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BRANDED ENTERTAINMENT IN EMOTIONAL SCENES:
EXCITATION TRANSFER OR DIRECT AFFECT TRANSFER?

BY

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DISSERTATION

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Philosophy in Communications and Media
in the Graduate College of the
University of Illinois at Urbana-Champaign, 2014

Urbana, Illinois

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ABSTRACT

What are the effects of the emotional context of a movie scene on the embedded brand? How might arousal level or valence of the scene influence brand attitudes and purchase intentions? Marketing practitioners take a lot of factors into consideration when placing brands (e.g., celebrity, length of time, type of placement, plot connection, type of show/movie); however, to date, the emotional level of the scenes is not one of them. Similarly, academics have investigated memory and persuasion effects related to branded entertainment yet none have explored how the emotional context of a scene impacts the persuasive effects of brand placement. Therefore, this dissertation seeks to fill these gaps by exploring branded product placement effectiveness within the context of emotional levels and valence of the scenes in which the brands are placed. Utilizing excitation transfer theory and direct affect transfer as theoretical foundations to explore how arousal and valence levels may impact brand placements, a series of studies were conducted.

First, a content analysis was conducted to examine the level of arousal and valence portrayed by the characters in television programming scenes that contain brand product placements. The findings indicate that a branded product was placed about every 5.2 minutes. Most brands were placed in scenes where the primary and/or the secondary character(s) expressed feelings of happiness. However, these feelings of happiness were on a low arousal level. Additionally, brands were more often (52.2% for primary and 42.4% for secondary characters) placed in scenes where the character(s) expressed happy emotions with the assumption that the happy emotion will be transferred to the brand (Alden, Mukherjee, & Hoyer, 2000; Fennis & Bakker, Fall2001). Verbally integrated placements (spoken but not seen) were prominent (40.4%) over visual placements in the background (26.4%) and visual placements in

the foreground (28.5%). Finally, the type of branded product placed most often was media/entertainment (23.6%). Additionally, this content analysis was meant to quantify branded product placement as a basis for study two and further studies.

Study two implemented a 2 level of emotional arousal of the scene (low vs. high) x 2 valence of the scene (positive vs. negative) x 2 brand valence (positive vs. negative) between subjects factorial design to determine the evaluation of the brand as it relates to attitude toward the brand and purchase intentions (DVs). The results of this experimental study indicated there were main effects of brand valence, scene valence, and arousal levels on brand attitudes. These main effects indicated when the brand was positive, the scene valence was positive or arousal levels were high, brand attitudes were more positive. There were also significant two-way interaction effects of brand valence and scene valence on brand attitudes, where brand attitudes were more positive when the positive brand was placed in positive scenes. There were no other significant interaction effects on brand attitudes.

In addition, main effects of brand valence and scene valence were revealed for purchase intentions but not for arousal. These main effects indicated when a positive brand was placed or the scene valence was positive, purchase intentions for the featured brand were higher. There were also several significant interaction effects for purchase intentions. First, there was a two-way interaction effect of brand valence and scene valence on purchase intentions, where intent to purchase was higher when a positive brand was placed in a positive scene as opposed to a positive brand placed in a negative scene or a negative brand placed in a positive scene. Second, there was a significant two-way interaction effect of arousal level and scene valence on purchase intentions. This interaction revealed that the intent to purchase was higher when a brand was placed in a positive scene that was highly arousing. Furthermore, study two revealed a 3-way

interaction effect of brand valence, scene valence, and arousal levels on purchase intentions. When a positive brand was placed in a highly arousing positive scene, intentions to purchase were higher than when a negative brand was placed in a low arousing negative scene or a positive brand in a low arousing negative scene. These findings indicate that both excitation transfer and direct affect transfer can work together to positively influence brand attitudes and purchases intentions, acknowledging that valence and arousal levels are essential when strategically placing brands. Finally, this research highlights the importance of considering valence and emotion in branded product placement to branded product placement scholars and practitioners.

DEDICATION

In loving memory of my dad,

Ernest Mitchell whom always stressed to me how important it is to get an education. I thank you!

To my mom, Mary Mitchell and my loving husband, Anthony Ware for their unconditional love
and support over the years. I could not have done this without you.

ACKNOWLEDGEMENTS

There are so many people I would like to show my gratitude to for their emotional, physical, and intellectual support throughout this journey.

Dr. Michelle Nelson, my advisor, I could not have done this without you. You have given me so much guidance and support over the years. You took me under your wing and led me in the right directions. You picked me up when I was down and you pushed me to move forward. You celebrated my milestones and pushed me to keep moving forward. As an advisor, you have represented to me how I should proceed in my own academic career. I aspire to be as caring and encouraging with my future advisees. You will always be a role model to me and I truly appreciate all that you have done for me.

Dr. Patrick Vargas, my co-advisor, you have been a great inspiration to me over the years. When I came up with my topic of branded product placement, I was sitting in your class as a master of advertising student. You encouraged me to explore the topic and took me under your wing for independent study. Although my topic has evolved and been refined over the years, it has always been branded product placement. “Pick a topic that you can live with for years and not get bored with”, is what you advised me. I must say, you were absolutely correct and I am grateful to have received so much advice and guidance from you.

Dr. Jan Slater, I want to thank you for accepting my invitation to be on my committee. You have given me so much life advice on how to navigate through the PhD program. So many days I have sat in your office on the verge of giving up and you encouraged me to keep moving forward. You once told me “look at working on your dissertation research and writing as a job. Pick eight hours out of the day that you will ‘work’ at your job and just do it!” That advice has

stuck with me and without it; I don't think I could have been successful in my completion.

Words cannot express my appreciation for you and your words of endearment.

Dr. Kris Harrison, I too want to show my appreciation for you accepting to be on my committee. It was in your course that I had my light bulb moment. I had been trying to figure out a way to conduct research on branded product placement that had not been explored already. Then there it was, branded product placement and emotions. Your guidance on emotions has been a tremendous help to me. It is the foundation of my dissertation research and I want to thank you for exposing me to this phenomenal.

Dr. Tiffany White, my mentor, you are just AWESOME! You took a person under your wing that wasn't even in your department. You encouraged me, you guided me, you advised me, you mentored me, and you introduced me to a world of marketing that I had no idea existed. Thank you for introducing and recommending me for the PhD M.S. Doctoral Association in Marketing program. I have gained valuable experience and knowledge and have met lifetime colleagues and friends.

I would also like to thank those that were directly or indirectly involved with the completion of my PhD: my best friend; my husband Anthony Ware (for your unconditional support), my mom, Mary Mitchell (for your love and financial support) my brother Jermone Mitchell and my sister Shellon Mitchell (for your support), my mother-in-law, Sandra Ware (for your love and financial support), my friend Arica Moss (for coding, listening to my presentations and being a great friend), my friend Yolanda Jones (for printing, listening to my presentations, being a great friend, and being very supportive). I am truly fortunate to have you all in my life.

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CHAPTER 1

Introduction: Placing Brands in Entertainment Media

In an episode of *Friends* Rachel clumsily trips and falls and Joey is holding a can of Coca-Cola as he and his friends laugh profusely at Rachel in this highly emotional positive scene. A bottle of Fuji water is lying on the ground next to a dead body that has been violently stabbed to death in a highly emotional negative scene in *CSI*. What are the effects of the emotional context on the embedded brand? Practitioners take a lot of factors into consideration when placing brands (e.g., celebrity, length of time, type of placement, plot connection, type of show/movie, etc.); however, emotional level of the scene is not one of them (Avery & Ferraro, 2000; S. Balasubramanian, Karrh, & Patwardhan, 2006; d' Astous & Chartier, 2000; Goldberg & Gorn, 1987; Gupta & Lord, 1998; Morton & Friedman, 2002; C. A. Russell & Stern, 2006a; C. A. Russell, 2002). Similarly, academics have investigated memory and persuasion effects related to branded entertainment (I. Brennan, Dubas, & Babin, 1999; d' Astous & Chartier, 2000; Gupta & Lord, 1998; C. A. Russell, 2002), yet none of them have explored how the emotional context of a scene impacts the persuasive effects of brand placement. Therefore, this dissertation seeks to fill these gaps by exploring branded product placement effectiveness within the context of arousal levels and valence of the scenes in which the brands are placed.

1.1 Defining Branded Product Placement

Because of the emergence of branded product placement (BPP) over the years, there have been several definitions of the term in the scholarly literature. One of the most cited definitions is provided by Balasubramanian (1994), who defines brand placement as “a paid product message aimed at influencing movie or television audiences via the planned and

unobtrusive entry of a branded product into a movie or television program” (p. 31). However, Balasubramanian’s definition does not take into consideration that movies and television shows are not the only media that incorporate BPP. In addition, often times the use of a product is negotiated through barter agreements versus being paid for with cash (May, 2011b). Another popular definition is presented by Karrh (1998) who defines brand placement as “a paid inclusion of branded products or branded identifiers, through audio and/or video means, within mass media programming” (p.33). Although Karrh’s definition includes the specificity of audio (verbal) and/or video (visual), his use of “mass media programming” suggests BPP within television programs or media intended for nonspecific demographics. Furthermore, as with Balasubramanian’s definition, product placements are not always a paid inclusion of the product.

I suggest that a more appropriate definition for branded product placement is “the intentional appearance of a branded product, service or identifier (i.e. logo) in any form of media (including: broadcast programs, movies, novels, video games, music lyrics, and music videos), in order to gain exposure for the product or service.” In addition, branded entertainment may be further distinguished by the type of placement: 1) visual (background and/or foreground) only branded entertainment, 2) verbal/audio only branded product integration (when the brand is written into the script and spoken), 3) visual (background and/or foreground) and verbal branded product integration, and 4) digital branded entertainment (post-production of brands into scenes). Consequently, as part of the brand advertising and the marketing mix, today branded product placement has become a supplemental and effective way to increase brand awareness (Avery & Ferraro, 2000).

1.2 Utilizing Branded Product Placement

Concurrently, advertisers are seeking new ways to promote their branded products as viewers are increasingly avoiding traditional advertisements. One popular ad-avoidance aid is the use of digital video recorders (DVRs) that allow viewers to fast-forward through traditional 30-second television commercials. Nielsen (2009) reported a steady increase in DVR ownership from 12.3% in January 2007 to 30.6% in January 2008. Additionally, DVR users viewed only about 40% of the commercials aired (Nielsen, 2009). By October 2010, the number of DVRs in U.S. households had exceeded 42 million with 37% of all households having at least one DVR (Leavitt, 2011). Currently, December 2013, DVRs are reported to be in nearly half (49%) of households in the U.S (Nielsen, 2013). It is predicted that 57.5 million or 51% of households will have at least one DVR by 2016 (Létang, 2011). A critical benefit of BPP is that it decreases viewers' ability to avoid advertisements. When a brand is placed within the contents of a script or set, the viewer cannot fast forward through the broadcast without missing the content of the show (May, 2011b).

A second benefit of BPP is lower cost. While the cost to run a 30-second traditional spot can range from \$100,000 to almost \$3 million, BPPs are typically only a fraction of that cost, with a great deal of BPPs that are free because of barter agreements. For example, a 30-second traditional spot on an episode of *House* televised on FOX may have cost \$500,000, while a 20-second BPP on the same episode could have cost \$20,000. An example of a barter agreement would be Coca-Cola supplying the soft drinks for the cast of *House* for a season and in return, each time a soft drink is required on the set of *House*, it would be a Coca-Cola product (May, 2011b).

A third primary benefit of BPP is an increased sense of realism of media content. Researchers have found that media that have BPP or integrations appear to be more realistic to the viewers than media that does not. Additionally, the realism of the media has been shown to improve attitudes toward the brand and brand recall (Avery & Ferraro, 2000; Bloxham, 1998; d'Astous & Chartier, 2000; Gould & Gupta, 2006; Moorman, Neijens, & Smit, 2002; Nelson, Keum, & Yaros, 2004; Nelson, 2002; C. A. Russell, 2002; Solomon & Englis, 1994).

Likewise, advertising research has explored various aspects of the effectiveness of BPP. Research has shown that brands paired with a likeable character produces positive attitudes toward the brand (Karrh, McKee, & Pardun, 2003; Pardun & McKee, 1999; C. A. Russell & Stern, 2006b; Stern, Russell, & Russell, 2005). Additionally, individual factors of effectiveness have been explored such as: brand familiarity and perceptions (Gupta & Gould, 1997; Nelson, 2002), fit between the individual and the character, content, vehicle, or medium (Gould & Gupta, 2006; Nelson et al., 2004; Nelson, 2002; C. A. Russell & Stern, 2006; C. A. Russell, 2002), attitude toward advertisements (Gupta, Balasubramanian, & Klassen, 2000), attitude toward BPPs (Gould, Gupta, & Grabner-Kräuter, 2000), and involvement (Nelson, 2002; C. A. Russell & Stern, 2006). Further, BPP execution factors have also been explored as they relate to its effectiveness: program type (Goldberg & Gorn, 1987), placement type (Gupta & Lord, 1998), amount of information provided from the BPP (Goldberg & Gorn, 1987), how the BPP links with the characters (Avery & Ferraro, 2000; Morton & Friedman, 2002; C. A. Russell & Stern, 2006), links with the story (C. A. Russell, 2002), and links with the medium (Gould & Gupta, 2006; Nelson, 2002).

Although research has grown in the area of BPP and despite the importance of emotions and branding (Aggarwal, 2004; Elliott, 1998; Gobé, 2010; Gordon, 2006; Gorn, 1982; Murry,

Lastovicka, & Singh, 1992; D. N. Martin, 1989; Roberts, 2005), no research to date has examined the role of arousing emotional scenes and BPP.

1.3 Advertising and Emotion

Emotion has been defined as: “any mental experience with high intensity and high hedonic content (pleasure/displeasure)” (Cabanac, 2002, p. 76) or “a state of physiological arousal and of cognition appropriate to this state of arousal” (Schachter & Singer, 1962, p. 380). Although there is no consensus in the literature on a standard definition of emotion, emotion is often measured on three dimensions: valence (pleasant to unpleasant), arousal (calm to excited), and dominance (Lang, Bradley, & Cuthbert, 2008).

Why focus on brands in relationship to emotions? A brand must be more than a name to differentiate the product from another product in the same category; a brand must make a connection with the consumer (Jones & Slater, 2003). This connection can be created through emotional branding or what Roberts (2005) calls *Lovemarks*. Roberts (2005) contends that there is a very small minority of the population that makes their decisions based on facts only and that the majority of the population shop with their emotions. Furthermore, Roberts (2005) argues that individuals are looking for new connections with brands and they need an emotional pull to help them make decisions.

Similar to Roberts (2005), Gobé (2010) describes emotional branding as how consumers become engaged through their senses and emotions, allowing the brand to come to life and create a deeper lasting connection. He suggests that individuals are thinking more with their heart and gut as opposed to with their head when making purchase decisions.

Additionally, using three of the axioms for communication developed by Watzlawick, Bavelas, and Jackson (1967); cannot not communicate, content and communication, and digital and

analog communication, researchers have found that it is the creative emotional content of an advertisement, not the rational message, that builds strong brand relationships (Heath, Brandt, & Nairn, 2006).

As a result, emotions have been the topic of previous research in advertising, particularly as they relate to persuasion. Advertisements that evoke positive emotions are more likely to elicit positive beliefs, attitudes, and improve recall, compared to those that do not elicit emotion. Similarly, advertisements that evoke negative emotions show greater recall, compared to those that do not elicit emotions (Baird, Wahlers, & Cooper, 2007; Chang, 2001; Englis, 1991; Escalas & Stern, 2003; Flynn, 2006; Hill, 2007; Holbrook & Batra, 1987; Holbrook & O'Shaughnessy, 1984; Poels & Dewitte, 2006; Stout, Homer, & Liu, 1990; Young, 2008). Some researchers (Edell & Burke, 1987; Flynn, 2006) contend that evoking positive emotions produces the most favorable results in regards to beliefs, attitudes, and recall. Further, although emotional advertisements enhance both implicit (unconscious) and explicit (conscious) memory of advertisements, implicit memory is enhanced more through emotional advertising (Williams, 2003).

In a like manner, researchers have investigated the influence of the emotional context (i.e. happy, sad etc.) of a television program on the persuasiveness of the commercial advertisements shown during that program. In this area, some research indicates that commercials are viewed as more effective and recall is better for viewers who watch shows with happy emotional content (Goldberg & Gorn, 1987). In contrast, Murry et al. (1992) found that emotional feelings elicited by the context of a show do not influence viewers' evaluation of commercials shown during a television show. Other researchers discuss the theoretical foundations for using positive emotions to evoke positive attitudes toward a brand through

affect transfer (Holbrook & O'Shaughnessy, 1984; Mitchell, 1986; Ray & Batra, 1983). As a whole, this body of research has typically shown that advertisements that evoke emotions (positive and negative) are more likely to elicit positive beliefs, attitudes, and improve recall, compared to those that do not elicit emotion.

In essence, emotion and arousal have been found to play an important role in consumer response to traditional advertising, but how does emotion influence nontraditional advertising, such as branded product placement?

1.4 Introduction to Key Theories

In exploring branded product placement effectiveness within the context of emotional levels and valence of the scenes in which the brands are placed, two theories are tested: (1) excitation transfer theory: a state of highly emotional arousal that is later transferred to another situation, irrespective of valence (Zillmann, 1971) and (2) direct affect transfer: the change in liking or disliking of a target item that is due to the target being paired at least one time with another stimulus that is either positive or negative (Allen & Janiszewski, 1989; Allen & Madden, 1985; Gorn, 1982; Kim, Lim, & Bhargava, 1998; Machleit & Wilson, 1988; Smith, Feinberg, & Burns, 1998; Tom, 1995).

To test how arousal and valence levels may impact brand placements, a series of studies were conducted. Study one implemented a content analysis to determine the trends of BPP in relationship to emotion and arousal. Specifically, the top five most watched television shows each year based on Nielsen (Nielsen Media Research, 2010) ratings over a 10-year period (2000-2010) were chosen as a representative unit of sample, totaling 50 television shows. The samples were coded for: product category, location settings, type of placement, type of emotion and level of emotion for primary character, secondary character, and audience.

