2016-04-01 18:14:57 | 2016-04-01 |
| Thriller | | | ailsa_harmer@hotmail.com | 2016-04-01 22:20:26 | 2016-04-01 |
| Thriller | | | bastianlange2@gmx.net | 2016-04-02 21:34:32 | 2016-04-02 |
| | | | g.glowacki@hotmail.de | 2016-04-02 23:07:30 | 2016-04-02 |
| | Drama | | julius.steffen@yahoo.de | 2016-04-03 16:11:13 | 2016-04-03 |
| | | | bianca.wagenknecht@gmail.com | 2016-04-03 17:13:44 | 2016-04-03 |
| Thriller | | | ricomicas@hotmail.de | 2016-04-06 08:17:33 | 2016-04-06 |

7.4 Results experiment group

| # | Yes, perfect length | Should be shorter | Should be longer | How did you find the humor used in 2 Broke Girls? |
|----------------------------------|---------------------|-------------------|------------------|---|
| cb1dc23e98528bb861d59f23805d2ede | Yes, perfect length | | | 2 |
| cf48540a79543b8ddc04a9dc0ce420a3 | Yes, perfect length | | | 3 |
| 71345103a2751e922668c2edcbc3bba8 | Yes, perfect length | | | 3 |
| d29c431dc519551c999825f7ea93d83c | Yes, perfect length | | | 4 |
| b177071653bb1aca67b7d89f2719ecb3 | Yes, perfect length | | | 2 |
| 12b1a46e3380c921e684718bfa8f548c | Yes, perfect length | | | 2 |
| 1609c63154cfa2b4e89c2e026ec25009 | Yes, perfect length | | | 2 |
| ba583406a875789573f2ff152b3732dc | | | Should be longer | 2 |
| 1e2ba4cf890952f89d0e3276b03c030c | Yes, perfect length | | | 3 |
| ba83983d9e95e74694978cfd5cb0b7b4 | Yes, perfect length | | | 3 |
| 09ac99dad7a779f162b2c00a671372af | Yes, perfect length | | | 0 |
| c9bacce17666bebd63132666d114785c | Yes, perfect length | | | 3 |
| 1311c3dc673aec45a5711addaf8cc4b2 | Yes, perfect length | | | 3 |
| b7346082835b95f9b573f53656ea1d52 | Yes, perfect length | | | 1 |
| fe677363edcc03639435c774cff4039a | Yes, perfect length | | | 3 |
| 6a93cb661bdc00a79e6edd8b121d13c2 | Yes, perfect length | | | 3 |
| 6708a6725c8a9a9cd5360b80453d5cfd | Yes, perfect length | | | 2 |
| 7cb004d1251668046b6547f75764f686 | Yes, perfect length | | | 0 |
| a10f27b3d4c44790f73fb067904bc6ec | | Should be shorter | | 1 |
| 30a4eda4dd99d3bdd78781d528df52b8 | Yes, perfect length | | | 1 |
| e58f67d168882145843f88ef5618caf2 | Yes, perfect length | | | 1 |
| 9f8b40513e141a959fd50cd988f906f0 | Yes, perfect length | | | 2 |
| b92371a59a622a76aaeb9887e6dc34e9 | Yes, perfect length | | | 1 |
| 80f7d9518c2da17702d3c6f13fb65a79 | Yes, perfect length | | | 3 |

| Do you know what the term crowd-funding means? | Please name up to 3 crowd-funding websites in ranking order. 1st mention being your favorite choice. |
|--|--|
| Yes | kickstarter, go fund yourself |
| No | |
| No | |
| No | 0 |
| Yes | |
| Yes | startnext |
| Yes | |
| Yes | gofundme, crowdfunding |
| No | |
| Yes | Indiegogo, Kickstarter, Crowdfundi |
| Yes | seedrs, kickstarter, indiegogo |
| Yes | Dont know any |
| Yes | kickstarter crestemidei indigogo |
| Yes | Kickstarter |
| Yes | |
| Yes | www.crowdfunding.de |
| Yes | kickstarter gofundyourself unbound |
| Yes | Indiegogo, Kickstarter, Gofundme |
| Yes | kickstarter, fund me |
| Yes | keine Ahnung |
| Yes | Gofundme |
| No | |
| No | |
| Yes | |

Did you enjoy the episode provided? Please name up to 3 brands of air fresheners in ranking order. 1st mention being your favorite choice.

- 2 fabreze
- 3 Febreze, air wick, jo malone, white company, linea, lilyflame, my Next diffuser the LDN NYC range
- 3 Air wick, frebeeze dettol
- 3 febreze
- 1 lampe berger, venta, airwick
- 2 airwick, febreze
- 2 Febreze
- 1 --
- 3 Airwick, febreze
- 2 No idea
- 0 airwick
- 4 air wick febreze
- 2 glade
- 2 Febreeze
- 2 air wick
- 3 febreze
- 3 Febreeze glade airwick
- 0 Febreeze...
- 1 febreze
- 1 kA
- 2 Febreze
- 3 Airwick, Febreeze
- 2 i dont really use air freshner
- 3 febreze

How likely are you to use air fresheners? How often would you want to watch 2 Broke Girls?

- 0 Once in a while
- 1 Watch a couple of episodes in one go
- 4 Once in a while
- 1 Watch one episode per week
- 2 Once in a while
- 2 Once in a while
- 2 Once in a while
- 0 I never want to see it again
- 2 Once in a while
- 0 Once in a while
- 0 I never want to see it again
- 4 Watch one episode per week
- 1 Once in a while
- 4 Once in a while
- 1 Once in a while
- 3 Once in a while
- 3 Once in a while
- 0 I never want to see it again
- 2 I never want to see it again
- 0 I never want to see it again
- 0 Once in a while
- 2 Watch one episode per week
- 0 Once in a while
- 0 Watch a couple of episodes in one go



| Please name up to 3 office supply retailing stores in ranking order. 1st mention being your favorite choice. | How likely are you to go to an office supply store? |
|--|---|
| ? | 0 |
| Paperchase, WHSmiths, Lorrimers, Rymans, Staples, | 2 |
| Staples, wh smith, wilkos | 2 |
| Modulor, Mc paper, Karstadt | 2 |
| athesia, schaal, phoenix | 2 |
| mc paper | 2 |
| Roller | 1 |
| -- | 1 |
| Office Depot, McPaper | 1 |
| McPaper, Hema, Bijenkorf | 3 |
| staples office centre, papelaria fernandes | 2 |
| whsmith, ryman, staples | 2 |
| dont go to office supplies | 0 |
| office depo | 2 |
| office depot | 0 |
| ikea | 3 |
| Staples osbornes whsmith | 3 |
| Office Max, Staples, Office Depot | 1 |
| staples, home depot, mcpaper | 3 |
| KA | 1 |
| Robert dyas | 1 |
| Tesco | 2 |
| trico printers, the base, sacarellos (i'm in Gibraltar) | 2 |
| modulor, mcgeiz, mcpaper | 4 |

| Netflix | Watchever | Amazon Prime | Apple TV | HBO GO | Hulu | Please state up to 3 smartphone brands in ranking order. 1st mention being your favorite choice. |
|---------|-----------|--------------|----------|--------|------|--|
| Netflix | | | | | | iphone, samsung, htc |
| Netflix | | Amazon Prime | | | | Apple iPhone, HTC, Samsung |
| Netflix | | | | | | iPhone, Sony, samsung |
| Netflix | Watchever | | | | | Apple, Samsung |
| | | Amazon Prime | | | | apple, samsung, sony |
| Netflix | | Amazon Prime | Apple TV | | | apple, samsung |
| Netflix | Watchever | Amazon Prime | | | | Apple, Sony, Samsung |
| Netflix | | | | | | samsung, nokia, htc |
| Netflix | | | | | | Iphone, Samsung, Nokia |
| Netflix | | | | | | Apple, LG, Samsung |
| Netflix | | | | | | apple, samsung, huawei |
| Netflix | | | | | | iphone samsung htc |
| Netflix | Watchever | Amazon Prime | | HBO GO | | Iphone LG HTC |
| Netflix | | | | | | Apple, Samsung, HTC |
| | | | | HBO GO | | samsung iphone Xiaomi |
| Netflix | | | | | | samsung, i-phone, huawei |
| Netflix | | Amazon Prime | | | | apple samsung htc |
| Netflix | | Amazon Prime | | | | Google Nexus, Motorola, Apple |
| Netflix | | | Apple TV | | | Apple, Samsung, One Plus |
| Netflix | | | | | | samsung iphone nokia |
| Netflix | | | | | | Apple |
| Netflix | | | | | | Iphone, LG, Samsung |
| | Watchever | | | | | motorola, samsung, nokia |
| Netflix | | Amazon Prime | | | | apple, samsung |



How likely are you to use smartphones? Please state up to 3 tablets or e-readers in ranking order. 1st mention being your favorite choice.