Next, the main and interactive effects predicted by affect transfer and excitation transfer theories were examined in an experiment in study two. In brief, after a series of pretests, experimental study two implements a 2 level of emotional arousal of the scene (low vs. high) x 2 valence of the scene (positive vs. negative) x 2 brand valence (positive vs. negative) between subjects factorial design. Study two was conducted to test the impact of arousal and affect (valence) on brand attitudes and purchase intentions for unfamiliar brands deemed positive or negative.

A discovery of main effects for excitation transfer theory indicates that it is the arousal level of emotion of a scene that is important when placing brands in entertainment as opposed to the valence of the scene in which the brand is placed. An identification of main effects for direct affect transfer indicates that it is the valence of the scene that is important when placing brands, as opposed to the level of emotion in the scene in which the brand is placed. Furthermore, the findings of the two theories working together reflects interactive effects, whereby the effect of an independent variable (scene valence, brand valence, or arousal level) on the dependent variables (attitude towards brand or purchase intentions) is dependent on the values of another independent variable.

Above all, in addition to enhancing theoretical advancement of emotional context and BPP, this research should highlight the importance of considering emotion in branded product placement to practitioners.

The rest of the dissertation is organized as follows: in chapter two I present a literature review on BPP, followed by chapter three, which will provide a detailed explanation of the theoretical foundations. In chapter four I present the content analysis and results. Next, I discuss the experimental study and results in chapter five. Finally, in chapter six I provide an overview

of the results, implications of findings for theory and practice, and areas for future research.

CHAPTER 2

Branded Product Placement

In this academic and trade literature review, I will first review the history of branded product placement (BPP) with a focus on U.S. broadcast media, as it is relevant to the studies I present in chapters four and five. Then I will present three in-depth interviews with senior-level (CEO, president and owner) BPP practitioners to examine their thoughts on BPP. Although there are many variables that impact the persuasive effects of branded product placement (e.g., *setting variables*: plot, modality, brand information, program type, execution flexibility, priming, and link between the story and character. *Individual-difference variables*: brand familiarity, judgment of placement, attitude toward BPP in general, program involvement, etc.(S. K. Balasubramanian, Karrh, & Patwardhan, 2006)), I will focus on the literature that presents the effectiveness of BPP according to the main dependent measures in the field: *memory*: recall, recognition, and implicit memory and *persuasion*: attitudes, purchase intentions and brand choice of branded product placement in broadcast TV and movies. Lastly, I will review literature on attitudes toward branded product placement in general. Thus, this chapter serves as a review of the persuasion context for this dissertation of branded product placement.

2.1 History of Branded Product Placement

Branded product placement is not new, but there are discrepancies in scholarly discourse and in the mainstream press as to when branded product placement actually began. Many people believe that branded product placement started with the placement of Reese's Pieces in the 1982 movie *E.T.* as sales of the candy went up 80% (Reed, 1989). Others believe that branded product placement began with the TV series, *Knight Rider*, when the Trans Am, known as "KITT," which was driven by David Hasselhoff, became one of the most desirable

cars in the early 1980s (Millar, 2013). Zazza (2006) argues that the first branded product placement was in the 1938 feature film, *It Happened One Night*. In one scene, Clark Gable took off his shirt in front of Claudette Colbert, which revealed he was bare-chested with no undershirt. As a result, branded undershirts sales in the United States dropped tremendously. This branded product placement was both unintentional and had a negative effect on the undershirt industry. It was not until 1951 when Marlon Brando wore an undershirt in *A Streetcar Named Desire* and 1955 when James Dean rode in on a Harley Davidson in *Rebel Without a Cause* did branded undershirt sales began to rise (Zazza, 2006).

In a compelling article, Newell, Salmon and Chang (2006) argue that these discrepancies are because the term *product placement* began in the 1980s and in order to accurately locate instances of product placement within mainstream media, one must search for the terms used before the 1980s. The terms used before the 1980s included: exploitation, tie-ups, tie-ins, publicity by motion picture, moving picture advertising, co-operative advertising, tie-in advertising, and trade outs. The researchers propose that the first instance of branded product placement (irrespective of the term) was in 1896 when French filmmakers Auguste and Louis Lumiere entered into a distribution and production deal with Francois-Henri Lavanchy-Clarke, the distributor and promoter of Lever Soap. The deal ensured that Lever's leading brand soap Sunlight Soap would prominently appear on the front of the laundry tubs in the film (Newell et al., 2006). In any event, over the last three decades, there have been notable branded product placements in a variety of media such as television shows, movies, video games, music, and novels that have affected awareness and sales of brands.

There is also some distinction in recent years between branded product placement and branded product integration. Branded product integration is a special form of product

placement when the product or brand name is actually written into the script of a movie, television show, lyrics of a song, or a book (“Brand integration,” 2014; Vogt, 2014). In 2007, Nielsen's media research report on branded product placement data for the first half of the year demonstrated trends of a “steady decline in background placements” and a rise in branded product integration (Touliatos, 2007). Branded products were incorporated into the script 3,500 times, or just 2%, of the 204,000 total placements on the five cable networks tracked (A&E, Bravo, HGTV, MTV and TLC). To put in prospective, the 2% represented a leap of 143% for that same period of the previous year, equaling from less than two minutes per hour to more than five minutes per hour. In the second quarter of 2010, the average primetime show contained an average of nine and a half minutes of branded placement per hour (Kantar Media, 2011). Unfortunately, as of 2008 Nielsen and as of 2010 Kantar no longer reports product placement data to the general public in their quarterly reports (FIT Media Coalition, 2011).

To understand branded product integration we must first understand some history of radio, television, and sponsorships. In 1927, RCA record distributor created NBC radio station. Between 1930 and 1950, NBC was at the top of American radio, hosting the most popular stars, programs, and soap operas (“United States Early Radio History,” 1996). Often heard nation-wide and sponsored by branded products, soap operas were a series of melodramatic stories that typically focused on emotional relationships. The soap operas were a big hit at that time, especially for housewives (Lavin, 1995). Relevant here, the name “soap opera” was appropriate because many of the sponsors and producers of the program were soap manufacturers. To sponsor a program is to finance the production and in return, the program promotes the product. Thus, the early days of radio featured branded product integration.

In 1939, NBC began regularly scheduled television broadcasts in New York with the opening of the New York World's Fair. President Roosevelt was the first President to appear on television from The New York World's Fair and at that time the first television to be sold was introduced to the public. By 1946, the first 60-minute variety show (which was made up of a variety of acts, including musical performances and comedy skits, and normally introduced by a host) in the United States, *Hour Glass*, was created for television (versus radio) and ran for 10 months. The critical point here is that this was the first television show funded/sponsored by a major advertiser: Standard Brands, the makers of Chase & Sandborn Coffee and Fleischmann's Yeast. Standard Brands spent 200 thousand dollars during the 10-month run for advertising (Kamarck & Bennett-Levy, 2001).

The Golden Age of Television, referring to a period between approximately 1949 and 1961 when television became very popular, was born with much competition. ABC did its first broadcast live from the Palace Theater on Broadway with a four-hour show with stars such as Ray Bolger, Beatrice Lillie, and Henry Morgan. CBS debuted with the first network nightly newscast, *CBS-TV News*, with Douglas Edwards, who later was replaced by Walter Cronkite. *Howdy Doody* premiered live on NBC as a one-hour Saturday morning children's program. The oldest series on network television, *Meet the Press*, debuted on NBC and is still on the air today. *Toast of the Town* later was renamed *The Ed Sullivan Show*, which became one of TV's longest-running variety shows, airing from 1948 until 1971 on CBS. Advertisers sponsored all of these shows sometimes with the name of the brand appearing in the title of the show. For instance, the most successful show of them all was *Berle's Texaco Star Theater* on NBC, which aired on Tuesday nights starting in 1949 (Kamarck & Bennett-Levy, 2001).

At record rates, sponsors left radio and pursued brand appearances on television. By 1952, the number of television households grew to 20 million and United States advertisers spent a record \$288 million on TV time. By 1957, more than a third of the television programs were created and controlled by advertisers and their agencies (Galician, 2004).

Every show had a national brand as a sponsor. Among the sponsors and shows were: *Dinah Shore Chevy Show*, *See the U.S.A. in Your Chevrolet*, *Colgate Comedy Hour*, *Kraft Television Theater*, *Ford Television Theater*, *The Ed Sullivan Show* sponsored by Lincoln-Mercury, *General Electric Theater*, hosted by future U.S. President at that time, Ronald Reagan. Revlon sponsored *The \$64,000 Question*, with Revlon's name being plastered all over the set. The game show craze caught on but was soon temporarily diminished when the show was determined to be fraudulent. Unknown to some of the contestants, instructed by Revlon, the producers of the show were giving answers to their ideal contestants. A few years later, *The \$64,000 Question*, known as the Quiz Show Scandal, came under scrutiny during the investigation by the U.S. Congress (Galician, 2004). This was the beginning of branded product integration, which was historically known as sponsorships.

In the final analysis of branded product placement history discussed here, there is digital branded product placement. Digital branded product placement is post-production integration of brand images into existing television programs (Lubell, 2006). Over the last decade, some televised sports events begin to use a digital system developed by Marathon Ventures, which makes billboards in stadiums appear to have advertisements on the television screen that really are not there in the stadium. As shown in Figure 2.1, in April 2005, the electronic insertion of Club Crackers into an episode of *Yes, Dear* for about twenty seconds was the first instance of a television show being digitally altered to superimpose a branded product (Lubell, 2006).

Brand images can thus be altered or replaced when a television show goes into syndication and off-network syndication. Just as with other branded product placement, the idea is for digitally inserted images to be visible but not overly conspicuous. Digital video technology can seamlessly replace any product being used by an actor in a movie or television episode, including items held or worn, and even if the actor is moving. According to David Brenner, Marathon Ventures' president, "we can place a product, virtually any size, in almost any location. It really depends on what the program and the video in each individual episode provides in terms of a logical or contextual background" (Cobb, 2003, para. 5).

This technology has become even more powerful and also considerably cheaper. It has opened up new opportunities for advertisers, with sitcoms being ideal for branded product placement with lots of interior locations and opportunities to see brand-name items. In an effort to target fragmented markets, different products can even be inserted into the same show for different distribution windows (Millar, 2013).

2.2 Practitioner Interviews

The goal of the interviews was to explore how practitioners go about placing brands in scenes. In particular, how do practitioners choose how, when, and where to place their client's brand in a movie or television show? Are emotions, arousal, or valence a factor in the selection of brand placements? Emails were sent out that asked practitioners to participate in an interview about branded product placement for a dissertation study. As a result, in this exploratory research, three in-depth interviews with senior level (CEO, president and owner) practitioners were conducted. Interviews were recorded, lasted about 20 minutes, and were conducted over the phone. Interviews were transcribed and reviewed by the researcher.

The results of the interviews indicate that there is no one way for a brand to be placed in a movie or television show. When asked what the process consists of when a company wants to place their brand, one practitioner described the process as:

When the production gets funded, the script is part of the sales pitch, you know to get the funding, is made available to the two different agencies or two manufacturers that may have products that could appear in the production. The script calls for a certain car, a luxury car we'll say. Okay so you can do one of two things, you send the scripts out to agencies that represent luxury carmakers or you could send it directly to the maker and if they didn't have an agency they probably would review it themselves. Most people, most companies have agencies so we go to the agency to say well this is going to be good exposure and then if they decide it is, you know they go back to the production company and say yeah we really like this part and then sometimes it gets down to the production company coming back and trying to get some money and choosing someone who is going to pay money and product, or sometimes it depends on if the company that wants to be in the film will do something back -- what they call a back-end promotion. In other words, they will do ads at the time of the release of the film that will emphasize the film and make the public aware of the film. (Dahlquist, 2011)

Another practitioner stated:

There is no general rule. It is on a client-by-client basis. Each client has their own philosophy and their own brand image. It's all about brand image.They believe in their brand, they have philosophies in their brand, they have colors that they choose, and shapes, sizes....So brands are very brand centric about everything, from the pronunciation of their name to the color of their logo. Umm so I'll have a couple of brands, for instance, I have two brands on my roster right now. One is a [maid cleaning service], they are a huge corporation. they are Christian owned, I believe, and their credo is to serve God in all they do. So if I read a script..... if I see there is activity in that script that I believe my client will object to, I will present the opportunity to the client and will be with an accompanying caveat, that says I now have material that I think

you will find objectionable because I understand what your corporate philosophy is and how you want to reflect it in your product placement. (Ochs, 2011)

When describing the main factors that their clients look for when deciding what film or television shows to place their brands, one practitioner stated:

We need to match their demographics. I mean if we wanted to position something hip and young or an audience of 15 to 25 [year olds], then shows like *Glee* would be the one to put it on. If we wanted to hit, mom at home and an older audience, then *Desperate House Wives* is what they are watching. Every show has demographics that we will know about because of the statistics. For example, on *The Ellen DeGeneres Show*, the people that do that show know that 80% of her audience is going to be women between ages 18 and 35. So if you have a brand that their [targeted] demographics are 18 to 35 then that is the perfect shown for that brand... so if you wanted to advertise Afro Sheen, you don't want to put it on a show that doesn't have the majority of African Americans watching it, so you would advertise on BET cause that's where we know more of the demographics of African Americans may be watching. This is for every type of nationality. For example, if I had a company that wants to hit the Latino market, than there best choice is to be on Univision or Telemundo.....so every network has a specific demographic.... So you want to try to tap into the demographic that the brand is targeting...unfortunately, that is just the way the system works. (May, 2011a)

When probed for information on emotional or valence selection of scenes, one practitioner stated:

We have agreements with the TV shows and the movies that they sign so that the product that we assign to them will not be used in a negative way. If a product is going to be used in a negative way, they have to let us know that and then it is up to the client to make that decision and here is an example of that. A lot of clients may consider having blood on their product a negative placement. So when we had a scene with John Travolta going into a convenience store and it becomes a big shoot out, they notified the brand that there was a good shot but blood may end up on their product. So a lot of clients don't want that

and said no. But then Snyder's pretzels said, 'well, we're not the reason for the blood are we?' I said 'no.' 'It's not our fault that they came in the store is it?' I said 'no.' Then he goes, 'well that would be what would happen in the real world right?' I said 'absolutely.' He said 'okay'. (May, 2011a)

In summary, practitioners do not appear to be concerned with emotional arousal levels of the scenes or the valence; however, companies do not want their brands used in a negative way in TV or movies. In addition, practitioners appear to be concerned that the branded product fits with the story and the demographics of the audience.

2.3 Branded Product Placement Effectiveness

There are several ways to measure the effectiveness of brand placements, from memory: recall and recognition (d' Astous & Chartier, 2000; Gupta & Lord, 1998; Kamleitner & Jyote, 2013; Law & Braun, 2000; Matthes, Wirth, Schemer, & Kissling, 2011; C. A. Russell, 2002) to persuasion: brand attitudes (Cowley & Barron, 2008; d' Astous & Chartier, 2000; Homer, 2009; Jin & Villegas, 2007; Kamleitner & Jyote, 2013; Matthes et al., 2011; Ruggieri & Boca, 2013; C. A. Russell & Stern, 2006a; C. A. Russell, 2002; Tessitore, Pandelaere, & Van Kerckhove, 2013; Yang & Roskos-Ewoldsen, 2007), to purchase intentions (de Gregorio & Sung, 2010; Jin & Villegas, 2007; Kamleitner & Jyote, 2013; Lin & Chen, 2013; Morton & Friedman, 2002; Tessitore et al., 2013), and brand choice (Auty & Lewis, 2004; de Gregorio & Sung, 2010; Law & Braun, 2000; Morton & Friedman, 2002; Ruggieri & Boca, 2013; Yang & Roskos-Ewoldsen, 2007). Although branded product placements are in many forms of media (e.g. games, books, songs, etc.), in this section, I present a review of studies that focus on branded product placement effectiveness on television and in movies. Television and movies are most relevant to the context of this dissertation.

2.3.1 Memory – Recall

Most brand placement studies include brand recall as a dependent measure. Recall is often measured by asking the participants to list all the brands that they saw in the television show/movie (Law & Braun-LaTour, 2004). As a whole, these studies have found that brand placements that are more prominent, audiovisual, show higher plot connection, and include character interaction contributed to the greatest recall. For example, in a notable study conducted by Gupta and Lord (1998), 274 undergraduate students watched a movie excerpt with branded product placements and then were asked to recall the brands seen in the movie excerpt. They found that recall was better for traditional advertisements as opposed to subtle brand placements. However, prominent brand placements enhanced brand recall more than subtle brand placements and traditional advertisements. In addition, audio-only brand placements were more recalled than visual-only and audio-visual brand placements.

Using the same dependent variable (brand recall), d'Astous and Chartier (2000) asked 103 undergraduate business students to watch a collection of movie clips that contained 18 brand placements. They found contradicting results: more prominent brand placements had a negative effect on recall. Additionally, brand placements that were better integrated into the movie also had a negative impact on recall; however, when the principal actor was present with the brand placement, the brands were remembered more often. In a like manner, another study that focused on brand placements and recall found that simple exposure to brand placements enhanced recall for the brand. Likewise, prominent brand placements and audiovisual brand placements also enhanced brand recall (Law & Braun, 2000). Some of the discrepancies between findings may be due to the differences in method (e.g., film clips versus entire film; different variables).

Almost all of the scholars in the product placement literature have investigated recall for brands in existing films. Only a handful of researchers have created their own stimuli (Kamleitner & Jyote, 2013) using the theater methodology introduced by C.A. Russell (2002) to more tightly control the experiment and investigate predicted relationships. For example, C.A. Russell (2002) conducted a 2 modality (visual vs. audio) x 2 degree of plot connection with the brand (low vs. high) within subject design study. In this study, 107 students watched a 30-minute screenplay, written and produced by the researcher, with three different placements. After watching the screenplay, subjects were asked to list all the brand names they remembered seeing or hearing during the performance. Russell found that brand placements with higher plot connections were easier to recall than brand placements with lower plot connections.

Additionally, in their study, Kamleitner and Jyote (2013) showed interest in the effectiveness of brand placement on recall by analyzing character interactions with the brand versus static placements. Using the theater methodology (C. A. Russell, 2002), the researchers utilized a 3 movie (with static prominent brand placement vs. with character interaction vs. without brand placement) x 2 modality (visual vs. audio) x 2 plot connection (low vs. high) within subject design. They found that compared to static placements, character interaction increased brand recall significantly.

Of equal importance, Cowley and Barron's (2008) study investigated how exposure to brand placement (placement vs. no placement), placement prominence (prominent vs. subtle), and prime (prime vs. no prime) influenced brand recall and attitudes. Two hundred and fifteen undergraduate marketing students were divided into groups for program liking (high vs. low) and then randomly assigned to one of the eight conditions. Two different episodes of *Seinfeld* with two targeted placements each were chosen for the stimuli. Primed participants viewed an

advertisement for the placed brands at the beginning of the episode. Immediately after watching the episode, participants were given a program liking questionnaire and then a questionnaire to measure their attitudes towards the brands. Finally, the participants were given a recall task – list all the brands they had seen or heard in the episode. As a result, high program-liking individuals were more likely to remember prominent brand placements than low program-liking individuals. There were also interaction effects where, after being exposed to prominent brand placements, high program-liking individuals showed a significant negative shift in attitude towards the brand and low program-liking individuals showed a significant positive shift in attitude towards the brand.

Another branded placement effectiveness study focused on individual differences in field dependence versus independence (Matthes et al., 2011). Field independent individuals see the stimulus better against a complex background compared to those individuals that are considered field dependent. This study utilized a 3 rap videos (without brand placement vs. with one unknown brand placement 15 times vs. with one unknown brand placement 30 times) x 2 field dependence (independent vs. dependent) factorial design. As expected, when asked to recall all the brands they had seen in the rap video, field independent individuals scored higher than field dependent individuals. Additionally, increased frequency of the brand placements also increased recall for both field independent and field dependent individuals (Matthes et al., 2011). Thus, repetition is important for increasing brand recall and the individual differences with respect to how individuals view visual stimuli is also important.

In summary, for television broadcast and movies in general, branded product placement enhances recall when: the brand placements are prominent or audio-only brand placements (Gupta & Lord, 1998) the principal actor is present (d' Astous & Chartier, 2000), there is simple

mere exposure of the brand (Law & Braun, 2000), the brand has a high plot connection (C. A. Russell, 2002), the character interacts with the brand (Kamleitner & Jyote, 2013), individuals have a high liking for the program (Cowley & Barron, 2008), and there is an increase in frequency of the brand (Matthes et al., 2011). This is in spite of the fact that contradicting results have found that prominent brand placements and brands integrated into the script had negative effects on brand recall (d' Astous & Chartier, 2000).

2.3.2 Memory - Recognition

Like recall, brand recognition is another memory measure of effectiveness used by scholars who study branded product placement (Law & Braun, 2000; Matthes et al., 2011; C. A. Russell, 2002). To test recognition, subjects are given a list of brands and are asked to identify the brands that they saw in the stimulus; typically, filler brands not seen in the stimulus are included (Law & Braun-LaTour, 2004). Law and Braun (2000) found that mere exposure to brand placements, prominent brand placements, and audiovisual brand placements enhanced recognition of the brands. C.A. Russell (2002) found that higher plot connection of the brand also improved recognition. Matthes et al. (2011) found that field independent individuals scored higher on recognition measures than field dependent individuals. Additionally, the increase in frequency of brand placements increased recognition for both field independent and field dependent individuals.

Yang and Roskos-Ewoldsen (2007) utilized levels of placement (background, used by character, and connection to the story) to explore brand recognition (among other variables) of 373 students. Using 15 movie clips, edited into 20-minute movies with each level of placement, and after viewing the movie clips, they asked participants if they remembering seeing brands that appeared in the movie clip and brands that did not appear. They found that brand recognition was

the same for “used by character” brand placements and “connected to the story” brand placements. However, these two types of brand placements produced higher recognition than background brand placements.

In a like manner, using mere exposure theory as a foundation, Ruggieri and Boca (2013) used three film excerpts lasting 15-20 minutes each and edited them to fit each condition (exposure vs. non-exposure of a brand) to measure brand recognition. They found that mere exposure to a brand increased brand recognition; however, high recognition had no effect on preference for the brand.

In sum, individuals are able to simply recognize a brand when: they have been merely exposed to the brands (Law & Braun, 2000; Ruggieri & Boca, 2013), the brand placements are prominent (Law & Braun, 2000), the brand placements are audio-visual placements (Law & Braun, 2000), and the brand placement has high plot connection (C. A. Russell, 2002; Yang & Roskos-Ewoldsen, 2007).

2.3.3 Memory – Implicit

Implicit measures are also used to measure effectiveness of brand placements within scholarly discourse, although not as often as recall and recognition. With implicit memory, individuals are not aware that they are retrieving information or have been influenced by prior exposure; therefore, it is unconscious (Jacoby, 1984; Law & Braun-LaTour, 2004; Vargas, 2004). To measure implicit memory, subjects are often required to do word fragment completion tasks. For these tasks, there is no direct reference to the brand (Law & Braun-LaTour, 2004). For example, N_K_ for Nike, T_D_ for Tide, or A_I_A_ for Adidas. Although levels of brand placements (background, used by character, and connection to the story) did not impact implicit memory, researchers have found that implicit memory was better for brands that

were placed in movies compared to those brands that were not (Yang & Roskos-Ewoldsen, 2007).

2.3.4 Persuasion – Brand Attitudes

Often, studies use persuasion as a measure of branded product placement effectiveness. In particular, attitudes, purchase intentions, and brand choice are prevalent measurements of persuasion of branded product placements. For example, in addition to recall, d'Astous and Chartier (2000) also measured brand attitudes. They found that when brand placements were better integrated into the movie or when the actor was present, brand attitudes were enhanced in a positive direction. Likewise, as exposure time increased for the brand placement, attitudes became more positive towards the brand (Yang & Roskos-Ewoldsen, 2007). It has also been found that lower plot visual brand placements and higher plot audio brand placements are more persuasive on attitude towards the brand than higher plot visual brand placements and lower plot audio brand placements (C. A. Russell, 2002). It had been discovered that high program liking individuals, who were exposed to prominent brand placement, indicated lower brand attitudes than those high program liking individuals who had not been exposed to prominent brand placements and low program liking individuals (Cowley & Barron, 2008). Comparatively, mere exposure to brand placements and individuals that are highly involved in the medium produce positive attitudes towards the brand (Ruggieri & Boca, 2013).

Other researchers have found that brand placements used by a character enhanced positive attitudes towards the brands (Kamleitner & Jyote, 2013; Yang & Roskos-Ewoldsen, 2007). Russell and Stern (2006a) explored brand attitudes using consumer/character (attitude towards the character and parasocial attachment; relationship between the viewer and the TV character) and character/product (character valence toward the brand and strength of

association) as independent variables. Two hundred and sixty-one subjects ages 16-84 were recruited through email. The participants watched live showings of season premieres of *Will & Grace*, *Friends*, *Everybody Loves Raymond*, and *Frasier* on their own. Once the season premieres were over, subjects completed an online questionnaire within two hours of the ending of the show. The questionnaire measured attitudes towards the TV series, intensity of the relationship between the subject and the program and its characters, strength of the character/brand association and the valence of the character's attitudes towards the brands. They found that when characters' attitudes towards a brand were positive (regardless of the strength), and the viewer had a parasocial attachment with the character, the viewer's attitude towards the brand was positive. Additionally, when the character's attitude toward a brand was strong in a negative direction and the viewer had a parasocial attachment with the character, the viewer's attitude toward the brand was also negative. Finally, compared to attitudes towards the character, parasocial attachment was a stronger predictor of attitude towards a brand.

Other researchers (Jin & Villegas, 2007) have explored brand attitudes using viewers' prior brand attitudes and the context of humorous versus non-humorous scenes in film. In this study, 185 undergraduate advertising research students were given information about the targeted brand from *Consumer Reports* and then were asked to evaluate the brand in a questionnaire. Then the participants watched a movie segment edited to fit each condition. After watching the movie segments, the participants were given another questionnaire that measured emotional response, attitude towards the targeted brand and purchase intention. As expected, those exposed to brand placements in humorous scenes experienced more pleasure and arousal compared to those that viewed non-humorous scenes. However, those exposed to

brand placements in humorous scenes did not have more favorable attitudes towards the target brand nor did they have higher purchase intentions. Additionally, those with prior positive brand attitudes had higher pleasure, more favorable attitudes towards the targeted brand, and higher purchase intentions; however, they did not have higher arousal than those with prior negative brand attitudes. Finally, the type of movie scene (humorous or non-humorous) and level of prior brand attitude (low or high) had an interaction effect on attitude towards the brand and purchase intentions, but not on pleasure and arousal.

Homer (2009) conducted a study using type of brand placements (subtle vs. prominent) and repetition of brand placements (high vs. low) as independent variables to explore brand attitudes. In this study, 108 undergraduate students first completed a questionnaire to measure prior brand attitudes, including the target brand; McDonald's. Following a distractor task, in a small theatre setting, the participants watched 15-minute movie clips of *Mac & Me* that had been edited from four clips to fit each condition. After watching the movie clip, participants were given a questionnaire that measured attitude towards brands. Results showed that repeated prominent brand placements decreased attitudes towards the brand. Additionally, moderate repetition of subtle brand placements had no significant positive impact on attitudes towards the brand. Thus, continually repeating brand placements in the same movie can affect individuals' attitudes in a negative direction; however, if the brand placement is moderately repeated and subtle, it will not affect individuals' attitudes negatively or positively.

Lastly, examining brand attitudes in relation to brand placements, Tessitore et al. (2013) utilized a Dutch reality show with the same format as *The Amazing Race; India Celebrity Express*. In this study, India served as the brand placement and exposure to brand (destination) served as the independent variable. Thirty-six Belgian students watched an entire

season of *India Celebrity Express* over a 5-week period and then completed a questionnaire that measured attitudes towards India. Another 36 participants only completed the questionnaire. Exposure to the brand, changed participants' perceptions of the brand to match how the brand was perceived in the show, increased knowledge about the brand, and changed participants' attitude toward the brand to be more favorable toward India. Thus, exposure to brands (even 'destination brands') can increase audience knowledge and positively influence attitudes toward the brand.

2.3.5 Persuasion – Purchase Intentions

In addition to attitudes towards brands, the intent to purchase a brand that has been placed in the medium is another common persuasion effect that is often explored by branded product placement scholars. For example, in using prior attitudes and humorous or non-humorous scenes, Jin & Villegas (2007) also measured for purchase intentions. They found that individuals with prior positive brand attitudes had higher purchase intentions than those who did not, although humorous scenes did not have an effect on purchase intentions. However, there was an interaction effect between type of movie scene and prior attitude towards the brand, where individuals that were exposed to humorous movie scenes and had prior positive brand attitudes were most likely to indicate that they would purchase brands that had been placed. Likewise, in another study, branded placements with character-product interaction increased purchase intentions compared to static placements (Kamleitner & Jyote, 2013). Similarly, others have found increased intentions to travel to India due to brand placement of the destination in a reality show (Tessitore et al., 2013).

Similarly, in a 2 product description message (shown on screen vs. not shown) x 2 online review (shown on screen vs. not shown) between subjects design study, researchers explored

intentions to purchase a brand (DemiSoda drink) that was placed in a Korean romantic comedy drama *To the Beautiful You*. They found that purchase intentions were higher when the product description messages or online reviews appeared on the screen (Lin & Chen, 2013).

A handful of researchers have used survey methods to assess audience's perceptions of the influence of brand placements on purchasing. For example, Morton and Friedman (2002) utilized survey research to explore purchase intentions of placed brands. According to the self-report measures of university students, when a brand is portrayed in a positive way, it can influence purchase intentions; conversely, when a brand is portrayed in a negative way, purchase intentions are discouraged.

Also, de Gregorio and Sung (2010) distributed an online survey to explore purchase intentions of brand placements. The 3,340 participants were recruited by email and included: 8.4% ages 19-25, 28% ages 26-35, 27% ages 36-45, 23.1% ages 46-55, 13.8% over age 55, 37.7% males, 65.3% females, 82.8% White, 6.9% Latino, 5.4% Black, and 4.9% Asian. The survey results indicated that peer communication about consumption and frequency of movie watching was positively related to purchase intentions. Further, males were more likely to indicate that they were persuaded to purchase brands that have been placed compared to females, and African Americans were more likely to indicate they were persuaded to purchase brands that have been placed compared to any other ethnic group. The younger the respondents were, the more likely they were to say they were influenced to purchase brands that were placed, and the lower the respondents' income was, the more they were likely to be influenced to purchase brands that were placed.

In summary, results of experimental studies generally show that prior positive brand attitudes (Jin & Villegas, 2007), character-product interaction (Kamleitner & Jyote, 2013), mere

exposure (Tessitore et al., 2013), and information provided about the brand (Lin & Chen, 2013) are all factors that increase purchase intentions. Additionally, results of surveys indicate that participants intended to purchase a brand after seeing it placed when: the brand was portrayed in a positive way (Morton & Friedman, 2002), individuals communicated with their peers about consumption, and individuals frequented the movies (de Gregorio & Sung, 2010).

2.3.6 Persuasion – Brand Choice

Finally, brand choice is another persuasion measure that scholars explore in relationship to brand placement effectiveness. Brand choice is often measured by asking participants which brands they would choose on a questionnaire (de Gregorio & Sung, 2010; Law & Braun, 2000; Morton & Friedman, 2002; Ruggieri & Boca, 2013) or watching participants physically choose a brand from available brands after being exposed to the stimulus (Yang & Roskos-Ewoldsen, 2007). Accordingly, mere exposure to brand placements (Law & Braun, 2000; Yang & Roskos-Ewoldsen, 2007), seen only brand placements as opposed to visual only and audio visual (Law & Braun, 2000), brands portrayed in a positive way (Morton & Friedman, 2002), peer communication about consumption and frequency of movie watching (de Gregorio & Sung, 2010) positively influence brand choice of the placed brands. Additionally, males are more likely to indicate that they can be persuaded to choose brands that have been placed compared to females. Further, African Americans are more likely to indicate that they can be persuaded to choose brands that have been placed compared to any other ethnic group. Lastly, younger or less affluent individuals are more likely to choose placed brands according to self-report measures (de Gregorio & Sung, 2010).

2.4 Attitudes Towards Branded Product Placement

In general, most researchers have reported that individuals have positive attitudes towards branded placements. For example, Morton and Friedman (2002) found that when presented with the idea of paying more money for movie admissions, subjects disagreed with prohibiting branded product placements in movies. Likewise, Gupta et al. (2000) found that participants preferred to see real brands in movies because it made the movies more realistic. Baby boomers (those people born between 1946 and 1964) also have been found to have a generally positive attitude towards branded product placements, with the exception of cigarettes, alcohol and brand placements targeted towards children (Schmoll, Hafer, Hilt, & Reilly, 2006). Jin and Villegas (2007) found that individuals exposed to branded product placements in humorous scenes had more favorable attitudes towards branded product placement in general compared to those who watched non-humorous scenes.

In another study, de Gregorio and Sung (2010) found that individuals who communicated with their peers about consumption and frequented the movies had more positive attitudes towards branded product placements than those that did not communicate about consumption or frequent the movies. Additionally, females compared to males, African Americans compared to any other ethnic group, and those who had not finished high school compared to any other educational level, had more positive attitudes towards branded product placement.

General attitudes towards branded product placement have also been the topic of several cross-cultural studies (S. Brennan, Rosenberger III, & Hementera, 2004; Eisend, 2009; Gould et al., 2000; Gupta & Gould, 1997; Mckechnie & Thou, 2003). A study conducted by Gupta and Gould (1997) has been replicated several times with different cultural subjects. In this study, the researcher surveyed 1012 college students to determine their attitudes toward branded product

placement. They found that attitudes towards branded product placement in general were positive, with the exception of ethically charged products (e.g. cigarettes, alcohol, and guns). However, men found ethically charged products more acceptable than women. Additionally, those who watched more movies found branded product placement to be more acceptable compared to those who did not watch as many movies. This study has been repeated with American, French (Gould et al., 2000), Austrian, (S. Brennan et al., 2004; Gould et al., 2000), and Chinese (McKechnie & Thou, 2003) participants. Overall, the results have been generalizable across all studies (Eisend, 2009).

Additionally, using general attitudes towards branded product placement in Bollywood movies as one of their dependent variables, Nelson and Deshpande (2013) conducted structured face-to-face interviews with 158 Indians who watched Bollywood movies on a regular basis. They found that participants who view branded product placement as unethical also had negative attitudes towards branded product placement. However, the realism of the brand placements enhanced attitudes towards brand placements in a positive direction. The researchers also compared their finds of attitude towards brand placements with the findings of another study that utilized nonstudent respondents in the United States and found attitudes to be generally positive towards branded product placements (Sung, de Gregorio, & Jung, 2009). Generally, the Indian participants showed more positive attitudes towards branded product placement than the United States participants. These results could be due to Bollywood movies being a cultural artifact for the Indian participants.

As can be seen, research has shown that in general, attitudes towards branded product placements are positive with the exception of brands of cigarettes, alcohol, guns, and brands targeted towards children. In addition, individuals seem to believe that branded product

placements add to the reality of the scenes.