- 3 kindle, ipad, microsoft
- 4 Apple iPad, kindle,
- 4 iPad, kindle, samsung
- 4 I Pad, Samsung,
- 4 ipad, kindle
- 4 ipad, samsung, kindle
- 4 Ipadair
- 4 samsung, ipad kindle
- 4 iPad, Windows Tablet
- 4 Amazon Kindle fire
- 4 apple, google, kindle
- 4 ipad, kindle
- 4 kindle pdf reader
- 4 Kindl
- 4 Ipad samsung xiaomi
- 4 ipad
- 4 ipad kindl
- 4 Nexus 9, Surface Pro, iPad
- 4 iPad, Galaxy, kindle
- 4 samsung ipad
- 4 iPad
- 4 Ipad, Lenovo, Samsung
- 4 kindle fire, ipad, ipad mini
- 4 iPad



How likely are you to use a tablet or e-reader? Would you watch 2 Broke Girls again?

- 0 Maybe if it is randomly shown on TV
- 4 Maybe if it is randomly shown on TV
- 4 Maybe if it is randomly shown on TV
- 2 I have already been watching the show and will continue to watch it
- 2 Maybe if it is randomly shown on TV
- 3 Maybe if it is randomly shown on TV
- 2 Maybe if it is randomly shown on TV
- 3 Maybe if it is randomly shown on TV
- 3 I have already been watching the show and will continue to watch it
- 1 Maybe if it is randomly shown on TV
- 3 Never
- 0 Maybe if it is randomly shown on TV
- 1 I have already been watching the show and will continue to watch it
- 0 Maybe if it is randomly shown on TV
- 3 Maybe if it is randomly shown on TV
- 3 Maybe if it is randomly shown on TV
- 2 Maybe if it is randomly shown on TV
- 3 Never
- 4 Never
- 3 Never
- 4 Maybe if it is randomly shown on TV
- 3 Maybe if it is randomly shown on TV
- 4 Maybe if it is randomly shown on TV
- 1 I have already been watching the show and will continue to watch it



| Please state up to 3 game phone apps in ranking order. 1st mention being your favorite choice. | How likely are you to use game phone apps? |
|--|--|
| angry birds, tetris, fifa | 0 |
| Candy crush | 0 |
| Candy crush, face swap, solitaire | 4 |
| candy crush, quiz duell | 2 |
| pacman | 0 |
| soda crush, candy crush, quizduell | 4 |
| Phase10 | 1 |
| snake, solitair, sodoku | 1 |
| Farmville, Angrybirds | 1 |
| No idea | 0 |
| monument valley, transmission, blek | 1 |
| gems snakes | 1 |
| vainglory dots agar.io | 4 |
| CANDY CRUSH | 0 |
| tetris brackets | 0 |
| minion rush, fifa | 3 |
| angry birds, candy crush | 1 |
| Candy Crush, Angry Birds, ... | 0 |
| angry birds, clash of clans | 1 |
| snake cooking fever candy crash fruit ninja | 3 |
| Airwings | 2 |
| Angry Birds, Dumb ways to die, Trivia | 2 |
| facebook, instagram, pinterest | 4 |
| supermonstersatemycondo, candy crush, quizduell | 1 |



Do the main characters appeal to you and make you want to find out more about them?

3
1
3
2
1
1
3
0
3
2
0
2
3
1
2
3
1
0
1
0
2
2
1
3



Please state up to 3 brands of designer pants/trousers in ranking order. 1st mention being your favorite choice.

hab ich nich verstanden^^

Diesel, Armani, Nike

Ted baker, Gucci, Calvin klein

Diesel, Levis, top shop

gucci, calvin klein

replay, gstar, hugo boss

Levis, MissSixty

levis

Levi's, Armani, Guess

Levi Strauss, G Star, Tommy Hilfiger

levis, timberland, salsa

levis, guesse, gucci

0

Gucci

levis pepe jeans

wrangler, levis

dries van noten, banana republic, levis

Levis, Lucky,

Kiomi, Lee, Levi's

kA

Levis, Allsaints

Guess, Levis, Pepe Jeans

gstar, diesel & firetrap

sandro, cos, 7forallmankind



| How likely are you to purchase designer pants/trousers? | How much of this episode did you watch? | How attentive did you watch it? |
|---|---|---------------------------------|
| 0 | 4 | 2 |
| 1 | 4 | 3 |
| 1 | 4 | 2 |
| 2 | 4 | 2 |
| 1 | 4 | 3 |
| 2 | 4 | 4 |
| 1 | 1 | 1 |
| 2 | 4 | 1 |
| 3 | 3 | 4 |
| 2 | 3 | 3 |
| 2 | 4 | 4 |
| 0 | 4 | 4 |
| 0 | 3 | 3 |
| 0 | 4 | 3 |
| 1 | 1 | 1 |
| 4 | 2 | 3 |
| 2 | 4 | 4 |
| 0 | 4 | 2 |
| 3 | 4 | 4 |
| 0 | 4 | 2 |
| 1 | 2 | 1 |
| 3 | 4 | 3 |
| 4 | 3 | 2 |
| 1 | 4 | 4 |



| Please provide your e-mail address. | Start Date (UTC) | Submit Date (UTC) | Network ID |
|-------------------------------------|---------------------|---------------------|------------|
| thomas.mannigel1988@gmail.com | 2016-04-07 13:05:26 | 2016-04-07 13:09:15 | 580b326024 |
| corrieharmer@hotmail.com | 2016-04-07 19:05:47 | 2016-04-07 19:12:55 | e053a66bfe |
| cjbuttonhead1@hotmail.com | 2016-04-08 07:36:19 | 2016-04-08 07:39:30 | 24803528b7 |
| liza_krol@hotmail.de | 2016-04-08 12:31:15 | 2016-04-08 13:00:06 | 6afd341764 |
| katja_welte@web.de | 2016-04-09 18:20:26 | 2016-04-09 18:26:09 | 55151e33a5 |
| ginikim@gmx.de | 2016-04-10 12:43:26 | 2016-04-10 12:51:29 | 1eb73a7e2e |
| juneviktorija2012@gmail.com | 2016-04-10 17:37:02 | 2016-04-10 17:42:33 | 248c420b7f |
| med.m.ernst@beepcastle.de | 2016-04-11 07:42:41 | 2016-04-11 07:46:33 | 12ab85ac71 |
| marcelinka@hotmail.de | 2016-04-11 20:17:18 | 2016-04-11 20:22:37 | 73c1297190 |
| david@grabner.at | 2016-04-11 22:08:41 | 2016-04-11 22:22:05 | de656f8309 |
| rico.joao.m@gmail.com | 2016-04-12 09:32:17 | 2016-04-12 09:34:07 | 5f40702c9b |
| nabila.elk1@gmail.com | 2016-04-12 09:34:34 | 2016-04-12 09:36:40 | 5f40702c9b |
| ciprian.pop11@gmail.com | 2016-04-12 09:36:44 | 2016-04-12 09:38:49 | 5f40702c9b |
| w.shankley@gmail.com | 2016-04-12 09:38:57 | 2016-04-12 09:41:14 | 5f40702c9b |
| licinio.pereira@gmail.com | 2016-04-12 09:41:28 | 2016-04-12 09:43:25 | 5f40702c9b |
| Robert.Schoenknecht@yahoo.de | 2016-04-12 09:43:28 | 2016-04-12 09:45:07 | 5f40702c9b |
| richardrbranch@gmail.com | 2016-04-12 09:48:06 | 2016-04-12 09:49:55 | 5f40702c9b |
| anthonyjthornton@gmail.com | 2016-04-12 16:02:14 | 2016-04-12 16:25:44 | b59307a9bd |
| erik.schuenemann@gmail.com | 2016-04-12 21:33:34 | 2016-04-12 21:37:37 | 1fb2300166 |
| cynthiamicas@gmail.com | 2016-04-13 18:32:11 | 2016-04-13 18:36:57 | 6983abdca6 |
| s.jabril@gmx.de | 2016-04-16 16:05:11 | 2016-04-16 16:08:45 | 53e18da41e |
| nikola.pribisova@gmail.com | 2016-04-17 18:27:33 | 2016-04-17 18:31:05 | f2bb267b4c |
| marianalami@hotmail.com | 2016-04-17 18:46:12 | 2016-04-17 18:50:16 | f21b3447c1 |
| Myriam.stihl@gmail.com | 2016-04-18 17:58:13 | 2016-04-18 18:05:39 | 7b2288e085 |