In summary, although there are many ways to measure the effectiveness of branded product placement (e.g. memory: recall, recognition and implicit, persuasion: attitudes, purchase intentions, and brand choice), the study presented here is in line with the researchers who have focused on effectiveness of branded product placement as it relates to persuasion of brand attitudes (Cowley & Barron, 2008; d' Astous & Chartier, 2000; Homer, 2009; Jin & Villegas, 2007; Kamleitner & Jyote, 2013; Ruggieri & Boca, 2013; C. A. Russell & Stern, 2006a; C. A. Russell, 2002; Tessitore et al., 2013; Yang & Roskos-Ewoldsen, 2007) and purchase intentions (de Gregorio & Sung, 2010; Jin & Villegas, 2007; Kamleitner & Jyote, 2013; Lin & Chen, 2013; Morton & Friedman, 2002; Tessitore et al., 2013). Despite the growing body of research, very few studies on branded product placement have measured for emotions or arousal levels (Eui Jun Jeong, Bohil, & Biocca, 2011b; Jin & Villegas, 2007; Pechmann & Chuan-Fong Shih, 1999a) or valence (Cowley & Barron, 2008; Morton & Friedman, 2002; Schemer, Matthes, Wirth, & Textor, 2008) of the scenes and none have used the two theories (excitation transfer theory and direct affect transfer) that are used as a foundation for the studies presented in this dissertation together. These theoretical frameworks are presented in the next chapter.

Figure



Figure 2.1 The electronic insertion of Club Crackers into an episode of *Yes, Dear*.

CHAPTER 3

Theoretical Foundations and Hypotheses

As introduced in chapter one, emotions play an important role in consumers' responses to traditional advertising, but how does emotion influence consumer responses to nontraditional advertising, such as branded product placement? Emotion is typically measured on three dimensions: valence (pleasant to unpleasant), arousal (calm to excited), and dominance (Lang et al., 2008). Using excitation transfer theory (Zillmann, 1971), I will explore the influence of arousal, and using direct affect transfer (Allen & Madden, 1985), I will explore the effects of valence on brand attitudes and purchase intentions of embedded brands. In this chapter, I will first define and review excitation transfer theory and then move on to describe direct affect transfer. Lastly, I will discuss how the two theories might operate together. Hypotheses for this dissertation are also presented.

In brief, excitation transfer theory is the experience of a state of highly emotional arousal where the arousal is later transferred to another situation, irrespective of valence (Zillmann, 1971). Meanwhile, direct affect transfer contends that it is the valence that matters in the changing of attitudes toward a stimulus (Allen & Janiszewski, 1989; Allen & Madden, 1985; Gorn, 1982; Kim et al., 1998; Machleit & Wilson, 1988; Smith et al., 1998; Tom, 1995).

In the present study, each theory is tested for main effects and interactive effects. If it is discovered that it is the level of emotional arousal of a scene that is important when placing brands in entertainment as opposed to the valence of the scene in which the brand is placed, then there are main effects for arousal level, following excitation transfer theory. However, if it is discovered that it is the valence of the scene that is important when placing brands, as opposed to the level of emotional arousal in the scene that the brand is placed, then there are main effects for

valence, following the direct affect transfer theorizing. Furthermore, the ways in which the two theories work together are investigated, whereas the effect of one independent variable (scene valence, brand valence, or arousal level) on the dependent variables (attitude towards brand or purchase intentions) would be dependent on the values of another independent variable (scene valence, brand valence, or arousal level).

In summary, this research sets out to clarify the distinction between the relative and interactive roles of valence and emotional arousal levels on brand attitudes and purchase intentions when brands are embedded in various emotional scenes.

3.1 Excitation Transfer Theory (ETT)

Excitation transfer theory is an experience of a state of arousal that is later transferred to a subsequent situation (Zillmann, 1971). When a person experiences physiological excitement or arousal, negative or positive, the effects of the arousal can linger for some length of time – the higher the arousal, the longer the decline; this is known as the decline of excitation adjustment. During a subsequent situation, arousal from the first stimulus will then be misattributed to the second encounter; this is known as the decline of cognitive adjustment. For example, an individual is petrified as she is watching a scary scene in a horror movie. As she is watching the scene, a book falls off the bookshelf. As a result of excitation transfer, the individual is terrified by the unexpected fall of the book. Whereas if she was not watching the horror movie, the fall of the book may have slightly startled her but not terrified her. To illustrate the theory in the context of branded product placement, the same individual is watching a sitcom where the scene is extremely funny, at the same time a branded product is placed in the scene (character holding a can of Sprite). As a result of excitation transfer, the high arousal of the scene being extremely funny would transfer to the branded product being placed, Sprite. In this case if the individual

had a positive attitude towards Sprite, they would have an even more positive attitude towards Sprite. However, if the Sprite were placed in a boring scene with very low arousal, the attitude towards Sprite would remain the same because there would be little to no arousal.

The foundation for excitation transfer theory is that the emotional arousal in the nervous system does not extinguish instantly no matter if it is positive or negative, but rather it declines relatively slowly, resulting in a certain degree of arousal residue (Cantor, Zillmann, & Bryant, 1975). During this period of slowly declining arousal, an individual who is exposed to a subsequent situation may misattribute the residual excitement to their current situation (i.e., the fall of the book or the branded product placement of Sprite). Zillmann's excitation transfer theory (1971) was developed from Hull's (1943, 1952) drive theory and Schachter and Singer's (1962) two-factor theory of emotion, in an effort to explore aggression as a result of media entertainment. Hull's (1943, 1952) drive theory contributed to the excitation transfer theory the element of "loss of specificity" when a new stimulus is encountered. That is, Hull's theory states that excitation from exposure to media violence would lose specificity and thus, the excitation could be transferred to a different stimulus occurring at a later time (Bryant & Miron, 2003). For example, an individual watches a movie with high intense violence, and then as she is leaving the movie theatre, someone accidentally pushes her. The excitation from the violence of the movie would then lose its specificity and be transferred to anger toward the person that accidentally pushed her. In contrast, the two-factor theory of emotion states that emotion depends on two factors: physiological arousal and the cognitive interpretation of that arousal. The physiological response is said to be non-specific, that is, "not well differentiated across emotions" (Bryant & Miron, 2003, p. 33) and because of this, an individual will interpret the valence (positive or negative) of the arousal based on their social environment. Stated another way, we experience a

physiological arousal and then we try to cognitively find a label (fear, happy, sad, etc.) to explain what we are feeling based on what we are doing or what is going on in our environment at that time. For example, an individual is browsing in a department store and comes across a childhood toy. The individual gets excited and cognitively labels the arousal as being happy to see that childhood toy that brings back good memories. Schachter and Singer's (1962) two-factor theory of emotions has inspired many social science researchers as a framework for emotional research (Izard, 1982; Leventhal, 1980; Nathan, Schmidt, Henderson, & Marshall, 2007; Power & Dalglish, 2007; J. A. Russell, 2003; Wilson & Brekke, 1994).

Zillmann's excitation transfer theory builds on the two previous theories by combining the loss of specificity from the drive theory and the component of cognitive interpretation of the two-factor theory of emotion. The decline of cognitive adjustment and a decline of excitation adjustment as defined above are also added. Therefore, based on excitation transfer theory, if some highly arousing emotion is elicited (no matter if it is positive or negative), then the affective reaction to the second stimulus should be stronger. To illustrate, if highly arousing emotion (irrespective of it being positive or negative) is elicited in an individual from a movie scene (say about a murder or the birth of a baby), then a stronger arousal should transfer to a brand that is shown during the scene or immediately following the elicitation of emotion. Above all, the valence of the attitude towards the brand does not change; however, it becomes more polarized. The emotion would be greater from the same exposure without the residual excitation of the earlier exposure (murder or birth of a baby movie scene).

Excitation transfer has been explored in previous advertising research. Sundar and Wagner (2002) utilized a between subjects design where half of the participants viewed an advertisement that downloaded slowly and the other half viewed the same advertisement, but it

downloaded quickly. Immediately after viewing the ad for 20 seconds, the participants were linked to a news website that loaded at the same speed in all treatments. They found that web advertisements manipulated to download slowly as opposed to quickly had an effect on the two dependent variables; they were more arousing (measured by skin conductance levels) and the arousal residue significantly increased individuals' subsequent web browsing activities (measured by the number of links clicked on once the page was fully downloaded). In other words, the residual excitation created from the first stimulus of the slow download transferred over to the second stimulus, web browsing, where individuals then clicked on significantly more links (Sundar & Wagner, 2002).

Similarly, using physiological arousal, behavior intentions towards the ads, evaluation of the web pages, and memory of the ads as dependent variables, Sundar and Kalyanaraman (2004) attributed excitation transfer when they found that a fast-animation advertisement placed within the web page manipulated to create arousal, elicited greater physiological arousal when it followed a slow-animation advertisement than when it preceded one. Additionally, they found that web pages with slow-animated ads that followed fast-animated ads led to greater recall of the content of the ad and participants found the ads to be more appealing. That is to say, consistent with excitation transfer theory, the residue arousal from the fast-animated ads, which were found to be more arousing, had a positive effect on the recall of the ads and the participants found the ads to be more appealing.

Likewise, McGrath and Mahood (2004) explored the impact of arousing television programs' effects on attitudes towards brands and purchase intentions with low versus high levels of product involvement. They manipulated ad placement immediately after an arousing program versus with a delay and positive versus negative program valence. Consistent with

excitation transfer theory, the authors found when the television program included high arousal, and an ad was placed immediately after the arousing program, attitudes towards the brands were stronger; however, there were no effects on purchase intentions. In addition, they found interaction effects between exposure order and placement, where attitudes toward the brands were more favorable when the ad contained high involvement products and when they were placed immediately after the high arousing program. Lastly, they found that recall of the advertisement that was placed immediately after the television program was lower than when there was a delay in showing the advertisement. Although the researchers reported program valence as one of their independent variables, they made no predictions for valence nor did they report any effects of valence.

Other research has found that due to excitation transfer, an advertisement immediately following a high-suspense program elicited greater emotion and more favorable attitudes toward the advertisement and brand compared to advertisements viewed immediately following a low-suspense program, and an advertisement placed within the program and advertisements viewed much later (Bee & Madrigal, 2012; Soldow & Principe, 1981). In a like manner, excitation transfer has been used to explain intensified attitudes towards advertisements using various stimuli: arousing films (Mattes & Cantor, 1982), arousing music (G. Gorn, Pham, & Sin, 2001), and arousing television shows (Moorman et al., 2002a).

Comparatively, there have been few studies in the context of branded product placement using excitation transfer as a foundation. In a game setting, prior research has found that an increase in arousal level led to more positive attitudes towards the brands placed in the highly arousing but violent video games (Eui Jun Jeong, Bohil, & Biocca, 2011). On the contrary, using movie scenes, Pechmann and Shih (1999) did not find support for excitation

transfer theory in their study. Namely, when there was smoking depicted in a positive but high-arousal scene in a movie, the participants did not obtain more favorable beliefs about smoking, nor did they report a higher intent to smoke. Perhaps the effects are not the same for ethically charged branded products. In summary, based on excitation transfer theory, eliciting either highly positive or highly negative arousing emotion should result in the transfer of a stronger arousal to the subsequent stimulus. It is important to note that for this theory of emotion it is the intensity and not the valence that matters. In other words, scenes that are particularly emotional (arousal intensity) are those that should have the most influence on embedded brands irrespective of the valence of those scenes.

Furthermore, the excitation theory predicts the residual arousal to subsequent situations/object, but does not specify the timing of the occurrence of the subsequent situation/object. As a result, researchers have interpreted the term “subsequent” in various ways: immediately after the arousal (Bee & Madrigal, 2012; McGrath & Mahood, 2004; Soldow & Principe, 1981; Sundar & Wagner, 2002), at various delays (McGrath & Mahood, 2004; Soldow & Principe, 1981), and within the arousing stimuli (Bee & Madrigal, 2012; Sundar & Kalyanaraman, 2004). Support of excitation transfer theory has been found in all of the various “timings” of the subsequent stimuli. Because this present study is in the context of branded product placement, the brands will be placed within the stimuli to mirror the scene of a movie or television show.

Finally, in prior studies, researchers did not measure the prior attitudes toward the subsequent situation/object (e.g., attitudes towards the brands) and they used a mix of familiar (Eui Jun Jeong et al., 2011; McGrath & Mahood, 2004; Sundar & Wagner, 2002) and unfamiliar (Bee & Madrigal, 2012; Moorman, Neijens, & Smit, 2002; Sundar & Kalyanaraman, 2004)

stimuli. Instead of measuring for prior attitudes or using unknown stimuli, they assumed that the effects were a result of the arousal. In this research, I fill that gap by pre-testing and selecting unfamiliar brands. As a result, I use brands logos that are slightly positive and slightly negative. Following the excitation transfer theory, the attitudes toward the brands should polarize with the elicitation of high arousal such that, slightly positive attitudes should result in very positive attitudes and slightly negative attitudes should result in very negative attitudes. Based on previous research and predictions of excitation transfer, I hypothesize the following:

H1a: Following excitation transfer theory, there should be a main effect of the arousal level of a scene, such that highly arousing scenes (regardless if they are positive or negative) with embedded brands deemed to be *positive* will elicit more extreme brand evaluations in a positive direction than low arousing scenes (see Table 3.1). Furthermore, scene valence should have no effect on the evaluation of the brands embedded in the scenes.

H1b: Following excitation transfer theory, there should be a main effect of the arousal level of a scene, such that highly arousing scenes (regardless if they are positive or negative) with embedded brands deemed to be *negative* will elicit more extreme brand evaluations in a negative direction than low arousing scenes (see Table 3.1).

Furthermore, scene valence should have no effect on the evaluation of the brands embedded in the scenes.

H2a: Following excitation transfer theory, there should be a main effect of the arousal level of a scene, such that highly arousing scenes (regardless if they are positive or negative) with embedded brands deemed to be *positive* will elicit higher scores on

purchase intentions of embedded brands than low arousing scenes (see Table 3.1). Furthermore, scene valence should have no effect on the purchase intentions of the brands embedded in the scenes.

H2b: Following excitation transfer theory, there should be a main effect of the arousal level of a scene, such that highly arousing scenes (regardless if they are positive or negative) with embedded brands deemed to be *negative* will elicit lower scores on purchase intentions of embedded brands than low arousing scenes (see Table 3.1). Furthermore, scene valence should have no effect on the purchase intentions of the brands embedded in the scenes.

3.2 Direct Affect Transfer (DAT)

In contrast to excitation transfer theory where valence (positive or negative) of the context does not matter in the evaluation of the subsequent situation/object, direct affect transfer contends that valence does matter in the evaluation of the object, whereas emotional arousal level has not been addressed in the evaluation of subsequent stimuli.

Rooted in physiology and a variation of classical conditioning, direct affect transfer refers to emotional feelings that are evoked from a stimulus (e.g. advertisement, person, etc.), which then directly influence an individual's attitude toward another stimulus (e.g. advertisement, person, etc.). In the context of advertising, emotional feelings that are evoked from an ad would directly influence an individual's attitude towards the brand in that advertisement. This construct is often depicted through the classic "how attitude-toward the advertisement (A_{ad}) affects attitude-toward the brand (A_b)" relationship (Alden et al., 2000; Fennis & Bakker, Fall2001; Karen A. Machleit & Wilson, 1988; MacKenzie & Lutz, 1989; Muehling, 1987; Smith et al.,

1998; Zhang, 1996). Put another way, direct affect transfer refers to the change in liking or disliking of a target item (referred to as the conditioned stimulus, or CS), that is due to the target being paired with another stimulus (referred to as the unconditioned stimulus, or US), that is either positive or negative (Allen & Janiszewski, 1989; Allen & Madden, 1985; G. J. Gorn, 1982; Kim et al., 1998; Machleit & Wilson, 1988; Smith et al., 1998; Tom, 1995).

Direct affect transfer is often seen as a variation of the classical conditioning paradigm (Allen & Janiszewski, 1989; Allen & Madden, 1985; G. J. Gorn, 1982; Kim et al., 1998; Machleit & Wilson, 1988; Smith et al., 1998; Tom, 1995); however, where classical conditioning requires repetition in the pairing of the conditioned and the unconditioned stimulus, direct affect transfer requires only one or more exposures to the pairing of the conditioned and the unconditioned stimulus (Machleit & Wilson, 1988; Smith et al., 1998).

Another distinction of direct affect transfer in the conditioning paradigm is Pavlovian conditioning. Pavlovian conditioning involves the changing of the type of response due to the pairing of the conditioned and the unconditioned stimuli. Put another way, Pavlovian conditioning creates an “if then” relationship between the conditioned stimulus and the unconditioned stimulus; that is, if the conditioned stimulus occurs, then the unconditioned stimulus will follow. For example, Pavlov rang a bell (CS) in front of the dog followed by giving the dog food (US). When the dog was presented with food, he began to salivate. After several times ringing the bell paired with the food, just ringing the bell caused the dog to salivate, creating an “if then” relationship, whereas if the bell rang, then the dog would salivate. With the direct affect transfer theory, the CS does not become predictive of behavior, but acquires the affective qualities of the US (Allen & Janiszewski, 1989; Allen & Madden, 1985; G. J. Gorn, 1982; Kim et al., 1998; Karen A. Machleit & Wilson, 1988; MacKenzie & Lutz, 1989; Smith et

al., 1998; Tom, 1995; Zhang, 1996).

To illustrate the direct affect transfer theory, DeHouwer and Baeyens (2000) applied random assignment in the picture-picture paradigm introduced by Levey and Martin (1975). In the picture-picture paradigm participants rated (positive, negative, or neutral) 70 images of random faces from magazines and based on the participants' evaluations, image pairs were created: neutral/positive, neutral/negative and neutral/neutral. Next, the participants were randomly assigned to one of the three conditions and asked to evaluate each image. Their results showed a significantly positive attitude change in the conditioned stimulus after it was paired with the positive unconditioned stimulus. Likewise, when the conditioned stimulus was paired with the negative unconditioned stimulus, there was significant negative attitude change toward the conditioned stimulus.