7.5 Results control group

| # | Yes, perfect length | Should be shorter | Should be longer | How did you find the humor used in 2 Broke Girls? |
|----------------------------------|---------------------|-------------------|------------------|---|
| b7e9782164fef35736814c4ab469902f | Yes, perfect length | | | 3 |
| bab178816fc04e1b916b8d9266e6c4ff | Yes, perfect length | | | 2 |
| 7e454a17285c147cc6aaff6cada1fdd9 | | Should be shorter | | 1 |
| 10732a566ba1d3324662f153c2a11342 | Yes, perfect length | | | 2 |
| 49d821b3410761bbb6af2fdcce26b54f | Yes, perfect length | | | 3 |
| 119e6c7f1e0738441c4dc04436412339 | Yes, perfect length | | | 0 |
| 89a0320d582a3536e9dcf271f379c974 | Yes, perfect length | | | 4 |
| 3bf0b89fab3f0d5f670de336b592f28f | Yes, perfect length | | | 3 |
| 67a336b8b4e866939d43adcbae8fd2e2 | Yes, perfect length | | | 2 |
| b45b8e686d04fe1f02de765bf1bf150f | Yes, perfect length | | | 4 |
| d03b4841ee3b60493b722a27e3a5e74f | | Should be shorter | | 3 |
| 5e97fd9e479eff98ba14622d16dd1953 | | | Should be longer | 2 |
| ebaeae688b57b7cf31541c63386817a | | Should be shorter | | 0 |
| 34ff1b97fa7207df8760d7bc5f9a9b6f | Yes, perfect length | | | 2 |
| 98fc805a1001ef0aa41c3d9ab5d0b92e | Yes, perfect length | Should be shorter | | 4 |
| da91cd9b41d76129b2c1a07b23606e33 | Yes, perfect length | | | 2 |
| 1086476f76bed5275b45820274b4c038 | | Should be shorter | | 3 |
| 62cf1ec2854dd6651f607ec816d56f94 | | Should be shorter | | 0 |
| 8ac6b0fb5067f7bb3c5fa1ab94fcfb9 | | | Should be longer | 4 |
| 29f58da5efcbfe4aafa21d6e75ad0c79 | Yes, perfect length | | | 1 |
| 2147a63a4626c1bd4df9eccd108c8ccd | Yes, perfect length | | Should be longer | 1 |
| 2a808373be5eb6a1cd76a6b0a100e7aa | Yes, perfect length | | | 0 |
| f3ce60d80a7d5f48b1b23ea86321d385 | | Should be shorter | | 0 |
| 3a5a927892e43e76e92cd801b757c6fe | Yes, perfect length | | | 1 |
| 290785f3d6ea01078ad13abf87e2e103 | Yes, perfect length | | | 4 |
| 171db3c449a0f8d1ba253e6b939c2590 | Yes, perfect length | | | 2 |



Do you know what the term crowd-funding means? Please name up to 3 crowd-funding websites in ranking order. 1st mention being your favorite choice.

No
Yes
Yes Sum up
Yes
No
Yes
Yes kickstarter.com, indiegogo.com, gofundme.com
Yes
Yes Justgiving
Yes
No none
Yes Unverpackt, Infarm
No
Yes Seedsite
Yes kickstarter, indiegogo
Yes just giving
Yes Julia Marcell First CD, Stromberg ,lppf
Yes
No
Yes Kickstarter, Indiegogo
Yes
Yes I don't know any
Yes Kickstart
Yes kickstarter
Yes PPL crowdfunding portugal
Yes Indiegogo kick-starter

Did you enjoy the episode provided? Please name up to 3 brands of air fresheners in ranking order. 1st mention being your favorite choice.

3 ambipure
2 Febrez
1 I dont know names
2 Febreze
3 air wick, ambi pur
0 Febreeze
4 airwick, ambipure, glade
3 Airwick, Ambipur, Wilkos own brand
2 Febreze and airwick
4 breeze
2 none
2 febreze, air wick, frosch
0 Rituals
2 Lush
2 air wick, wunderbaum,
2 Ambi pure frebreeze
3 Febreez,airfresh,
0 Febreze
4 febrez, brise, glade
1 Febreze
1 loreal, wella,
0 I don't know any
0 None
1 Don't know any.
3 breeze
2 Bath and body works yankee candle febreze



How likely are you to use air fresheners? How often would you want to watch 2 Broke Girls?

- 0 Once in a while
- 2 Once in a while
- 1 I never want to see it again
- 2 Watch a couple of episodes in one go
- 2 Watch one episode per week
- 2 I never want to see it again
- 4 Watch a couple of episodes in one go
- 4 Watch one episode per week
- 1 Once in a while
- 0 Once in a while
- 3 Once in a while
- 0 Once in a while
- 1 I never want to see it again
- 0 I never want to see it again
- 0 Watch a couple of episodes in one go
- 3 Once in a while
- 2 Once in a while
- 2 I never want to see it again
- 4 Watch a couple of episodes in one go
- 1 I never want to see it again
- 1 I never want to see it again
- 0 I never want to see it again
- 0 I never want to see it again
- 1 I never want to see it again
- 1 Watch a couple of episodes in one go
- 4 Once in a while

Please name up to 3 office supply retailing stores in ranking order. 1st mention being your favorite choice. How likely are you to go to an office supply store?

| | |
|--------------------------------------|---|
| copy1 | 2 |
| Mcgeiz, mcpaper, ihr Punkt | 3 |
| McPaper | 1 |
| Galeria Kaufhof, KdW, la fayette | 1 |
| bureau vallee, abacus, sobrerroca | 3 |
| Staples | 2 |
| montblanc, parker, bik | 4 |
| Rymans, Staples, ???? | 2 |
| Raymans, WHsmith | 1 |
| Officedepot, Schreibling, Büro Total | 1 |
| lyreco viking staples | 2 |
| hugendubel, thalia | 2 |
| Karstadt, Mc paper | 1 |
| Staple | 0 |
| office depot, lyreco | 0 |
| Staples vicking | 1 |
| Herlitz, MCPaper, Printus | 1 |
| Staples | 3 |
| mac geiz, mc paper, ihr punkt | 3 |
| Staples, Viking | 1 |
| totto lotto | 1 |
| Staples and I don't know any more | 0 |
| Office works, wh smiths | 0 |
| amazon.de, viking.de, mcbüro.de | 1 |
| office center | 2 |
| - | 0 |



| Netflix | Wathever | Amazon Prime | Apple TV | HBO GO | Hulu | Please state up to 3 smartphone brands in ranking order. 1st mention being your favorite choice. |
|---------|----------|--------------|----------|--------|------|--|
| Netflix | | | | | | samsung, iphone |
| Netflix | | Amazon Prime | | | | Samsung, HTC, apple |
| Netflix | | | | | | Apple, Samsung, Sony |
| | Wathever | | | | | Apple, Samsung, huawei |
| Netflix | | | | | | apple, samsung, sony |
| Netflix | | | | | | Samsung, Apple, HTC |
| Netflix | | | Apple TV | | | Apple, Samsung, HTC |
| | | Amazon Prime | | | | Apple, Samsung, HTC |
| Netflix | | Amazon Prime | | | | Apple, Samsung, HTC |
| | | Amazon Prime | | | | apple, samsung, nokia |
| Netflix | | | | | | iphone samsung nokia |
| Netflix | | | | | | samsung, nokia, apple |
| | | Amazon Prime | | | | I phone, Blackberry, samsung |
| Netflix | Wathever | Amazon Prime | | | | HTC, Apple, Samsung |
| Netflix | | Amazon Prime | | | | apple, samsung, huawei |
| Netflix | | Amazon Prime | | | | iPhone Samsung Galaxy |
| | | Amazon Prime | Apple TV | | | iPhone ,Samsung,Sony |
| Netflix | | | | | | Apple, Samsung, LG |
| Netflix | | Amazon Prime | | | | samsung, iphone, htc |
| Netflix | | | | | | Apple iPhone, Samsung, Huawei |
| Netflix | | | | | | iphone, samsung, nokia |
| Netflix | | | | HBO GO | | Apple Samsung nokia |
| Netflix | | Amazon Prime | Apple TV | HBO GO | | Apple, Samsung, htc |
| Netflix | | | | | | Samsung, Iphone, Nokia |
| Netflix | | | Apple TV | HBO GO | | apple, samsung |
| Netflix | | | | | | Samsung, iphone, nokia |

How likely are you to use smartphones? Please state up to 3 tablets or e-readers in ranking order. 1st mention being your favorite choice.

- 4 I don't have one
- 4 Lenovo, Samsung, apple
- 4 iPad, Kindle
- 3 Trekstor, ipad,
- 4 ipad, kindle, sony ereader
- 4 iPad, Kindle,
- 4 Ipad, Samsung pad, Kindle
- 4 iPad, Kindle,
- 4 Apple iPad, Amazon kindle, fire
- 4 ipad, kindle, galaxy tab
- 4 ipad
- 4 lenovov, kondo, kindle
- 3 I pad, kindle
- 4 Kindle, Nexus
- 4 ipad, kindle
- 4 iPad Samsung tablet
- 3 iPad,Samsung
- 4 iPad, kindle
- 4 ipad, kindl
- 4 iPad, Kindle
- 4 ipad, kindle, lenovo
- 4 Ipad galaxy nexus
- 4 Kindle, ipad
- 4 kindl
- 4 apple, amazon
- 4 Ipad air, samsung galaxy tab s, kindle



How likely are you to use a tablet or e-reader? Would you watch 2 Broke Girls again?

- 0 I have already been watching the show and will continue to watch it
- 4 Maybe if it is randomly shown on TV
- 3 Never
- 1 Maybe if it is randomly shown on TV
- 3 I am now going to start watching it regularly
- 4 Never
- 4 I have already been watching the show and will continue to watch it
- 4 I have already been watching the show and will continue to watch it
- 4 Maybe if it is randomly shown on TV
- 1 Maybe if it is randomly shown on TV
- 0 Maybe if it is randomly shown on TV
- 4 Maybe if it is randomly shown on TV
- 2 Never
- 4 Never
- 1 I have already been watching the show and will continue to watch it
- 4 Maybe if it is randomly shown on TV
- 3 Maybe if it is randomly shown on TV
- 1 Never
- 3 I have already been watching the show and will continue to watch it
- 2 Never
- 1 Never
- 4 Never
- 0 Never
- 2 Never
- 3 I have already been watching the show and will continue to watch it
- 4 Maybe if it is randomly shown on TV



Please state up to 3 game phone apps in ranking order. 1st mention being your favorite choice. How likely are you to use game

I do not play games

Solitär

Communio, Headsoccer, Flickkick

Mahjong, hashi, solitaire

hay day, candy crush, apalabrados

Quizduell,

Candy crush, Minion rush, Angry birds

Solitaire, Candy Crush, Farm Heroes Saga

I don't play mobile game apps

Doodle Jump, Angry birds, temple run

none

snake

None

Candy Crash

plants vs zombies

Christmas Island angry birds

Brickbraker, mspacman

Quizduell, candy crush

snake

Candy Crush, Bubble Pop

angry birds, stick sports

I don't know any

Clash of clans

Clash of Clans.

mahjong, bubble trouble

Looper dircle ball, angry birds 2, candy crush



Do the main characters appeal to you and make you want to find out more about them?

2
1
1
2
3
0
4
2
2
4
1
0
0
0
2
3
2
0
3
0
1
0
0
3
3
2



Please state up to 3 brands of designer pants/trousers in ranking order. 1st mention being your favorite choice.

I don't have one

Levis, Mustang,

Hilfiger, Hollister, Calvin Klein

Lewis, l.o.g.g.

inditex, abercrombie and fitch, mango

Boss, Diesel

Trussardi, Armani, D&G

Ralph Lauren, Calvin Klein, Ted Baker

All saints, Levi's, topshop

levis, strellson, jack and jones

levis miss sixty gap

mustang, denim

Pepe jeans, hallhuber

Armani

hugo boss, ralph lauren, michalsky,

7 for all man kind, Levi's

Mac, Gap, Lewis

Levis, diesel

levis, true religion, boss

Pepe Jeans, Diesel

boss, levis

Boss levis wranglers

Kooples, Paul smith, chronicles of never

Levis, Wrangler, Picaldi.

levi's, zara, mango

Levis



| How likely are you to purchase designer pants/trousers? | How much of this episode did you watch? | How attentive did you watch it? |
|---|---|---------------------------------|
| 0 | 4 | 3 |
| 0 | 4 | 2 |
| 3 | 4 | 3 |
| 0 | 4 | 3 |
| 3 | 4 | 3 |
| 2 | 4 | 3 |
| 4 | 4 | 4 |
| 0 | 4 | 3 |
| 3 | 4 | 3 |
| 3 | 4 | 2 |
| 1 | 4 | 3 |
| 0 | 4 | 3 |
| 2 | 2 | 0 |
| 0 | 0 | 2 |
| 1 | 4 | 4 |
| 2 | 4 | 1 |
| 1 | 2 | 1 |
| 1 | 4 | 2 |
| 2 | 4 | 4 |
| 1 | 0 | 0 |
| 3 | 4 | 1 |
| 1 | 4 | 3 |
| 4 | 4 | 1 |
| 1 | 4 | 1 |
| 3 | 4 | 3 |
| 1 | 0 | 1 |

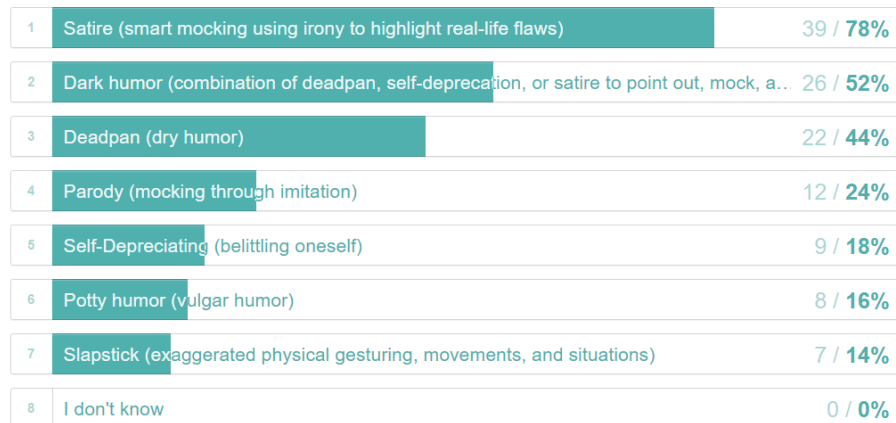
| Please provide your e-mail address. | Start Date (UTC) | Submit Date (UTC) | Network ID |
|-------------------------------------|---------------------|---------------------|------------|
| | 2016-04-05 17:09:02 | 2016-04-05 17:14:05 | 613ee3dc79 |
| | 2016-04-05 17:27:16 | 2016-04-05 17:31:26 | dabb41d8d5 |
| jonas.hoffmann.dkc@web.de | 2016-04-06 08:19:15 | 2016-04-06 08:24:28 | 2b4dbf1363 |
| mieze_rockt@hotmail.com | 2016-04-06 08:34:20 | 2016-04-06 08:44:25 | 4595bde72b |
| marta.mcg@gmail.com | 2016-04-06 14:02:50 | 2016-04-06 14:11:31 | c80f7ef9f5 |
| bastianlange2@gmx.net | 2016-04-10 15:59:55 | 2016-04-10 16:05:46 | 8fa5f92d27 |
| strizhenov90@gmail.com | 2016-04-10 16:53:46 | 2016-04-10 17:04:45 | 22e19d54ab |
| ailsa_harmer@hotmail.com | 2016-04-10 18:07:36 | 2016-04-10 18:16:24 | dc2e4c57ed |
| bianca.wagenknecht@gmail.com | 2016-04-11 19:00:29 | 2016-04-11 19:04:01 | 7e06068e9a |
| theclip@hotmail.de | 2016-04-11 20:33:23 | 2016-04-11 20:38:02 | 48844fa2e7 |
| ssweetypie4eva@hotmail.com | 2016-04-11 22:01:56 | 2016-04-11 22:07:18 | 5f40702c9b |
| sarah.hoelke@gmx.de | 2016-04-12 06:56:02 | 2016-04-12 07:06:39 | b2162b172b |
| annehasler@hotmail.com | 2016-04-12 08:04:13 | 2016-04-12 08:09:05 | 1c235b8663 |
| damijan.pezdicek@gmail.com | 2016-04-12 09:04:03 | 2016-04-12 09:10:38 | 419ddb4bbc |
| florian.chauhuu@gmail.com | 2016-04-12 09:18:01 | 2016-04-12 09:22:37 | 5f40702c9b |
| anna.preston@hotmail.co.uk | 2016-04-12 09:22:48 | 2016-04-12 09:25:06 | 5f40702c9b |
| lupi5@gmx.de | 2016-04-12 09:25:11 | 2016-04-12 09:27:36 | 5f40702c9b |
| tanja.gabel@eufh.de | 2016-04-12 09:27:39 | 2016-04-12 09:29:46 | 5f40702c9b |
| g.glowacki@hotmail.de | 2016-04-12 12:57:03 | 2016-04-12 13:03:23 | dc434b2ef8 |
| lydia.wojcik@hotmail.co.uk | 2016-04-13 17:36:03 | 2016-04-13 17:38:56 | 3e4a189b0f |
| julius.steffen@yahoo.de | 2016-04-14 01:43:13 | 2016-04-14 01:46:54 | c64e97d842 |
| johnsmyth8@hotmail.com | 2016-04-15 16:03:40 | 2016-04-15 16:06:08 | 1babbbf7d2 |
| christopher.joel.medley@gmail.com | 2016-04-15 17:09:45 | 2016-04-15 17:12:42 | b632a603c0 |
| zacharucha@gmail.com | 2016-04-15 17:32:18 | 2016-04-15 17:34:54 | 342d8f7b82 |
| ema_correia@hotmail.com | 2016-04-17 20:34:21 | 2016-04-17 20:38:35 | a0ac14e9a0 |
| ricomicas@hotmail.de | 2016-04-25 03:41:22 | 2016-04-25 03:48:53 | 3027f545c4 |