Comparatively, using a classical conditioning approach, which falls under the same paradigm as direct affect transfer, Gorn (1982) explored the effects of arousing music in advertising on choice behavior. He found that participants that watched the slideshow with positive music picked the colored pen that was shown in that slideshow when asked to pick a pen. However, those that watched the slideshow with the negative music did not pick the colored pen that was shown in that slideshow; they picked the other colored pen.

Previous studies have also shown that in applying the direct affect transfer, the co-occurrence of a conditioned stimulus product with a positive or negative unconditioned stimulus: positive and negative faces, (Walther & Grigoriadis, 2004), music (G. Gorn et al., 2001; Tom, 1995), nature scenes (Grossman & Till, 1998), country images (Laroche, Papadopoulos, Heslop, & Murali, 2005), kitten images (Kim et al., 1998), and comedy skits (Allen & Madden, 1985) influenced the evaluations of the conditioned stimulus products to be more positive when paired

with positive unconditioned stimuli or negative when paired with negative unconditioned stimuli.

Although direct affect transfer has been explored in traditional advertising, it was not until recently that these effects had been explored with BPP (e.g., Schemer, Matthes, Wirth, & Textor, 2008). In this study, the researchers found that participants who viewed a rap video where the artist was portrayed as positive through a news article prior to watching the video rated the unknown neutral brand placed in the video significantly more positively than when the artist was portrayed as negative. Likewise, when the artist was portrayed as negative for the same video, the unknown neutral brand was rated significantly more negative than when the artist was portrayed as positive. Similarly, in a game context, Nelson et al. (2004) demonstrated that favorable attitudes toward the game were significantly related to positive attitudes toward the embedded brands. In another study (Cowley & Barron, 2008), researchers found that, contrary to these same affect transfer predictions, the pairing of high program liking with prominent brand placements produced *negative* brand attitudes; however, this pairing produced higher recall of the brands. In contrast, the pairing of low program liking with prominent brand placements produced positive brand attitudes. The researchers attribute these findings to placement prominence and mere exposure effects: high program liking viewers found that the placements did not fit into the program and interrupted the viewing experience and low program liking viewers were affected by mere exposure of the brand, which affects brand accessibility and brand attitudes.

Based on previous research and the predictions of direct affect transfer, I hypothesize the following:

H3a: Following direct affect transfer theorizing, the valence of a scene should produce a main effect on attitudes towards the brand, such that *positive* brands embedded in positive

scenes should be evaluated more favorably than positive brands embedded in negative scenes. Furthermore, arousal level should have no effect on the evaluation of the brands embedded in the scenes (see Table 3.2).

H3b: Following direct affect transfer theorizing, the valence of a scene should produce a main effect on attitudes towards the brand, such that *negative* brands embedded in positive scenes should be evaluated more favorably than negative brands embedded in negative scenes. Furthermore, arousal level should have no effect on the evaluation of the brands embedded in the scenes (see Table 3.2).

H4a: Following direct affect transfer theorizing, the valence of a scene should produce a main effect on purchase intentions, such that *positive* brands embedded in positive scenes should score higher than positive brands embedded in negative scenes. Furthermore, arousal level should have no effect on the purchase intentions of the brands embedded in the scenes (see Table 3.2).

H4b: Following direct affect transfer theorizing, the valence of a scene should produce a main effect on purchase intentions, such that *negative* brands embedded in positive scenes should score higher than negative brands embedded in negative scenes. Furthermore, arousal level should have no effect on the purchase intentions of the brands embedded in the scenes (see Table 3.2).

3.3 ETT and DAT Working Together?

Although extensive research has investigated the effects of ETT and DAT, it is rare that the interactive effects of these two theories have been explored. There is a possibility that both

arousal and valence may jointly influence brand evaluations. If this is the case, we will discover four possible interactive effects; 1) the effect of the independent variable (valence of the scene) on the attitude towards the brand and purchase intentions (dependent variables) would be dependent on the values of the arousal levels, 2) the effect of the independent variable (valence of the scene) on the attitude towards the brand and purchase intentions would be dependent on the valence of the brand, 3) the effect of the independent variable (arousal levels) on the attitude towards the brand and purchase intentions would be dependent on the values of the valence of the brand, or 4) a 3-way interaction effect of the independent variables; scene valence, arousal levels, and brand valence on brand attitudes and purchase intentions..

The joint influence of valence and arousal on persuasion effects has been explored in previous studies. Using excitation transfer theory, Wang and Lang (2012) examine the influence of television programs' arousal and valence on ads that follow the programs. Their goal was to determine if arousal from the television programs transferred to the advertisements that followed the program, as described by the excitation transfer theory. Although they do not use direct affect transfer directly or explicitly test this theory, there are underlying elements (valence) of the theory included in the study. They found interaction effects between the television programs' valence and the arousing content of the television program on recognition of the ad's content such that recognition of the ad's content was highest following a positive valence and highly arousing program. Additionally, there were interaction effects between the television programs' valence and the arousing content of the television program on free recall of the brand name and the content of the ad. Specifically, free recall of the brand's name and the ad content scores were highest when the ad followed a positively valenced, highly arousing program. Likewise, interactive effects were produced between program valence and the arousing program on attitude

towards the ads: attitudes towards the advertisements were highest following a positive highly arousing program (Wang & Lang, 2012). In sum, positive high arousing programs had a positive effect on recognition of the ad's content, free recall of the brand name, free recall of the content of the ad, and attitudes towards the ads. These findings demonstrate both direct affect transfer and excitation transfer, where both valence and arousal levels works together in producing positive advertising effects.

Similarly, Rickwood and Price (1988) tested excitation transfer theory in relationship to arousal levels (mildly arousing), hedonic valence (sexual humor, insulting remarks, and neutral) and time delay (immediately vs. 4 min delay). Mildly arousing and positive hedonic valence was manipulated by using sexual cartoons with captions. Mildly arousing and negative hedonic valence was manipulated by using derogatory sexist remarks toward women in society. Once again, the researchers did not discuss direct affect transfer directly; however, the main element of this theory, valence (positive and negative) is used as an independent variable. In support of excitation transfer theory, they found that after being exposed to an arousing stimulus that was positive in hedonic valence (sexual humor), participants rated photos as more involving, exciting and less degrading after a four-minute delay. On the contrary, there was no support of the excitation transfer theory when participants were exposed to an arousing stimulus that was negative in hedonic valence (insulting remarks). They found that these individuals rated the photos as more involving, exciting, and less degrading immediately following exposure, without the four-minute delay. In this case, the authors suggest an interaction effect between the time difference and arousal hedonic valence (Rickwood & Price, 1988). In sum, the researchers found partial support of excitation transfer theory, but there were positive effects only when the arousal was positive in valence. Once again, this finding indicates that the two theories may work

together considering that excitation transfer was only observed when the valence was positive. However, the researcher used *mildly* arousing stimuli, whereas excitation transfer theory requires *highly* arousing stimuli.

Comparatively, and similar to the study presented in this dissertation, Branscombe (1985), compared two theoretical perspectives; 1) excitation transfer theory, with the focus on the idea that valence does not matter in the influence of attitude change; and 2) incompatible response model, which is similar to direct affect transfer in that the theory stresses the pairing of valence states. This study utilized a 2 (negative vs. positive first film clip) x 2 (negative vs. positive second film clip) x 2 (aware of residual arousal vs. not aware of time, delay vs. non delay) between subjects design. Predictions based on the excitation transfer theory were not supported; there was no intensification of arousal on the affective responses to the second film clip and residual arousal was unrecognized. In other words, based on the affect scales taken after viewing the two films, participants did not indicate an arousal that had been transferred from the first film to the second film. However, predictions based on the incompatible response model were supported: the pairing of valence states (positive with positive or negative with negative) made a significant difference on the affective responses to the second film clip. That is, affective responses became more positive after viewing a positive clip and more negative after viewing a negative clip. No interaction effects were tested or reported in this study (Branscombe, 1985).

Finally, Gorn et al. (2001) also conducted a study similar to this dissertation. In their first study, they conducted an experiment with the following design: 2: affect state of the individual (positive vs. negative) x 2: affect tone of the advertisement (positive vs. ambiguous) between subjects design. Using mood congruency theory as a foundation, which states expressed actions are consistent with how one feels, their goal was to determine if the mood of the individual,

which was induced by music and controlling for arousal level, affected the way individuals felt about the advertisement. The expectation from the theory is that when an individual's mood is positive, they would have positive evaluations. Likewise, when an individual's mood is negative, they will have negative evaluations. They found that when participants' mood was induced to become positive, the participants had more favorable evaluations of the ambiguous (not clear if the ad was positive or negative) advertisements. On the other hand, the participants' positively induced mood had no significant effect on the positive advertisement evaluations.

To further validate the findings, the researchers conducted a second study, using excitation transfer theory as a foundation. The second study was conducted to determine the extent to which participants' affective state or valence influenced how the advertisement would be evaluated when the advertisement's affective tone is apparent (clearly positive or clearly negative). This study utilized a 2: arousal level (high vs. low) X 2: valence level (pleasant vs. unpleasant) X 2: ad affective tone (positive vs. negative) between subjects design. As expected, the valence of the participants' affect state had no effect on their evaluations of the ads. However, the researchers did discover an interaction effect between arousal level and the affect tone of the advertisement: the ad's affective tone was greater when there was high arousal. That is to say, the higher arousal resulted in stronger ad evaluations in the direction of the ad's affective level.

Although the study presented above (G. Gorn et al., 2001) is similar to this dissertation, there are some differences. In the Gorn et al. (2001) study, the researchers focus on manipulating the subject's affective state (arousal and valence), and utilize the mood congruency theory, whereas the current study focuses on manipulation of the valence and arousal of scenes that the brands are placed in. In addition, the researchers do not employ the direct affect transfer theory,

whereas we expect main effects for valence using direct affect transfer as a foundation. Lastly, the participants only evaluate the advertisements, whereas in the present study, the brands that are placed in the scenes are evaluated as well as the purchase intentions of those brands.

Furthermore, mood congruency theory states that an individual's expressed actions should be consistent with how they feel; however, direct affect transfer refers to the change in liking or disliking of a target item (referred to as the conditioned stimulus, or CS), that is due to the target being paired with another stimulus (referred to as the unconditioned stimulus, or US) that is either positive or negative. Because the two theories are different, the predictions are also different.

Based on previous research and the predictions of excitation transfer and direct affect transfer theories, I hypothesize the following:

H5a: When a positive/negative brand is placed, the main effect of scene valence depends on arousal level, such that when arousal level is high, scene valence has a significantly large effect on brand attitudes, but when arousal level is low, scene valence does not have an effect on brand attitudes.

H5b: When a positive/negative brand is placed, the main effect of scene valence depends on arousal level, such that when arousal level is high, scene valence has a significantly large effect on purchase intentions, but when arousal level is low, scene valence does not have an effect on purchase intentions.

To recap the present study, the excitation transfer theory is the experience of a state of highly emotional arousal that is later transferred to another situation, irrespective of valence. That is, the initial emotional arousing state can be positive or negative as long as the emotion is

highly arousing. Relating to BBP, highly arousing scenes (irrespective of valence: positive or negative) will elicit more extreme product evaluations than low arousing scenes. Meanwhile, the direct affect transfer contends that the valence of an arousing situation does matter in changing the liking or disliking of a stimulus in the direction of the valence of the scene. Relating to BPP, products embedded in positive scenes should be evaluated more favorably than products embedded in negative scenes. In relationship to emotions, this empirical research set out to test the two theories against each other and explore how the theories work together in the context of branded product placement. Taken together, we expect that the high arousal level of the scene will polarize attitudes toward the brand and purchase intentions in the direction of the valence of the scene. These theories will be tested in an experiment, which is presented in chapter five.

Tables

Table 3.1

Predicted Main Effect of Arousal Level on Brand Attitudes and Purchase Intentions (H1 and H2).

Valence of Scene	Positive Brand (4.47)			Negative Brand (3.39)		
	Emotional Arousal Level of Scene			Emotional Arousal Level of Scene		
	Low	High		Low	High	
Positive	5	7	6	3	1	2
Negative	5	7	6	3	1	2
	5	7		3	1	

Note: Based on a scale of 1-7 for brand attitudes, where 1= extremely unappealing, bad, unpleasant, unfavorable, and unlikeable and 7= extremely appealing good, pleasant, favorable, and likeable.

Table 3.2

Predicted Main Effect of Valence on Brand Attitudes and Purchase Intentions (H3 and H4).

Valence of Scene	Positive Brand (4.47)			Negative Brand (3.39)		
	Emotional Arousal Level of Scene			Emotional Arousal Level of Scene		
	Low	High		Low	High	
Positive	7	7	7	6	6	6
Negative	2	2	2	1	1	1
	4.5	4.5		3	3	

Note: Based on a scale of 1-7, where 1= extremely unappealing, bad, unpleasant, unfavorable, and unlikeable and 7= extremely appealing good, pleasant, favorable, and likeable.

CHAPTER 4

Study 1: A Content Analysis of Branded Product Placement in Emotional Scenes

With traditional advertising, marketers have tremendous control over the execution and product portrayal; however, in most branded product placement cases, marketers do not have the same control over how their product will be portrayed. For effective branded product placement, practitioners must take into consideration many factors such as if the brand is shown in a favorable light, simply being used or used in a novel way, being used in familiar situations, mentioned in the dialogue, shown for long periods of time, associated with the lead actor, depicted without competing brands, and the size of the box-office success (Avery & Ferraro, 2000; Balasubramanian et al., 2006; d' Astous & Chartier, 2000; Goldberg & Gorn, 1987; Gupta & Lord, 1998; James A. Karrh, Mckee, & Pardun, 2003; Morton & Friedman, 2002; C. A. Russell, 2002). Although these issues are important, practitioners and marketers have overlooked the influence of the emotional context of the medium on the recall or persuasion of the branded product placement.

Previous studies have shown that advertising that elicits emotions are more effective for brand recall and purchase intentions (Gobé, 2010; Heath et al., 2006; Roberts, 2005). Additionally, researchers contend that a viewer's deep emotional understanding of the character's feelings or problems (empathy) and their involvement with the story aids in the effectiveness of branded product placement (DeLorme & Reid, 1999).

Likewise, other researchers have looked at the valence of an overall movie or show that a brand is placed in, but not in the actual scene that the brand is placed in (Goldberg & Gorn, 1987). In this case, a brand could potentially be placed in a positive (e.g., comedy) television show or movie; however, the emotional context of the scene portrayed by the characters could

potentially be negative and could influence the audience's views of the brand itself. Yet, no research to date has examined this level of specificity related to examining the emotional context of a scene and the branded product placement.

Similarly, several content analyses have been conducted on branded product placement within television or films (Avery & Ferraro, 2000; Cassady, Townsend, Bell, & Watnik, 2006; La Ferle & Edwards, 2006; McClung & Cleophat, 2008; Pervan & Martin, 2002; Smit, van Reijmersdal, & Neijens, 2009; Sung, Choi, & de Gregorio, 2008; Wiles & Danielova, 2009), but none to date have analyzed the emotional content of the brand placements.

Therefore, the purpose of this chapter is to provide a brief overview of content analysis studies in brand product placement and then present the results of the content analysis conducted to examine the level of arousal and valence portrayed by the characters in television programming scenes that contain brand product placements.

Content analysis is a “scientific, objective, systematic, quantitative, and generalizable description of communications content” (Kassarjian, 1997, p.10). As such, it is an appropriate method to examine the prevalence of “items” such as brands or product placement in various emotional scenes. Therefore, this chapter will provide a baseline understanding of the relative prevalence of negative and positive scenes containing brand placements as well as an exploration of the arousal intensity levels of those scenes.

4.1 Previous Research

With the evidence related to the effectiveness of emotion for advertising, I contend that emotional scene content is an important aspect of branded product placement that has been overlooked. Although content analyses have been conducted on branded product placement, as I present below, the focus has been on brand or product prevalence (Avery & Ferraro, 2000;

Cassady et al., 2006; Fang Yang, Lee, & Mikyoung Kim, 2011; La Ferle & Edwards, 2006; McClung & Cleoplat, 2008; Pervan & Martin, 2002; Smit, van Reijmersdal, & Neijens, 2009; Sung et al., 2008), brand or product categories (Cassady et al., 2006; Fang Yang et al., 2011; La Ferle & Edwards, 2006; McClung & Cleoplat, 2008; Pervan & Martin, 2002; Sung et al., 2008), type of placements (Avery & Ferraro, 2000; Fang Yang et al., 2011; McClung & Cleoplat, 2008; Pervan & Martin, 2002; Smit et al., 2009; Wiles & Danielova, 2009), genre of the programs (Avery & Ferraro, 2000; Cassady et al., 2006; Fang Yang et al., 2011; La Ferle & Edwards, 2006; Pervan & Martin, 2002; Sung et al., 2008), and country of origin of brands (Nelson et al., 2003) as opposed to emotional content.

Content analyses of brands have been mainly conducted across television (Avery & Ferraro, 2000; Fang Yang et al., 2011; La Ferle & Edwards, 2006; McClung & Cleoplat, 2008; Pervan & Martin, 2002; Smit et al., 2009) and films (Cassady et al., 2006; Sung et al., 2008; Wiles & Danielova, 2009). These studies have almost always coded for product categories, prevalence of brands, type of placements, and genre of the programs. Consistently, studies have shown there is a prevalence of brand placements in film and television programming, most brand placements are visual foreground placements, and brand placements are more likely to appear in comedies compared to any other genre.

For example, Avery and Ferraro (2000) analyzed 112 hours of primetime (7pm to 11pm) on four major networks (ABC, CBS, FOX, and NBC) between April second and the eighth in 1997. They found there to be a proliferation of branded product placements with a total of 2,945 brand placements; an average of 15 brand placements every half hour of prime-time television programming. Additionally, they found that most of the brand placements appeared in situation comedies (20%).

Focusing on brand portrayals, Cassady et al. (2006) conducted a content analysis on how branded soft drinks appeared in the top ten American movies from 1991 to 2000. They found that soda appeared more often than beer or alcohol. In particular, 45% of the films had at least one soft drink placement with 72% of the soft drinks displaying brands. Pepsi and Coca-Cola accounted for 85% of the soda brand placements. Further, brands were placed most often in comedies (25%) and action (34%) as opposed to horror (4%) or drama (14%) films. Although they conducted a content analysis of brands, they only focused on soft drink brands, whereas the analysis presented here focuses on all brand placements and explores emotional content and levels of emotions.

Similar to Avery and Ferraro (2000), La Ferle and Edwards (2006) conducted a comprehensive brand product placement content analysis with a focus on the proliferation of brand placements on television. The researchers coded seven days of primetime television in the U.S. (98 different programs, 105 hours) and counted 1,992 branded product placements, averaging one placement every three minutes. They found that most placements appeared in 30-minute programs (43%) and 60-minute programs (52%) with NBC showing the most branded product placements (29%). Additionally, consistent with Avery and Ferraro (2000) who found that situation comedies had the most brand placements (20%), La Ferle and Edwards (2006) also found that most of the brand placements appeared in situation comedies (23%). Brands were least likely to appear in science fiction programs (.2%). Lastly, most brand placements were visual only (52.8%) and most placements were in the media and entertainment product category (33%). In any event, two of the variables they observed are explored in the content analysis presented here: genres and type of placements, visual or verbal. However, the content analysis

presented in this dissertation goes a step further by examining the emotional content in which the brands are placed by focusing on the characters' emotions that are displayed in the scenes.

Probably the most similar study to the one proposed here was conducted by Pervan and Martin (2002), who coded the highest rated soap operas on television in New Zealand and the U.S. Their focus was on product categories, brand reference of product categories, and what they call "emotional outcome of product categories" (2002, p. 105), that is the emotion of the scene in which the brand is placed. Although the variable is named emotion, it is in fact *valence* of the scene that the researchers were coding (positive, negative, or neither). They found that U.S. soap operas had more brand placements in negative scenes (57.14%), while New Zealand had more brands in positive scenes (65.45%). Additionally, brand consumption in the U.S. was more prevalent in leisure (books, music, toys) and appearance (jewelry, lingerie and tattoos) categories, while in New Zealand, they were most prevalent in transport (cars, trucks, etc.), food, and appearance categories. Similar to the present study, Pervan and Martin (2002) examined the valence of the scene; however, in addition to valence, the emotions portrayed by the characters and the arousal levels are measured in this dissertation study. To date, no studies have measured the emotional context of the brand placements in this way.

Lastly, other researchers have conducted branded product placement content analysis with a focus on different cultural contexts such as Dutch television programs (Smit et al., 2009), African-American television programs (McClung & Cleopha, 2008), and Korean films (Sung et al., 2008). Similar to other research (Avery & Ferraro, 2000; Sung et al., 2008), Smit et al. (2009) found that in Dutch programming, most brand placements were visual placements in the foreground (58%). Additionally, like McClung and Cleopha (2008) who found that 83% of placements contained character usage, Smit et al. (2009) found that 59% of placements showed

usage of the branded product. As with previous research (Avery & Ferraro, 2000; La Ferle & Edwards, 2006), Sung et al. (2008) found that comedies were more likely (37%) to have brand placements than any other genre. Similar to McClung and Claudine (2008) who found the apparel product category to be the most prevalent (47%), Sung et al. (2008) reported that clothing was one of the top product categories (29%). Researchers that coded for brand names noted Coca-Cola to be among the most frequent brand placed (Cassady et al., 2006; Sung et al., 2008). Still to date, no branded content analysis has analyzed the emotional content in which the brands are placed.

4.2 Research Question and Hypotheses

This content analysis aims to begin to fill the gap in research on BPP and emotion. The following question will be addressed:

RQ1: What are the BPPs trends in relationship to emotional scenes (arousal level and scene valence)?

In addition, two theories are investigated: (1) excitation transfer theory; a state of highly emotional arousal that is later transferred to another situation, irrespective of valence (Zillmann, 1971) and (2) direct affect transfer; the change in liking or disliking of a target item that is due to the target being paired with another stimulus that is either positive or negative (Allen & Janiszewski, 1989; Allen & Madden, 1985; G. J. Gorn, 1982; Machleit & Wilson, 1988) (see Chapter 3 for more information on the two theories).

Following excitation transfer theory, if some highly arousing emotion is elicited (no matter if it is positive or negative), then the affective reaction to the second stimulus should be stronger. For example, in the context of branded product placement, an individual is watching a

romance drama where the scene is showing extreme passion and love while a can of Coca-Cola sits on the nightstand. As a result of excitation transfer, the high arousal of the scene being extremely loving and passionate would transfer to the branded product being placed; Coca-Cola. In this case, if the individual had a positive attitude towards Coca-Cola, they would have an even more positive attitude towards Coca-Cola. However, if the Coca-Cola can were placed in a boring scene with very low arousal, the attitude towards Coca-Cola would remain the same because there would be little to no arousal. Contingent with this theory, I present the following hypothesis.

H6: Based on excitation transfer theory, branded products are more likely to be placed in scenes where the primary character displays highly arousing emotions, regardless of the valence of the emotion, than in scenes where the primary character displays low arousal.

In contrast to excitation transfer theory where valence (positive or negative) of the context does not matter in the evaluation of the subsequent situation/object, following direct affect transfer theory, valence does matter in the evaluation of the object and arousal level does not. Given that paid brand product placements are designed to be promotional tactics to increase the positive affect toward the brand, and contingent with this theory, I present the following hypothesis.

H7: Based on direct affect transfer theory, branded products will be more prevalent in scenes where the primary character displays positive emotions rather than in scenes where the primary character displays negative emotions.

4.3 Methodology

4.3.1 Sample

Similar to other researchers (Ward, 1995; Zullo, 1991), the top five most watched television shows each year (with the exception of reality shows, traditional game shows, and sporting events) based on Nielsen (Nielsen Media Research, 2010) ratings over a 10-year period (2000-2010) were chosen as a representative unit of sample, totaling 50 television shows. Reality shows were not coded because they have been shown to have unintentional branded product placements, that is the brands were shown by chance and not by placements (La Ferle & Edwards, 2006). When a show was eliminated, the next show in line was chosen. For example, if the reality show *American Idol* was the number two show, then it would have been eliminated and the next show would be chosen as the number two show. To illustrate, if the top shows were 1) *CSI*, 2) *American Idol* (reality show), 3) *Everybody Loves Raymond*, 4) *Law & Order*, 5) *Will & Grace*, and 6) *Without a Trace*, then the number two program *American Idol* would have been deleted and *Everybody Loves Raymond* would become the number two program and *Without a Trace* would become the number five show. The final shows selected were 50 thirty-minute sitcoms such as *Everybody Loves Raymond*, *Friends*, and *Two and a Half Men* and one-hour shows such as *CSI*, *Desperate Housewives*, and *Grey's Anatomy*. Once the top five television shows were selected, a random sample of one episode was chosen from each season using Research Randomizer (Urbaniak & Plous, 2011). The sample size was calculated based on standard error of $\pm 5\%$ and a 95% confidence interval (Neuendorf, 2001). With this calculation, we needed 384 units of data collection. The final count for units of data collection in this study was 519. This sample is considered large enough to represent the phenomenon under investigation (Neuendorf, 2001).

4.3.2 Coding variables

The name of the product was recorded for the purpose of identification only. Based on prior research (S. K. Balasubramanian et al., 2006; Craig, 1992; Englis, Solomon, & Olofsson, 1993; La Ferle & Edwards, 2006; C. A. Russell, 2002), categories that have been proven effective were chosen, with revisions and additions to represent coding for branded product placements and emotions. A total of 17 product categories were identified: non-food services, beauty/ body, home appliances, home furnishing, cleaning supplies, food/snack, drink, transportation, retail, electronic, leisure/travel, pharmaceuticals, food service/restaurants, exercise equipment, toys, media/entertainment, and other: anything that does not fit into any of the above categories (Craig, 1992; B. A. S. Martin & Collins, 2002). Additionally, 16 location settings were identified: kitchen, bathroom, living room, bedroom, home office, laundry room, outdoors, restaurant/bar, work, school, business (inside the business, indoors), in/on transportation, foyer/hallway, place of worship, indoor leisure, and other (see Appendix A).

Four types of placements were identified for coding: visual in the background, visual in the foreground, verbally integrated, and visual and verbal (Balasubramanian et al., 2006; La Ferle & Edwards, 2006; C. A. Russell, 2002). Six primary emotions were identified: love, happy, anger, sadness, fear, and surprise (Parrott, 2000). The type of emotion was recorded separately for the primary character, the secondary character, and the audience (see Appendix A). The overall valence and arousal of the scene were not coded because they were deemed to be equivalent to the primary character's valence and arousal level. Audience emotion was based on the live audience's reaction or laugh tracks, whenever available. Based on Parrott's (2000) six primary emotions, his secondary emotions, and his tertiary emotions, three levels of emotional arousal were created based on life experiences and three judges: low, neutral, and high. For

example, Parrott (2000) contends that liking is a secondary emotion while affection and passion are tertiary emotions of the emotion of love. For the primary emotion of love, liking became the low level of love, affection became the neutral level of love, and passion became the high level of love (see Appendix A).

4.3.3 Coder Training

Two coders were selected based on their previous experience with coding media content. There were 32 hours of training: 12 hours for the explanation and practice of coding emotions and emotional levels and 20 hours for test coding, retraining, and refining coding instruments and procedures (see Appendix B). Disagreements were resolved using the ‘majority’ decision rule, with the researcher as the third coder. Using random selection, a representative sample of units was used for the coding testing. Coding was done independently and without consultation or guidance. Based on the characteristics of the variables and the levels of measurements, intercoder reliability was measured using Cohen’s Kapp. Because this measurement takes agreement occurring by chance into consideration, it is one measurement that is widely used for content analysis (Neuendorf, 2001). A Cohen’s Kapp of .75 and above is considered excellent agreement beyond chance (Banerjee, Capozzoli, McSweeney, & Sinha, 1999). Final reliability results for each variable were: product placed $k = .81$, product category $k = .88$, setting $k = .90$, type of placement $k = 1.00$, primary type of emotion $k = .81$, primary emotional level $k = .86$, secondary type of emotion $k = .90$, secondary emotional level $k = 1.00$, audience type of emotion $k = 1.00$, and audience emotional level $k = 1.00$. The type of placement is explicit; therefore, it is manifest content and is easier to code, hence the 100% reliability. Audience type of emotion and emotional level were simple to record because emotion was based on live audience’s reaction or laugh tracks. Drama series did not have audience’s reactions or laugh tracks. In this case the

three emotional categories were X'ed out, hence the 100% reliability. There was always a primary character, sometimes a secondary character, and rarely an audience reaction (almost always in the comedy programs) in each scene. Emotion and emotional level was coded for all three. Once there was acceptable reliability, each coder was randomly assigned to code 25 episodes for a total of 50 episodes.

4.4 Results

4.4.1 Description of the Data

A total of 518 branded product placements were coded in 50 different television programs that were selected based on top Nielsen ratings over a ten-year period (2000-2010). Seventy-eight percent of the television programs were sixty minutes and 22% were 30-minute shows. Most of the television programs were some form of a drama (80.1%): crime drama (55.4%) like *CSI*, romance drama (5.2%) such as *Grey's Anatomy*, comedy drama (5%) such as *Desperate Housewives*, mystery drama (5.2%) like *House*, and drama (9.3%) such as *ER*. Comedy shows such as *Friends* and *Will and Grace* totaled 22% of all the shows (see Table 4.1). Genres were based on information provided by IMDb ("IMDb - Movies, TV and Celebrities," n.d.), an Internet movie/television database where the production company of the program provides information for each program.

4.4.2 RQ1: What are the BPPs trends within scenes that vary in arousal levels and valence?

A total of 45 hours of television programs was coded, yielding 518 brand placements, averaging a brand placement every 5.2 minutes. These findings are slightly different than those reported by La Ferle and Edwards (2006) who found a brand placed on the average of every three minutes and Avery and Ferraro (2000) who found a brand placement on the average of

every 2.3 minutes. Perhaps because the researchers in both studies coded seven consecutive days of primetime television during the year of 2002 (La Ferle & Edwards, 2006) and 1997 (Avery & Ferraro, 2000), whereas here content was coded over a ten-year period and only included the top-ranked programs. The occurrence of brand placements may vary over time. In addition, there could be more brand placements in programs with low ratings due to cost differences in BPP between high and low rated shows.

Verbally integrated placements (spoken but not seen) were prominent (40.4%) over visual placements in the background (26.4%) and visual placements in the foreground (28.5%) when coded separately. However, when they were coded together as visual placements irrespective of background or foreground, the results were consistent with previous research that found visual only (54.7%) placements were more prevalent over verbal only (40.4%) placements and verbal and visual together (4.5%) (Avery & Ferraro, 2000; La Ferle & Edwards, 2006; Smit et al., 2009) (see Table 4.2). For example, in an episode of *CSI: Miami*, at a hotel crime scene, Lieutenant Caine interrogates a character (Mrs. Kornspan) that participated in a charity auction where they auctioned off women. During the interrogation, Mrs. Kornspan states that he went out of the room to go and take a Viagra. In the next scene, the police are taping off the crime scene. At the same time, the camera zooms in on the Ford logo on the police cars. The Viagra brand placement was a verbal-only placement, whereas the Ford brand placement was a visual-only placement, which is the type of placements that are found to be the most prevalent placements.

As shown in Table 4.3, of the 16 location settings, more brands were placed in work settings (32.4%), described as the main character's place of work, and outdoors (23.4%), than any of the other locations: in/on transportation, kitchen, living room, foyer/hallway, bedroom,

business (inside the business, indoors), restaurant/bar, bathroom (including outdoor components of the restaurant, i.e. patio), place of worship, home office, indoor leisure (movie theatre, skating rink, bowling alley, etc.), and other (anything that did not fit into any of the above categories). More often than not, the main characters' actions took place in a work setting or outdoors, hence the high percentage of placements in these two locations.

As with previous studies (La Ferle & Edwards, 2006), the type of branded product placed most often was media/entertainment (23.6%), which included: news, networks, magazine, books, newspaper, celebrities, TV shows, publications, movies, authors, publishing houses, and professional sports teams. This product category was followed by transportation brands (14.6%), which included any means of travel with the purpose of getting from one place to another, e.g. cars, airplanes, segways, bikes, motorcycles, trains, etc. (see Table 4.4).

4.4.3 Hypothesis Testing

H6: Excitation transfer theorizing; branded products are more likely to be placed in scenes where the primary character displays highly arousing emotions, regardless of the valence of the emotion, than in scenes where the primary character displays low arousal.

Hypothesis six was not supported. In fact, the opposite was found. A chi-square analysis indicated that there was a significant difference in the prevalence of a *low* level of arousal as compared with the other levels of arousal $\chi^2(9, N = 512) = 112, p = .00$. The emotion expressed by the primary (82%) and the secondary (77.5%) characters when a brand was placed was most often a low arousal. This is compared to primary character expressing medium arousal (12%), or high arousal (5.5%) and the secondary character expressing medium arousal (9.4%) or high arousal (3.7%) (see Table 4.5).

H7: Direct Affect Transfer Theorizing; branded products will be more prevalent in scenes where the primary character displays positive emotions rather in scenes where the primary character displays negative emotions.

Hypothesis seven was supported through chi-square analysis. All expected cell frequencies were greater than five. The percentage of BPPs where the primary (58.7%) characters expressed a positive emotion (love, happy, and surprise), differed significantly compared to when they expressed a negative emotion (40.8%) (anger, sadness, and fear), $\chi^2(1)$, 509.8, $p = .000$ (see Table 4.5). For example, in an episode of *House*, Amber, an interventional radiologist and one of the candidates who fought for a fellowship under House, enters her home and is amused, amazed, and surprised to find Dr. House sitting on the couch in her living room. As she expresses this highly arousing positive emotion, she takes off her coat and reveals that she is wearing a McGill University sweatshirt with the brand written across her chest in very large letters. These are the type of scenes that were dominant for the brand placements. This is compared to a scene where for example, in an episode of *Friends*, two of the main characters, Chandler and Monica, struggle to tell their friends that they have been secretly looking to buy a home and move away from the city. While the friends are having this discussion, the real estate agent calls to inform them that the owner of their dream home will not budge on the price. Monica and Chandler express an emotion of sadness and despair while a bottle of Fuji water sits on the table with the brand clearly shown. In addition, the percentage of BPPs where the secondary (46.5%) character expressed a positive emotion differed significantly compared to when the secondary character expressed a negative (44%) emotion $\chi^2(1)$, 354.3, $p = .00$ (see Table 4.6).

4.5 Discussion

Most brands were placed in scenes where the primary and/or the secondary character(s) expressed positive affect such as feelings of happiness. This is consistent with direct transfer theorizing (see Chapter 3). However, these feelings of happiness were on a low arousal level. For example, in an episode of *Grey's Anatomy*, the primary character displayed feelings of happiness while talking about a Judy Doll; however, her happiness was coded as amusement, which is considered a low level of happiness (see Appendix A). Had the character showed jubilation or triumph while talking about the Judy Doll, the brand placement would have been coded as a high level of happiness. Following excitation transfer theorizing (see Chapter 3), in order for an emotional arousal to be misattributed to the BPP, the emotional level must be a highly arousing emotion regardless of the type of emotion (Zillmann, 1971). This would indicate that branded products could be placed in a scene where the character(s) exhibits either a positive or negative high emotion. These findings are not too surprising because based on the three in-depth practitioners' interviews (see Chapter 2), arousal level does not appear to be a variable taken into consideration when placing brands.