7.6 Results distraction questions

In this section the results of the distraction questions are presented. First, the results from the pre-exposure questionnaire will be shown and then the results from the questionnaire after the stimulus was presented. As mentioned earlier, the questionnaires for the control group and the experiment group are identical.

What type of humor do you like in TV comedy programs?

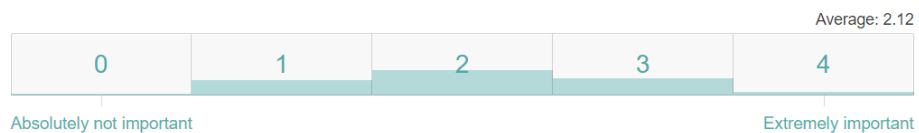
50 out of 50 people answered this question



In this question the participants were asked to specify their taste in humor. Multiple selections were possible.

How important is fashion to you?

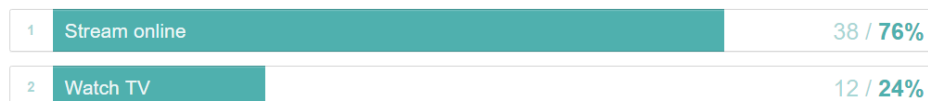
50 out of 50 people answered this question



The participants were also asked to state how important fashion is to them from 0 (absolutely not important) to 4 (extremely important). The average score was 2.12.

Do you usually stream your favorite programs online or watch them on TV?

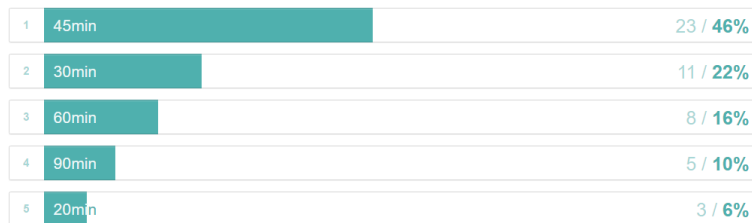
50 out of 50 people answered this question



Here, the participants stated that 76% (n=38) stream their favorite programs online instead of watching them on TV.

Which length of TV programs do you prefer?

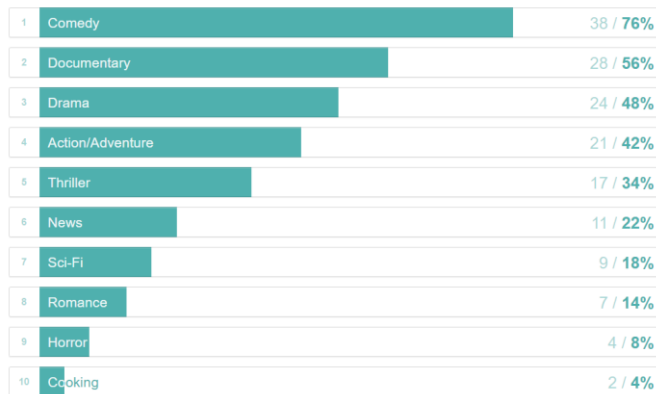
50 out of 50 people answered this question



The participants were asked to specify the length of TV programs they prefer. Multiple selections were possible.

What is your favorite kind of TV program?

50 out of 50 people answered this question



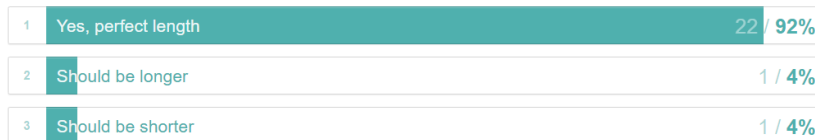
The participants were also asked about their favorite genres in TV programs. Accordingly, the most popular kind of TV programs are comedies, documentaries and dramas. Multiple selections were possible.

In another question, the participants were asked to name their favorite TV comedy program. 'Big Bang Theory' and 'Friends' were both mentioned by 4

participants and were therefore the most popular. They were followed by the shows ‘Last Week Tonight’ and ‘New Girl’ which were each listed by 3 participants.

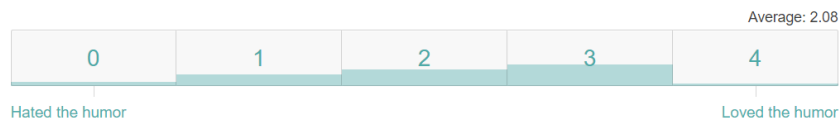
The following questions were distraction questions from the after-questionnaire which was answered by both the experiment and the control group. The concrete data shown is taken from the experiment group (n=24).

Did you feel the 2 Broke Girls episode had a good length?
24 out of 24 people answered this question



Here, it was established that the participants found with the exception of 2 persons that ‘2 Broke Girls’ episodes have a good length.

How did you find the humor used in 2 Broke Girls?
24 out of 24 people answered this question



The participants were also asked to rate the humor used in ‘2 Broke Girls’ from 0 (hated the humor) to 4 (loved the humor). The average rating was 2.08.

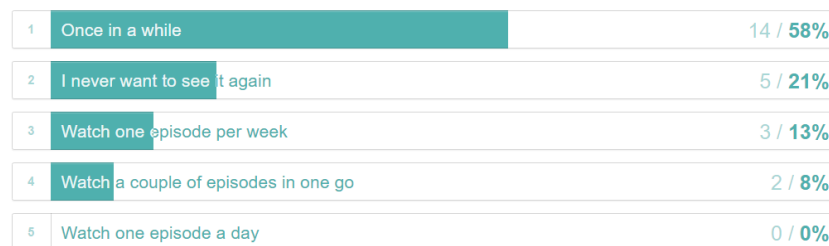
Did you enjoy the episode provided?
24 out of 24 people answered this question



When the participants were asked whether or not they enjoyed the episode, the average rating between 0 (hated it) and 4 (loved it) was 2.08. The rating for the control group is similar with an average of 1.88.

How often would you want to watch 2 Broke Girls?