On the contrary, the findings support strategic BPPs of the direct affect transfer theory (Allen & Janiszewski, 1989; Allen & Madden, 1985; G. J. Gorn, 1982; Kim et al., 1998; Machleit & Wilson, 1988; Smith et al., 1998; Tom, 1995). Brands were more often (52.2% for primary and 42.4% for secondary) placed in scenes where the character(s) expressed positive affect in the form of happy emotions with the assumption that the happy emotion will be transferred to the brand (Alden et al., 2000; Fennis & Bakker, Fall2001). For example, in an episode of *Desperate Housewives*, Carlos, the main character in the scene, happily and proudly brags about his baseball signed by Lou Gherig. In another episode of *Desperate Housewives*,

while at the hospital visiting Carlos, Edie is cheerfully happy because she has found the Cartier diamond watch that Carlos brought her. She is hoping to be able to return the watch and get a couple thousand dollars in return. Similarly, in an episode of *Grey's Anatomy*, at the main character's place of work, Dr. Grey is happily excited about Dr. Yang giving away appliances as wedding gifts. Dr. Grey holds the Mix Master in her arms and excitedly says "she is giving them away and I have dibs on the Mix Master." These are all examples where the brand is shown in a scene where the characters express positive emotions. Based on direct affect transfer theory, it is likely that the positive feeling may be transferred to the brand; however, further experimental testing would be necessary to determine if brands placed in these types of scenes would affect the brands in a positive way.

This study was meant to quantify BPPs as a basis for further studies. The limits of content analysis are well known (e.g., time consuming, increases in coding errors, purely descriptive). However, content analysis is also unobtrusive, trends can be determined and can be very powerful when combined with other research methods (Neuendorf, 2001). As such, this descriptive analysis presented here in study one of how brands are placed within varying emotional scenes is combined with study two, which sets out to test arousal levels of emotions and valence of emotions in relationship to brands that are placed. The main study will be presented in the next chapter, Chapter 5.

Tables

TABLE 4.1 Brand Placements by Program Genre

Genre	Number of Programs		Brand Appearances	
	N	%	N	%
Comedy	11	22%	103	19.9%
Crime Drama	23	46%	287	55.4%
Romance Drama	4	8%	27	5.2%
Comedy Drama	6	12%	26	5%
Mystery Drama	2	4%	27	5.2%
Drama	4	8%	48	9.3%
TOTAL	50	100%	518	100%
Drama Overall	48	96%	415	80.1%

TABLE 4.2 Type of Brand Placements

Type	Number of Brand Placements	
	N	%
Visual Background	136	26.4%
Visual Foreground	147	<u>28.4%</u>
		54.8%
Verbally Integrated	211	40.7%
Visual and Verbal	23	4.4%
TOTAL	518	100%

TABLE 4.3 Brand Placement Settings

Settings	Number of Brand Placements	
	N	%
Kitchen	38	7.3%
Bathroom	6	1.2%
Living Room	38	7.3%
Bedroom	22	4.2%
Home Office	3	.6%
Laundry Room	0	0%
Outdoors	121	23.4%
Restaurant/Bar	17	3.3%
Work	169	32.6%
School	0	0%
Business	19	3.7%
In/On Transportation	41	7.9%
Foyer/Hallway	22	4.2%
Place of Worship	4	.8%
Indoor Leisure	1	.2%
Other	16	3.1%
TOTAL	518	100%

TABLE 4.4 Product Categories of Brand Placements

Categories	Number of Brand Placements	
	N	%
Non-Food Service	67	12.9%
Home Appliances	5	1%
Home Furnishing	6	1.2%
Cleaning Supplies	7	1.4%
Food/Snacks	19	3.7%
Drink	19	3.7%
Transportation	76	14.7%
Retail	21	4.1%
Electronic	52	10%
Leisure/Travel	28	5.4%
Pharmaceuticals	51	9.8%
Food Services/Restaurants	11	2.1%
Exercise Equipment	3	.6%
Toys	10	1.9%
Media/Entertainment	122	23.6%
Other	21	4.1%
TOTAL	518	100%

TABLE 4.5 Character Level of Emotion

Emotion	Primary Character		Secondary Character	
	N	%	N	%
High	28	5.5%	19	3.7%
Medium	62	12.1%	48	9.4%
Low	420	82%	397	77.5%
TOTAL	512	100%	512	100%

TABLE 4.6 Character Type of Emotion

Emotion	Primary Character		Secondary Character	
	N	%	N	%
Love	35	6.8%	19	3.7%
Happy	262	51.2%	217	42.4%
Anger	59	11.5%	69	13.5%
Sadness	43	8.4%	40	7.8%
Fear	107	20.9%	115	22.5%
Surprise	4	.8%	4	.8%
TOTAL	512	100%	512	100%

CHAPTER 5

Study 2: Emotional Scenes: Excitation Transfer or Direct Affect Transfer?

5.1 Overview of Study

Little is known about how the emotional context of a scene influences the brands placed within the scene. The purpose of this experimental study is to fill that gap by comparing two theories: excitation transfer and direct affect transfer to determine if it is the level of arousal of the scene, the valence of the scene, or both that is important when placing brands in entertainment content.

An experiment was deemed the most appropriate method to test for causation. Controlling for extraneous variables, an experimental study allows for manipulation of the independent variables (valence and arousal level plus brand valence), which creates confidence that if there is a change in the dependent variables (brand attitudes and purchase intentions), it is due to the independent variables (Baxter & Babbie, 2003). Accordingly, study two utilizes a 2 level of emotional arousal of the scene (low vs. high) x 2 valence of the scene (positive vs. negative) x 2 brand evaluation (positive vs. negative) between subjects factorial design to determine the evaluation of the brand as it relates to attitude toward the brand and purchase intentions (DV).

Before data collection for the experiment, a pretest was conducted to identify positive and negative brands by assessing participants' attitudes towards brands that were unfamiliar and to find a product category that was involving to the participant pool of university students. Next, a second pretest was conducted to determine if the brands placed in the scenes were equally visible across all conditions. Finally, the main experiment was conducted. Each step is presented below.

5.2 Pretest # 1

A pretest was conducted to identify brands that were rated as positive, negative, and unfamiliar to the participants. Unfamiliar brands would aid in ruling out prior brand attitudes. Ninety-five college students (28 males, 56 females, 11 unknown) from the University of Illinois, Champaign-Urbana were shown 25 foreign brand logos and evaluated them on the following measures: (1) attitudes toward the brand using a five-item seven-point bipolar scale anchored by: extremely unappealing/extremely appealing, extremely bad/extremely good, extremely unpleasant/extremely pleasant, extremely unfavorable/extremely favorable, and extremely unlikable/extremely likeable (Spears & Singh, 2004), and (2) brand familiarity, using a one-item, seven-point bipolar scale anchored by extremely unfamiliar/extremely familiar (Phelps & Thorson, 1991). Foreign brands were used to ensure that the participants did not possess any knowledge of the brands (Kim et al., 1998; Machleit & Wilson, 1988; Smith et al., 1998).

To evaluate product category involvement, the participants were given 10 product categories: yogurt, bottled water, beer, clothes/fashion, sandwich spread, gummy candy, potato chips, oil/gasoline, popcorn, and soda and then asked to evaluate them on a four-item, seven-point bipolar scale anchored by: extremely unimportant/extremely important, extremely irrelevant/extremely relevant, extremely means nothing to me/extremely meaningful to me, and extremely not needed/extremely needed (Paek, Choi, & Nelson, 2010). For each brand logo, the five items for brand attitude were computed into a mean score. Likewise, for each product category, the four items for product involvement were recoded into one variable, and computed into a mean score. Then a descriptive statistical analysis was performed to generate a mean for attitude toward brand for each brand logo and a mean for product involvement for each product category. The five brand attitude items and the four product involvement items were found to be

highly reliable, $\alpha = .91$ and $\alpha = .92$, respectively.

Twenty of the 25 foreign brands were found to be neutral in attitude towards brand, two brands were found to be more negative, and three were found to be more positive. Additionally, all brands were extremely unfamiliar to neutral (see Table 5.1). Of the 10 product categories, four were found to be neutral; four were found to be somewhat important, relevant, meaningful, and needed; and two were found to be somewhat unimportant, irrelevant, means nothing to me and not needed (see Table 5.2). The test brand Activate was chosen as the positive brand based on a positive attitude toward the brand ($M=4.48$, $SD = .82$) and extreme unfamiliarity with the brand ($M=2.00$, $SD = 1.49$). Bench was chosen as the negative brand based on negative attitudes toward the brand ($M=3.39$, $SD = 1.27$) and extreme unfamiliarity with the brand ($M=1.7$, $SD = 1.35$). Finally, the neutral brands Savane and Zafu were chosen based on neutral attitudes toward the brands ($M=3.99$, $SD = .81$) and ($M=4.06$, $SD = .81$) respectively, and extreme unfamiliarity with the brand ($M= .81$, $SD = 1.35$) and ($M = .81$, $SD = 1.23$) respectively (see Table 5.1).

Once the brands were chosen, a product category was chosen to affix to the brands. Bottled water was the product chosen based on product involvement ($M = 4.60$, $SD = 1.68$). Participants indicated that they were neutral to somewhat involved in purchasing bottled water (see Table 5.2). In addition, the bottled water category was also chosen based on its ability to fit into the various images in a natural way.

5.3 Pretest # 2

A second pretest was conducted to determine noticeability of the brands that were placed in the images. This was done to ensure that each brand placement was visible across all images. Sixty-four college students (25 = males and 36 = females) from Southern New Hampshire University were shown 31 images and were asked if a brand appeared in each image. If the

participant indicated a brand appeared in the image, they were asked to identify the brand. All images had a 94% correct response rate, except for one, woman sitting (84.38%). As a result, the woman sitting image was altered to make the brand more visible. Thus, all the brands embedded into the images appeared to be equally noticeable.

5.4 Methodology

5.4.1 Sample.

Participants were recruited from an introductory advertising class at the University of Illinois, Champaign-Urbana. The students received extra credit in their course to participate in this study. There were a total of 306 participants that were randomly assigned to one of the eight conditions.

5.4.2 Experimental design.

The study utilized a 2 level of emotional arousal of the scene (low vs. high) x 2 valence of the scene (positive vs. negative) x 2 brand valence (positive vs. negative) between subjects factorial design to determine the evaluation of the brand as it relates to attitude toward the brand and purchase intentions (DV).

5.4.3 Overview of procedure.

As participants entered the media computer lab, they were randomly assigned to one of the eight computers, each computer having a different condition: 1) low level of positive emotion in the scene with a positive brand, 2) low level of negative emotion in the scene with a positive brand, 3) high level of positive emotion in the scene with a positive brand, 4) high level of negative emotion in the scene with a positive brand, 5) low level of positive emotion in the scene with a negative brand, 6) low level of negative emotion in the scene with a negative brand, 7)

high level of positive emotion in the scene with a negative brand, or 8) high level of negative emotion in the scene with a negative brand. Then participants were told that the primary purpose of this study was to determine how individuals view images. Next, the participants were asked to read the consent form on the computer screen and if they agreed to the study, to select yes. Then the participants watched a slide show using the International Affective Picture System (IAPS) (Lang et al., 2008) while listening to music that has been tested on the affect grid for arousal and pleasure levels (Gorn et al., 2001). The IAPS consists of hundreds of images in a wide range of categories that have been tested on three dimensions of emotion: valence (pleasant to unpleasant), arousal (calm to excited), and dominance. It is a standard as an emotional stimulus.

For each condition, there were 15 slides: two condition slides (positive/negative, high/low arousal, positive/negative brand), two condition slides without the brands, and 11 filler neutral slides (valence mean and arousal mean = 4.5 to 5.5 on a scale of 1-9) with two of those neutral slides including distractor neutral brands (Savane and Zafu Water). Each set of 15 slides was randomly repeated two times, for a total of 30 slides for each condition. The order of the slides for each condition was the same. Image slide valence and arousal ratings were based on all participants' (male and female) ratings in the IAPS database. Consistent with previous studies that utilize IAPS images, each slide was shown for six seconds (Bradley, Codispoti, Cuthbert, & Lang, 2001; Bradley, Codispoti, & Lang, 2006; Bradley, Miccoli, Escrig, & Lang, 2008; Bradley, Codispoti, Sabatinelli, & Lang, 2001; McManis, Bradley, Berg, Cuthbert, & Lang, 2001; Sabatinelli, Bradley, Fitzsimmons, & Lang, 2005; Sabatinelli, Lang, Keil, & Bradley, 2007; Vrana, Spence, & Lang, 1988), while listening to music that has been tested on the affect grid for arousal and pleasure levels (Gorn et al., 2001). Each slide show ran for three minutes and thirty-nine seconds.

Once they were done watching the slide show, the participants completed a survey on the computer that measured: perceptions, attitudes, intentions to purchase, and demand effects.

Finally, participants were debriefed. The entire procedure lasted about 20 minutes.

5.4.4 Stimuli and measures.

Independent variables.

Each of the eight conditions had the same 11 neutral filler images (valence and arousal, $M = 4.5$ to 5.5 on a scale of 1-9): shrimp, cowboy, actor, gold, baby, condom, soup, crowd, mob snake, and matador (see Figures 5.1 and 5.2). To serve as a distractor, the neutral brand Savane Water ($M = 3.99$, $SD = .81$) was placed in the neutral snake image. Likewise, the neutral brand Zafu Water ($M = 4.05$, $SD = .81$) was placed in the neutral matador image (see Figure 5.2). The images were shown in the same order for each condition.

Positive Valence/High arousal condition (on scales of 1-9).

Images with embedded positive brand Activate (positive, $M = 4.48$, $SD = .82$) or negative brand Bench (negative, $M = 3.39$, $SD = 1.27$) brand: hang glider, high pleasure ($M = 6.71$, $SD = 2.06$) and high arousal ($M = 6.1$, $SD = 2.19$), and skier, high pleasure ($M = 7.06$, $SD = 1.53$) and high arousal ($M = 6.30$, $SD = 2.16$) (see Figures 5.4 and 5.5). In addition, two filler slides were included without brands: erotic couple, high pleasure ($M = 6.84$, $SD = 1.54$) and high arousal ($M = 6.01$, $SD = 2$) and skier down, high pleasure ($M = 7.33$, $SD = 1.76$) and high arousal ($M = 7.35$, $SD = 2.02$) (see Figure 5.3). While watching the slides, the participants listened to Mozart's *Eine Kleine Nachtmusik: Allegro*, high pleasure ($M = 7.23$) and high arousal ($M = 7.36$); (G. Gorn et al., 2001).

Negative Valence/High arousal (on scales of 1-9).

Images with embedded positive brand Activate (positive, $M = 4.48$, $SD = .82$) or negative

brand Bench (negative, $M=3.39$, $SD = 1.27$): attack, low pleasure ($M = 2.76$, $SD = 1.86$) and high arousal ($M = 6.18$, $SD = 2.02$); and suicide, low pleasure ($M = 2.19$, $SD = 1.72$) and high arousal ($M = 6.24$, $SD = 2.16$) (see Figures 5.6 and 5.7). In addition, two filler slides were included without brands: bomb, low pleasure ($M = 2.96$, $SD = 1.72$) and high arousal ($M = 6.06$, $SD = 2.02$) and gun pointed, low pleasure ($M = 2.83$, $SD = 1.79$) and high arousal ($M = 6.54$, $SD = 2.61$) (see Figure 5.8). While watching the slides, the participants listened to Jayashankar & Subramaniam's *Saraseeruhana*, low pleasure ($M = 3.14$) and high arousal ($M = 6.73$); (G. Gorn et al., 2001).

Positive Valence/Low arousal (on scales of 1-9).

Images with embedded Activate (positive, $M=4.48$, $SD = .82$) or Bench (negative, $M = 3.39$, $SD = 1.27$) brand: child with camera, high pleasure ($M = 6.43$, $SD = 1.32$) and low arousal ($M = 3.64$, $SD = 1.94$); and city, high pleasure ($M = 6.05$, $SD = 1.31$) and low arousal ($M = 3.84$, $SD = 1.98$) (see Figures 5.9 and 5.10). In addition, two filler slides were included without brands: a pasture, high pleasure ($M = 6.74$, $SD = 1.64$) and low arousal ($M = 63.55$, $SD = 2.33$) and leaves, high pleasure ($M = 6.36$, $SD = 1.7$) and low arousal ($M = 2.51$, $SD = 2.01$) (see Figure 5.11). While watching the slides, the participants listened to David Foster's *Whatever We Imagine*, high pleasure ($M = 6.91$) and low arousal ($M = 4.14$); (G. Gorn et al., 2001).

Negative Valence/Low arousal (on scales of 1-9).

Images with embedded Activate (positive, $M=4.48$, $SD = .82$) or Bench (negative, $M = 3.39$, $SD = 1.27$) brand: woman, low pleasure ($M = 3.65$, $SD = 1.44$) and low arousal ($M = 3.46$, $SD = 1.94$); and puddle, low pleasure ($M = 3.76$, $SD = 1.41$) and low arousal ($M = 3.98$, $SD = 2.23$) (see Figures 5.12 to 5.13). In addition, two filler slides were included without brands: empty pool, low pleasure ($M = 4.03$, $SD = 1.38$) and low arousal ($M = 2.63$, $SD = 1.75$) and

African woman, low pleasure ($M = 3.65$, $SD = 1.44$) and low arousal ($M = 3.46$, $SD = 1.94$) (see Figure 5.14). While watching the slides, the participants listened to Mohanam's *Raga Bhopali*, low pleasure ($M = 3.73$) and low arousal ($M = 3.50$); (G. Gorn et al., 2001).

Dependent measures.

On the computer, the participants completed the survey immediately after the exposure to the stimuli. The survey was conducted to determine the participants' perceptions, attitudes, and intentions to purchase several brands in different categories, including the test brands Activate and Bench and the neutral brands, Zafu and Savane. In addition, the survey measured for demand effects.

Attitude towards the brand.

Attitude towards the brand was measured using a five-item nine-point bipolar scale anchored by: extremely unappealing/extremely appealing, extremely bad/extremely good, extremely unpleasant/extremely pleasant, extremely unfavorable/extremely favorable, and extremely unlikable/extremely likeable (Spears & Singh, 2004).

Purchase intentions.