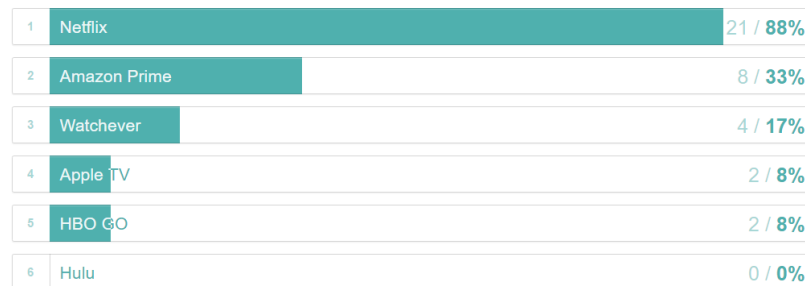
24 out of 24 people answered this question



The participants stated in another questions that 58% (n=14) of them would watch '2 Broke Girls' once in a while, while 21% (n=5) never want to see it again.

Which streaming service are you using or are you most likely to try?

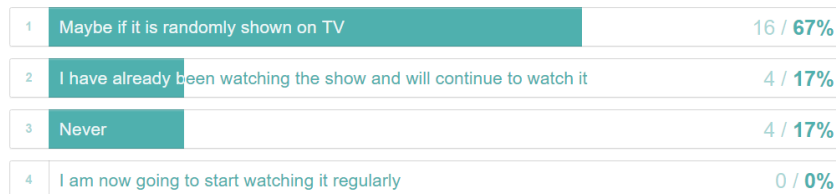
24 out of 24 people answered this question



When the participants were asked to name the streaming service they are using or are most likely to try, 88% (n=21) listed Netflix. 33% (n=8) chose Amazon Prime. Multiple selections were possible.

Would you watch 2 Broke Girls again?

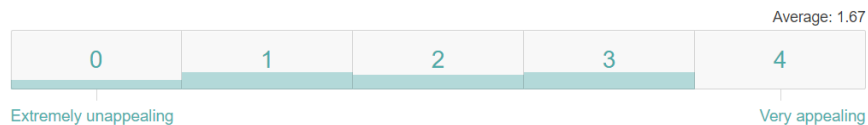
24 out of 24 people answered this question



67% (n=16) of the participants would watch '2 Broke Girls' again if it is randomly shown on TV, whereas 17% (n=4) will continue to watch it and 17% (n=4) never want to see it again.

Do the main characters appeal to you and make you want to find out more about them?

24 out of 24 people answered this question



The participants were also asked whether or not the characters appeal to them from 0 (extremely unappealing) to 4 (very appealing). The average rating was 1.67.

7.7 SPSS records yes/no question

Chi-Squared test for knowledge of term crowdfunding

Case Processing Summary

| | Cases | | | | | |
|------------|-------|---------|---------|---------|-------|---------|
| | Valid | | Missing | | Total | |
| | N | Percent | N | Percent | N | Percent |
| Group * YN | 50 | 100.0% | 0 | 0.0% | 50 | 100.0% |

Group * YN Crosstabulation

| | | | YN | | Total |
|---------------|------------------|----------------|--------|--------|--------|
| | | | Yes | No | |
| Group | Experiment Group | Count | 18 | 6 | 24 |
| | | Expected Count | 18.7 | 5.3 | 24.0 |
| | | % within Group | 75.0% | 25.0% | 100.0% |
| | | % within YN | 46.2% | 54.5% | 48.0% |
| | | % of Total | 36.0% | 12.0% | 48.0% |
| | | | | | |
| Control Group | Count | 21 | 5 | 26 | |
| | Expected Count | 20.3 | 5.7 | 26.0 | |
| | % within Group | 80.8% | 19.2% | 100.0% | |
| | % within YN | 53.8% | 45.5% | 52.0% | |
| | % of Total | 42.0% | 10.0% | 52.0% | |
| | | | | | |
| Total | Count | 39 | 11 | 50 | |
| | Expected Count | 39.0 | 11.0 | 50.0 | |
| | % within Group | 78.0% | 22.0% | 100.0% | |
| | % within YN | 100.0% | 100.0% | 100.0% | |
| | % of Total | 78.0% | 22.0% | 100.0% | |

Chi-Square Tests

| | Value | df | Asymp. Sig. (2-sided) | Exact Sig. (2-sided) | Exact Sig. (1-sided) |
|------------------------------------|-------------------|----|-----------------------|----------------------|----------------------|
| Pearson Chi-Square | .242 ^a | 1 | .623 | | |
| Continuity Correction ^b | .023 | 1 | .881 | | |
| Likelihood Ratio | .242 | 1 | .623 | | |
| Fisher's Exact Test | | | | .738 | .440 |
| Linear-by-Linear Association | .237 | 1 | .626 | | |
| N of Valid Cases | 50 | | | | |

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 5.28.
b. Computed only for a 2x2 table

Symmetric Measures

| | | Value | Approx. Sig. |
|--------------------|------------|-------|--------------|
| Nominal by Nominal | Phi | -.070 | .623 |
| | Cramer's V | .070 | .623 |
| N of Valid Cases | | 50 | |

7.8 SPSS records brand recognition

Chi-Squared test for brand recognition of 'Kickstarter'

Case Processing Summary

| | Cases | | | | | |
|---------------------------------|-------|---------|---------|---------|-------|---------|
| | Valid | | Missing | | Total | |
| | N | Percent | N | Percent | N | Percent |
| Group * Kickstarter Recognition | 50 | 100.0% | 0 | 0.0% | 50 | 100.0% |

Group * Kickstarter Recognition Crosstabulation

| Group | Experiment Group | Count | Kickstarter Recognition | | Total |
|---------------|------------------|----------------|-------------------------|---------------|-------|
| | | | Mentioned | Not Mentioned | |
| | | Expected Count | 6.7 | 17.3 | 24.0 |
| | | Count | 6 | 20 | 26 |
| Control Group | | Expected Count | 7.3 | 18.7 | 26.0 |
| | | Count | 14 | 36 | 50 |
| Total | | Expected Count | 14.0 | 36.0 | 50.0 |
| | | Count | 14 | 36 | 50 |

Chi-Square Tests

| | Value | df | Asymp. Sig. (2-sided) | Exact Sig. (2-sided) | Exact Sig. (1-sided) |
|------------------------------------|-------------------|----|-----------------------|----------------------|----------------------|
| Pearson Chi-Square | .651 ^a | 1 | .420 | | |
| Continuity Correction ^b | .242 | 1 | .623 | | |
| Likelihood Ratio | .652 | 1 | .419 | | |
| Fisher's Exact Test | | | | .533 | .311 |
| Linear-by-Linear Association | .638 | 1 | .424 | | |
| N of Valid Cases | 50 | | | | |

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 6.72.

b. Computed only for a 2x2 table

Symmetric Measures

| | | Value | Approx. Sig. |
|--------------------|------------|-------|--------------|
| Nominal by Nominal | Phi | .114 | .420 |
| | Cramer's V | .114 | .420 |
| N of Valid Cases | | 50 | |

Chi-Squared test for brand recognition of 'Febreze'

Case Processing Summary

| | Cases | | | | | |
|---|-------|---------|---------|---------|-------|---------|
| | Valid | | Missing | | Total | |
| | N | Percent | N | Percent | N | Percent |
| Control Vs Experiment Group * Air Freshener Recognition | 50 | 100.0% | 0 | 0.0% | 50 | 100.0% |

Control Vs Experiment Group * Air Freshener Recognition Crosstabulation

| Control Vs Experiment Group | Experiment Group | Count | Air Freshener Recognition | | Total |
|-----------------------------|------------------|----------------|---------------------------|---------------|-------|
| | | | Mentioned | Not Mentioned | |
| | | Expected Count | 13.9 | 10.1 | 24.0 |
| | | Count | 16 | 8 | 24 |
| Control Group | | Expected Count | 15.1 | 10.9 | 26.0 |
| | | Count | 13 | 13 | 26 |
| Total | | Expected Count | 29.0 | 21.0 | 50.0 |
| | | Count | 29 | 21 | 50 |

Chi-Square Tests

| | Value | df | Asymp. Sig. (2-sided) | Exact Sig. (2-sided) | Exact Sig. (1-sided) |
|------------------------------------|--------------------|----|-----------------------|----------------------|----------------------|
| Pearson Chi-Square | 1.423 ^a | 1 | .233 | | |
| Continuity Correction ^b | .821 | 1 | .365 | | |
| Likelihood Ratio | 1.433 | 1 | .231 | | |
| Fisher's Exact Test | | | | .265 | .183 |
| Linear-by-Linear Association | 1.395 | 1 | .238 | | |
| N of Valid Cases | 50 | | | | |

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 10.08.
b. Computed only for a 2x2 table

Symmetric Measures

| | | Value | Approx. Sig. |
|--------------------|------------|-------|--------------|
| Nominal by Nominal | Phi | .169 | .233 |
| | Cramer's V | .169 | .233 |
| N of Valid Cases | | 50 | |

Chi-Squared test for brand recognition of 'Office Depot'

Crosstabs

Case Processing Summary

| | Cases | | | | | |
|---|-------|---------|---------|---------|-------|---------|
| | Valid | | Missing | | Total | |
| | N | Percent | N | Percent | N | Percent |
| Control Vs Experiment Group * Office Supply Recognition | 50 | 100.0% | 0 | 0.0% | 50 | 100.0% |

Control Vs Experiment Group * Office Supply Recognition Crosstabulation

| | | | Office Supply Recognition | | Total |
|-----------------------------|------------------|----------------|---------------------------|---------------|-------|
| | | | Mentioned | Not Mentioned | |
| Control Vs Experiment Group | Experiment Group | Count | 4 | 20 | 24 |
| | | Expected Count | 2.9 | 21.1 | 24.0 |
| Control Group | Experiment Group | Count | 2 | 24 | 26 |
| | | Expected Count | 3.1 | 22.9 | 26.0 |
| Total | Experiment Group | Count | 6 | 44 | 50 |
| | | Expected Count | 6.0 | 44.0 | 50.0 |

Chi-Square Tests

| | Value | df | Asymp. Sig. (2-sided) | Exact Sig. (2-sided) | Exact Sig. (1-sided) |
|------------------------------------|-------------------|----|-----------------------|----------------------|----------------------|
| Pearson Chi-Square | .952 ^a | 1 | .329 | | |
| Continuity Correction ^b | .292 | 1 | .589 | | |
| Likelihood Ratio | .964 | 1 | .326 | | |
| Fisher's Exact Test | | | | .409 | .295 |
| Linear-by-Linear Association | .933 | 1 | .334 | | |
| N of Valid Cases | 50 | | | | |

a. 2 cells (50.0%) have expected count less than 5. The minimum expected count is 2.88.
b. Computed only for a 2x2 table

Symmetric Measures

| | | Value | Approx. Sig. |
|--------------------|------------|-------|--------------|
| Nominal by Nominal | Phi | .138 | .329 |
| | Cramer's V | .138 | .329 |
| N of Valid Cases | | 50 | |

Chi-Squared test for brand recognition of 'iPhone'

Crosstabs

Case Processing Summary

| | Cases | | | | | |
|--|-------|---------|---------|---------|-------|---------|
| | Valid | | Missing | | Total | |
| | N | Percent | N | Percent | N | Percent |
| Control Vs Experiment Group * Smartphone Recognition | 50 | 100.0% | 0 | 0.0% | 50 | 100.0% |

Control Vs Experiment Group * Smartphone Recognition Crosstabulation

| | | | Smartphone Recognition | | Total |
|-----------------------------|------------------|----------------|------------------------|---------------|-------|
| | | | Mentioned | Not Mentioned | |
| Control Vs Experiment Group | Experiment Group | Count | 22 | 2 | 24 |
| | | Expected Count | 23.0 | 1.0 | 24.0 |
| Control Group | Control Group | Count | 26 | 0 | 26 |
| | | Expected Count | 25.0 | 1.0 | 26.0 |
| Total | | Count | 48 | 2 | 50 |
| | | Expected Count | 48.0 | 2.0 | 50.0 |

Chi-Square Tests

| | Value | df | Asymp. Sig. (2-sided) | Exact Sig. (2-sided) | Exact Sig. (1-sided) |
|------------------------------------|--------------------|----|-----------------------|----------------------|----------------------|
| Pearson Chi-Square | 2.257 ^a | 1 | .133 | | |
| Continuity Correction ^b | .608 | 1 | .435 | | |
| Likelihood Ratio | 3.026 | 1 | .082 | | |
| Fisher's Exact Test | | | | .225 | .225 |
| Linear-by-Linear Association | 2.212 | 1 | .137 | | |
| N of Valid Cases | 50 | | | | |

a. 2 cells (50.0%) have expected count less than 5. The minimum expected count is .96.
b. Computed only for a 2x2 table

Symmetric Measures

| | Value | Approx. Sig. |
|--------------------|------------|--------------|
| Nominal by Nominal | Phi | .212 |
| | Cramer's V | .133 |
| N of Valid Cases | 50 | |

Chi-Squared test for brand recognition of 'iPad'

Crosstabs

Case Processing Summary

| | Cases | | | | | |
|--|-------|---------|---------|---------|-------|---------|
| | Valid | | Missing | | Total | |
| | N | Percent | N | Percent | N | Percent |
| Control Vs Experiment Group * Tablet Recognition | 50 | 100.0% | 0 | 0.0% | 50 | 100.0% |

Control Vs Experiment Group * Tablet Recognition Crosstabulation

| | | | Tablet Recognition | | Total |
|-----------------------------|------------------|----------------|--------------------|---------------|-------|
| | | | Mentioned | Not Mentioned | |
| Control Vs Experiment Group | Experiment Group | Count | 21 | 3 | 24 |
| | | Expected Count | 20.6 | 3.4 | 24.0 |
| | Control Group | Count | 22 | 4 | 26 |
| | | Expected Count | 22.4 | 3.6 | 26.0 |
| Total | | Count | 43 | 7 | 50 |
| | | Expected Count | 43.0 | 7.0 | 50.0 |

Chi-Square Tests

| | Value | df | Asymp. Sig. (2-sided) | Exact Sig. (2-sided) | Exact Sig. (1-sided) |
|------------------------------------|-------------------|----|-----------------------|----------------------|----------------------|
| Pearson Chi-Square | .086 ^a | 1 | .769 | 1.000 | .547 |
| Continuity Correction ^b | .000 | 1 | 1.000 | | |
| Likelihood Ratio | .087 | 1 | .769 | | |
| Fisher's Exact Test | | | | | |
| Linear-by-Linear Association | .085 | 1 | .771 | | |
| N of Valid Cases | 50 | | | | |

a. 2 cells (50.0%) have expected count less than 5. The minimum expected count is 3.36.

b. Computed only for a 2x2 table

Symmetric Measures

| | | Value | Approx. Sig. |
|--------------------|------------|-------|--------------|
| Nominal by Nominal | Phi | .042 | .769 |
| | Cramer's V | .042 | .769 |
| N of Valid Cases | | 50 | |

Chi-Squared test for brand recognition of 'Game phone apps'

Crosstabs

Case Processing Summary

| | Cases | | | | | |
|---|-------|---------|---------|---------|-------|---------|
| | Valid | | Missing | | Total | |
| | N | Percent | N | Percent | N | Percent |
| Control Vs Experiment Group * Game Phone Apps Recognition | 50 | 100.0% | 0 | 0.0% | 50 | 100.0% |

Control Vs Experiment Group * Game Phone Apps Recognition Crosstabulation

| | | | Game Phone Apps Recognition | | Total |
|-----------------------------|------------------|----------------|-----------------------------|---------------|-------|
| | | | Mentioned | Not Mentioned | |
| Control Vs Experiment Group | Experiment Group | Count | 13 | 11 | 24 |
| | | Expected Count | 10.6 | 13.4 | 24.0 |
| Control Group | Control Group | Count | 9 | 17 | 26 |
| | | Expected Count | 11.4 | 14.6 | 26.0 |
| Total | | Count | 22 | 28 | 50 |
| | | Expected Count | 22.0 | 28.0 | 50.0 |

Chi-Square Tests

| | Value | df | Asymp. Sig. (2-sided) | Exact Sig. (2-sided) | Exact Sig. (1-sided) |
|------------------------------------|--------------------|----|-----------------------|----------------------|----------------------|
| Pearson Chi-Square | 1.936 ^a | 1 | .164 | | |
| Continuity Correction ^b | 1.224 | 1 | .269 | | |
| Likelihood Ratio | 1.947 | 1 | .163 | | |
| Fisher's Exact Test | | | | .254 | .134 |
| Linear-by-Linear Association | 1.897 | 1 | .168 | | |
| N of Valid Cases | 50 | | | | |

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 10.56.
b. Computed only for a 2x2 table

Symmetric Measures

| | | Value | Approx. Sig. |
|--------------------|------------|-------|--------------|
| Nominal by Nominal | Phi | .197 | .164 |
| | Cramer's V | .197 | .164 |
| N of Valid Cases | | 50 | |

Chi-Squared test for brand recognition of 'Dries Van Noten'

Crosstabs

Case Processing Summary

| | Cases | | | | | |
|--|-------|---------|---------|---------|-------|---------|
| | Valid | | Missing | | Total | |
| | N | Percent | N | Percent | N | Percent |
| Control Vs Experiment Group * Designer Pants Recognition | 50 | 100.0% | 0 | 0.0% | 50 | 100.0% |

Control Vs Experiment Group * Designer Pants Recognition Crosstabulation

| | | | Designer Pants Recognition | | Total |
|-----------------------------|------------------|----------------|----------------------------|---------------|-------|
| | | | Mentioned | Not Mentioned | |
| Control Vs Experiment Group | Experiment Group | Count | 1 | 23 | 24 |
| | | Expected Count | .5 | 23.5 | 24.0 |
| Control Group | Control Group | Count | 0 | 26 | 26 |
| | | Expected Count | .5 | 25.5 | 26.0 |
| Total | | Count | 1 | 49 | 50 |
| | | Expected Count | 1.0 | 49.0 | 50.0 |

Chi-Square Tests

| | Value | df | Asymp. Sig. (2-sided) | Exact Sig. (2-sided) | Exact Sig. (1-sided) |
|------------------------------------|--------------------|----|-----------------------|----------------------|----------------------|
| Pearson Chi-Square | 1.105 ^a | 1 | .293 | | |
| Continuity Correction ^b | .002 | 1 | .968 | | |
| Likelihood Ratio | 1.490 | 1 | .222 | | |
| Fisher's Exact Test | | | | .480 | .480 |
| Linear-by-Linear Association | 1.083 | 1 | .298 | | |
| N of Valid Cases | 50 | | | | |

a. 2 cells (50.0%) have expected count less than 5. The minimum expected count is .48.
b. Computed only for a 2x2 table

Symmetric Measures

| | | Value | Approx. Sig. |
|--------------------|------------|-------|--------------|
| Nominal by Nominal | Phi | .149 | .293 |
| | Cramer's V | .149 | .293 |
| N of Valid Cases | | 50 | |

7.9 SPSS records Likert scores

Mann-Whitney U test for attitude of 'Air fresheners'

Hypothesis Test Summary

| | Null Hypothesis | Test | Sig. | Decision |
|---|---|---|------|-----------------------------|
| 1 | The distribution of Febreze is the same across categories of Group. | Independent-Samples Mann-Whitney U Test | .652 | Retain the null hypothesis. |

Asymptotic significances are displayed. The significance level is .05.

Mann-Whitney U test for attitude of 'Office supply store'

Felix Dietrich

Hypothesis Test Summary

| | Null Hypothesis | Test | Sig. | Decision |
|---|---|---|------|-----------------------------|
| 1 | The distribution of Office Supply Store is the same across categories of Group. | Independent-Samples Mann-Whitney U Test | .285 | Retain the null hypothesis. |

Asymptotic significances are displayed. The significance level is .05.

Mann-Whitney U test for attitude of 'Smartphones'

Hypothesis Test Summary

| | Null Hypothesis | Test | Sig. | Decision |
|---|--|---|------|-----------------------------|
| 1 | The distribution of Smart Phones is the same across categories of Group. | Independent-Samples Mann-Whitney U Test | .342 | Retain the null hypothesis. |

Asymptotic significances are displayed. The significance level is .05.

Mann-Whitney U test for attitude of 'Tablets'

Hypothesis Test Summary

| | Null Hypothesis | Test | Sig. | Decision |
|---|--|---|------|-----------------------------|
| 1 | The distribution of Tablet is the same across categories of Group. | Independent-Samples Mann-Whitney U Test | .596 | Retain the null hypothesis. |

Asymptotic significances are displayed. The significance level is .05.

Mann-Whitney U test for attitude of 'Game phone apps'

Hypothesis Test Summary

| | Null Hypothesis | Test | Sig. | Decision |
|---|---|---|------|-----------------------------|
| 1 | The distribution of Game Phone Apps is the same across categories of Group. | Independent-Samples Mann-Whitney U Test | .896 | Retain the null hypothesis. |

Asymptotic significances are displayed. The significance level is .05.

Mann-Whitney U test for attitude of 'Designer pants'

Hypothesis Test Summary

| | Null Hypothesis | Test | Sig. | Decision |
|---|--|---|------|-----------------------------|
| 1 | The distribution of Designer Pants is the same across categories of Group. | Independent-Samples Mann-Whitney U Test | .764 | Retain the null hypothesis. |

Asymptotic significances are displayed. The significance level is .05.

7.10 SPSS records brand salience

Mann-Whitney U test for brand salience of 'Kickstarter'

Hypothesis Test Summary

| | Null Hypothesis | Test | Sig. | Decision |
|---|--|---|--------------------|-----------------------------|
| 1 | The distribution of Kickstarter Brand Salience is the same across categories of Group Kickstarter. | Independent-Samples Mann-Whitney U Test | 1.000 ¹ | Retain the null hypothesis. |

Asymptotic significances are displayed. The significance level is .05.

¹Exact significance is displayed for this test.

Mann-Whitney U test for brand salience of 'Febreze'

Hypothesis Test Summary

| | Null Hypothesis | Test | Sig. | Decision |
|---|--|---|--------------------|-----------------------------|
| 1 | The distribution of Febreze Brand Salience is the same across categories of Group Febreze. | Independent-Samples Mann-Whitney U Test | 1.000 ¹ | Retain the null hypothesis. |

Asymptotic significances are displayed. The significance level is .05.

¹Exact significance is displayed for this test.

Mann-Whitney U test for brand salience of 'Office Depot'

Hypothesis Test Summary

| | Null Hypothesis | Test | Sig. | Decision |
|---|--|---|-------------------|-----------------------------|
| 1 | The distribution of Office Depot Brand Salience is the same across categories of Group Office Depot. | Independent-Samples Mann-Whitney U Test | .333 ¹ | Retain the null hypothesis. |

Asymptotic significances are displayed. The significance level is .05.

¹Exact significance is displayed for this test.

Mann-Whitney U test for brand salience of 'iPhone'

Hypothesis Test Summary

| | Null Hypothesis | Test | Sig. | Decision |
|---|--|---|-------------------|-----------------------------|
| 1 | The distribution of iPhone Brand Salience is the same across categories of Group iPhone. | Independent-Samples Mann-Whitney U Test | .667 ¹ | Retain the null hypothesis. |

Asymptotic significances are displayed. The significance level is .05.

¹Exact significance is displayed for this test.

Mann-Whitney U test for brand salience of 'iPad'

Hypothesis Test Summary

| | Null Hypothesis | Test | Sig. | Decision |
|---|--|---|-------------------|-----------------------------|
| 1 | The distribution of iPad Brand Salience is the same across categories of Group iPad. | Independent-Samples Mann-Whitney U Test | .548 ¹ | Retain the null hypothesis. |

Asymptotic significances are displayed. The significance level is .05.

¹Exact significance is displayed for this test.

Mann-Whitney U test for brand salience of 'Game phone apps'

Hypothesis Test Summary

| | Null Hypothesis | Test | Sig. | Decision |
|---|--|---|-------------------|-----------------------------|
| 1 | The distribution of Game Phone Apps Brand Salience is the same across categories of Group GPA. | Independent-Samples Mann-Whitney U Test | .138 ¹ | Retain the null hypothesis. |

Asymptotic significances are displayed. The significance level is .05.

¹Exact significance is displayed for this test.

Mann-Whitney U test for brand salience of 'Dries van Noten'

Hypothesis Test Summary

| | Null Hypothesis | Test | Sig. | Decision |
|---|--|---|--------------------|-----------------------------|
| 1 | The distribution of Dries Van Noten Brand Salience is the same across categories of Group DVN. | Independent-Samples Mann-Whitney U Test | 1.000 ¹ | Retain the null hypothesis. |

Asymptotic significances are displayed. The significance level is .05.

¹Exact significance is displayed for this test.