Purchase intention was measured using a five-item nine-point bipolar scale anchored by: never/definitely, definitely do not intend to buy/definitely intend, very low/high purchase interest, definitely will not buy/definitely will buy, and probably not/probably will buy (Spears & Singh, 2004).

Demand effects.

Demand effect is when participants form an opinion on the purpose of a study and change their behavior accordingly (Baxter & Babbie, 2003). To determine if experimental demand effects existed, participants were asked why they rated the products the way that they did. There

were eight options to choose from, including “because I thought this is how the experimenter wanted me to rate it.” Participants that chose this option were eliminated because of demand effects (Sweldens, Van Osselaer, & Janiszewski, 2010). A total of 16 participants were eliminated for demand effects. There was also an open-ended question that served as a manipulation check on knowledge of the study and hypothesis guessing. None of the participants were able to guess what the study was measuring.

5.5 Results

Participants’ country of origin was measured. When the data were analyzed, there were different effects for U.S. versus non- U.S. participants. The results could be due to cultural differences in the way that participants assessed the images or the brands. As a result, the results reported here are based on the U.S participants only; $N = 223$.

A 3-way between groups analyses of variance (ANOVA) was used to examine the main effects and interactions of brand valence, scene valence, and arousal level as they relate to purchase intentions and brand attitudes.

There were main effects for brand valence, $F(1, 215) = 11.518, p = .001$, arousal level, $F(1, 215) = 4.223, p = .041$, and scene valence, $F(1, 215) = 10.386, p = .001$ on brand attitudes. These main effects indicate that participants’ brand attitudes were higher when the brand was viewed as positive ($M = 4.279$) than when a brand was viewed as negative ($M = 3.773$), when arousal level was high ($M = 4.179$) than when arousal level was low ($M = 3.873$), and when scene valence was positive ($M = 4.266$) than when the scene valence was negative ($M = 3.766$). Furthermore, the analysis revealed a 2-way interaction of brand attitude (valence) X scene valence, $F(1, 215) = 8.975, p = .003$, indicating the positive scene’s brand attitudes were

significantly more positive with the positive brand ($M = 4.742$) than with the negative brand ($M = 3.790$).

There were also main effects for brand valence, $F(1, 215) = 25.492, p = .000$ and scene valence, $F(1, 215) = 7.100, p = .008$ on purchase intentions. These main effects indicate that participants' intentions to purchase the brands were higher when the brand was viewed as positive ($M = 3.707$) than when a brand was viewed as negative ($M = 2.707$) and when scene valence was positive ($M = 3.474$) than when the scene valence was negative ($M = 2.953$). Furthermore, the analysis reveal a 2-way interaction of brand valence X scene valence, $F(1, 215) = 3.779, p = .053$, indicating that in the positive scene, the purchase intentions were significantly greater with the positive brand ($M = 4.157$) than with the negative brand ($M = 2.791$). A second interaction was revealed for arousal level X scene valence, $F(1, 215) = 4.48, p = .043$, indicating that in the positive scene, purchase intentions were significantly greater when arousal level was high ($M = 3.735$) than when the arousal level was low ($M = 3.213$). Even more interesting, the analysis revealed a 3-way interaction of brand valence X arousal level X scene valence, $F(1, 215) = 6.020, p = .015$. This interaction was examined by analyzing arousal level X scene valence interactions for positive and negative brand separately (see Figure 5.15).

The main effects of brand valence from the 3-way ANOVA indicated that the brand Bench ($M = 4.279$) was actually more favorable than the brand Activate ($M = 3.773$). These results are opposite of expectations based on pretest #1. Although the participants were from the same population, they were a different set of participants. Perhaps placing the brand logos in a different context (embedded images on products in scenes) changed the participants' attitudes towards the brands. Therefore, in the hypotheses, Bench will be used as the positive brand and Activate will be used as the negative brand.

A 2-way between groups analysis of variance (ANOVA) was used to analyze all hypotheses. H1a and b were not supported. Following excitation transfer theory, there was no main effect of the arousal level of the scene on brand attitudes when the brand was deemed negative or positive. Additionally, contrary to the expectation, scene valence *did* have an effect on the evaluation of the brands embedded in the scenes. Negative brand: arousal level, $F(1, 105) = .133, p = .716$, high arousal, ($M = 3.63, SD = 1.21$), and low arousal ($M = 3.51, SD = 1.18$). Scene valence $F(1, 105) = 20.30, p = .000$. Positive brand: arousal level, $F(1, 110) = 1.83, p = .279$, high arousal, ($M = 4.38, SD = 1.43$), and low arousal ($M = 4.17, SD = 1.40$). Scene valence $F(1, 110) = 13.69, p = .000$ (see Table 5.3).

Furthermore, H2a and b were not supported. Following excitation transfer theory, there was no main effect of the arousal level of the scene on purchase intentions when the brand was deemed negative or positive. Additionally, similar to the findings reported above, scene valence had an effect on the evaluation of the brands embedded in the scenes. Negative brand: arousal level, $F(1, 105) = .119, p = .731$, high arousal, ($M = 3.39, SD = 1.97$), and low arousal ($M = 3.38, SD = 1.75$). Scene valence $F(1, 105) = 33.30, p = .000$. Positive brand: Arousal level, $F(1, 110) = .009, p = .923$, high arousal, ($M = 3.68, SD = 1.82$), and low arousal ($M = 3.69, SD = 1.76$). Scene valence $F(1, 110) = 8.03, p = .005$ (see Table 5.4).

H3a and b were supported. Following direct affect transfer theorizing, the valence of a scene produced a significant main effect on attitudes towards the brand, such that positive and negative brands embedded in positive scenes were evaluated more favorably than positive and negative brands embedded in negative scenes. Negative brand, $F(1, 105) = 20.30, p = .000$. Positive brand, $F(1, 110) = 3.22, p = .000$. Furthermore, arousal level had no effect on the evaluation of the negative brand $F(1, 105) = .133, p = .716$ or the positive brand, $F(1, 110) =$

1.18, $p = .279$ embedded in the scenes. In general, attitudes towards the negative brand were more favorable when the brand was placed in a positive scene ($M = 4.02$, $SD = 1.06$) than when it was placed in a negative scene ($M = 3.05$, $SD = 1.14$). Likewise, attitudes towards the positive brand were more favorable when the brand was placed in a positive scene ($M = 4.71$, $SD = 1.28$) than when placed in a negative scene ($M = 3.81$, $SD = 1.42$) (see Table 5.3).

Additionally, following direct affect transfer theorizing, H4a and b were supported. The valence of a scene produced a significant main effect on purchase intentions, such that positive and negative brands embedded in positive scenes scored higher than positive and negative brands embedded in negative scenes. Negative brand, $F(1, 105) = 33.30$, $p = .000$. Positive brand, $F(1, 110) = 8.03$, $p = .005$. Furthermore, arousal level had no effect on the evaluation of the negative brand $F(1, 105) = .119$, $p = .731$ or the positive brand, $F(1, 110) = .009$, $p = .923$ embedded in the scenes. In general, purchase intentions toward the negative brand were higher when the brand was placed in a positive scene ($M = 4.22$, $SD = 1.68$) than when placed in a negative scene ($M = 2.40$, $SD = 1.56$). Likewise, purchase intentions toward the positive brand were higher when the brand was placed in a positive scene ($M = 4.12$, $SD = 1.77$) than when placed in a negative scene ($M = 3.22$, $SD = 1.69$) (see Table 5.4).

H5a was partially supported. When a negative brand was placed, the main effect of the scene valence did not depend on arousal levels in regards to brand attitudes $F(1, 105) = .010$, $p = .919$. Negative brand, positive scene, and high arousal, ($M = 4.06$, $SD = 1.08$) compared to low arousal ($M = 3.96$, $SD = 1.06$) and negative brand, negative scene, and high arousal, ($M = 3.08$, $SD = 1.17$) compared to low arousal ($M = 3.02$, $SD = 1.14$). However, for positive brand placement, the p value approached significance for the interaction (see Figure 5.16). $F(1, 110) = 3.22$, $p = .075$. Positive brand, positive scene, and high arousal, ($M = 5.10$, $SD = 1.26$) compared

to low arousal ($M = 4.38$, $SD = 1.21$) and positive brand, negative scene, and high arousal, ($M = 3.73$, $SD = 1.27$) compared to low arousal ($M = 3.90$, $SD = 1.60$) (see Table 5.3). This is to say, to elicit even higher positive brand attitudes towards brands that are perceived as positive, the positive brand should be placed in highly arousing positive scenes as opposed to any other combination of arousal level and scene valence.

Additionally H5b was also partially supported showing an interaction effect. When a negative brand was placed, the main effect of scene valence did not depend on arousal level $F(1, 105) = 1.73$, $p = .191$. Negative brand, positive scene, and high arousal, ($M = 4.36$, $SD = 1.68$) compared to low arousal ($M = 4.06$, $SD = 1.70$) and negative brand, negative scene, and high arousal, ($M = 2.14$, $SD = 1.58$) compared to low arousal ($M = 2.66$, $SD = 1.53$). However, for positive brand placement, the p value is significant (see Figure 5.17), $F(1, 110) = 7.62$, $p = .007$. Positive brand, positive scene, and high arousal, ($M = 4.61$, $SD = 1.65$) compared to low arousal ($M = 3.70$, $SD = 1.79$) and positive brand, negative scene, and high arousal, ($M = 2.83$, $SD = 1.56$) compared to low arousal ($M = 3.68$, $SD = 1.75$) (see Table 5.4). This is to say, to elicit favorable purchase intentions towards brands that are perceived as positive, the positive brand should be placed in highly arousing positive scenes as opposed to any other combination of arousal level and scene valence.

Table 5.5 provides a summary of each hypothesis along with the results and implications.

5.6 Discussion

In summary, the findings of experimental study two revealed main effects of brand valence, arousal levels, and scene valence on attitude towards the brand and main effects of brand valence and scene valence on purchase intentions. Following both the direct affect transfer and excitation transfer theories, these findings indicate that the valence and arousal level of the

scene matter when placing brands in entertainment. Additionally, the valence of the brand also matters when placing brands in the scenes. In addition to these main effects, several interaction effects were revealed. An interaction of brand valence and scene valence revealed a positive scene's brand attitudes and purchase intentions were significantly more positive with the positive brand than with the negative brand. Although there were no interaction effects for scene valence X arousal level in the overall analysis, when we examined the role of arousal level and scene valence for each brand separately (positive, negative), there was an interaction effect for positive brand. That is to say, when a positive brand was placed in a positive scene that was highly arousing, the attitude towards the brand was even more positive compared to any other combination of placement. Additionally, an interaction of arousal level X scene valence revealed a positive scene's purchase intentions were significantly more positive when arousal level was high than when the arousal level was low. Even more compelling, is the 3-way interaction effect of brand valence, arousal level, and scene valence. This 3-way interaction indicates that when a positive brand is placed in a highly arousing positive scene, intentions to purchase are significantly higher than when a negative brand is placed in a highly arousing positive scene, or when a positive brand is placed in low arousal positive scene.

Past research has found that brands: integrated into the script, when the actor is present (d' Astous & Chartier, 2000), exposure time (Yang & Roskos-Ewoldsen, 2007), with high plot audio placements (C. A. Russell, 2002), mere exposure (Ruggieri & Boca, 2013; Tessitore et al., 2013) seen by highly involved individuals (Ruggieri & Boca, 2013), used by characters (Kamleitner & Jyote, 2013; Yang & Roskos-Ewoldsen, 2007), seen by individuals with parasocial attachment (C. A. Russell & Stern, 2006) all positively influenced brand attitudes. This study adds to this body of literature that focuses on attitudes towards brands that are

placed by adding scene valence, arousal level, and brand valence as positive persuasion variables.

Similarly, branded product placement research has focused on purchase intentions as a persuasion effect due to brands being placed (de Gregorio & Sung, 2010; Jin & Villegas, 2007; Kamleitner & Jyote, 2013; Lin & Chen, 2013; Morton & Friedman, 2002; Tessitore et al., 2013). Based on this study, brand valence, scene valence and arousal levels are also factors to take into consideration when determining if individuals are influenced to purchase brands that have been placed.

Additionally, the findings provide implications for the two theories explored: excitation transfer and direct affect transfer. According to the findings, we should follow both excitation transfer and direct affect transfer theories when the goal is to increase brand attitudes in a positive direction and elicit purchase intentions. When the goal is to elicit purchase intentions, we should follow direct affect transfer theorizing as opposed to the excitation transfer theory when placing brands in entertainment. Specifically, brands should be placed in positive scenes like happy, love, and surprise, and highly arousing scenes like, passion, jubilation, and astonishment. These findings are consistent with previous research in advertising that applied direct affect transfer with the co-occurrence of a conditioned stimulus product with a positive unconditioned stimulus: faces, (Walther & Grigoriadis, 2004), music (G. Gorn et al., 2001; Tom, 1995), nature scenes (Grossman & Till, 1998), country images (Laroche et al., 2005), kitten images (Kim et al., 1998), and comedy skits (Allen & Madden, 1985). Like the results presented here, these studies found that the evaluations of the products were more positive when paired with positive unconditioned stimuli.

Furthermore, this dissertation extends research on direct affect transfer by combining arousal levels with valence. The findings suggest that when placing a positive brand, we should follow both direct affect transfer and excitation transfer theorizing. In this case, a positive brand should be placed in a positive and highly arousing scene to elicit even more positive brand attitudes and higher purchase intentions. These results are similar to the interaction effects discovered by Wang and Lang (2012) when they examined arousal and valence of television programs on the ads that follow the programs. In that study, recognition of the ad's content and free recall of the brand's name was highest following a positive valence and highly arousing program. Additionally, attitudes towards the advertisements were highest following a positive highly arousing program. Perhaps in this dissertation study, the arousal levels were not high enough to create an interaction effect for the negative brands on scene valence and brand attitudes. In future research, higher arousal levels could be elicited in different ways. Similar to Zillman et al. (1974), one way of interest would be arousal induced by exercise. For example, participants would run on the treadmill or ride a stationary bike before being exposed to the brand placements.

These findings also provide implications for practitioners when placing brands in entertainment, specifically, brands should be placed in highly arousing positive scenes to elicit positive brand attitudes and purchase intentions. Additionally, positive scenes do not refer to just happy emotions, but also to emotions of love and surprise.

As with all studies, there are limitations to this study. Slides were used as opposed to moving images as one would experience when watching TV. Typical of product placement studies, it is difficult to duplicate a television-watching experience in a lab environment. However, in order to have control over the independent variables, ecological validity was

sacrificed in an attempt to increase internal validity. Nevertheless, ecological validity is not required for the overall validity of the study (Shadish, Cook, & Campbell, 2001) and results accurately reflect what has gone on in the study. Additionally, the participants were all college students. Pervious research has shown that non-students are more neutral about branded product placements (Sung et al., 2009). For more generalizable results a probability sample of students and non-students could be used.

Tables and Figures

Table 5.1

Results of Pretest 1: Brand Logo' Attitudes and Familiarity Ratings

Brand Logo	Brand Attitude M(SD)	Brand Familiarity M(SD)
SuperRing	3.26(1.12)	1.44(1.01)
Bench	3.39(1.27)	1.75(1.38)
Oky-coky (words only)	3.51(.96)	1.59(1.18)
Petron	3.61(.91)	1.92(1.44)
Fanatic	3.77(.91)	1.56(1.28)
Zero	3.83(.94)	1.99(1.43)
Oil	3.86(1.10)	1.53(1.01)
Ting	3.88(1.11)	1.86(1.30)
Lion	3.92(.79)	1.60(1.08)
Biota (words only)	3.92(.89)	2.12(1.43)
Savane	3.99(.81)	1.76(1.35)
Popsmile	4.02(.99)	1.67(1.16)
Strathmore	4.06(.68)	1.91(1.35)
Oky-coky	4.08(.89)	1.93(1.27)
Biscoff	4.09(1.00)	2.23(1.66)
Fage	4.10(.94)	2.51(2.07)
Zambos	4.22(.90)	2.02(1.30)
Boita	4.25(.77)	2.11(1.67)
Zanetti	4.41(.82)	1.88(1.35)
Walkers	4.44(1.08)	2.55(1.89)
Activate	4.48(.82)	2.00(1.49)
Jenny Hoo	4.53(.86)	1.82(1.46)
Gold	4.54(.90)	2.19(1.55)
Haribo	5.13(1.08)	4.14(2.33)
Zafu	4.06(.81)	1.72(1.23)

Note. Based on a scale of 1-7 where 1= not at all appealing and 7= extremely appealing for brand attitudes and 1 = extremely unfamiliar and 7=extremely familiar.

Table 5.2

Results of Pretest 1: Product Category Involvement

Product Category	M(SD)
Yogurt	4.36(1.55)
Bottled Water	4.60(1.68)
Beer	4.73(1.76)
Clothes/Fashion	5.93(1.05)
Sandwich Spread	3.90(1.17)
Gummy Candy	3.15(1.43)
Potato Chips	3.99(1.38)
Oil/Gasoline	4.81(1.60)
Popcorn	3.29(1.33)
Soda	4.12(1.70)

Note. Based on a scale of 1-7, where 1= extremely unimportant, extremely irrelevant, means nothing to me, and not needed and 7= extremely important, extremely relevant, meaningful to me, and needed.

Table 5.3

Results of Study 2 Experiment: Brand Attitude Effects

Valence of Scene	Negative Brand (4.47)			Positive Brand (3.39)		
	Emotional Arousal Level of Scene			Emotional Arousal Level of Scene		
	Low M(SD)	High M(SD)		Low M(SD)	High M(SD)	
Positive	3.96 (1.06)	4.06 (1.08)	4.01	4.38 (1.21)	5.10 (1.26)	4.74
Negative	3.02 (1.14)	3.08 (1.17)	3.05	3.90 (1.60)	3.73 (1.27)	3.82
	3.49	3.57		4.14	4.42	

Note: Based on a scale of 1-7 for brand attitudes, where 1= extremely unappealing, bad, unpleasant, unfavorable, and unlikeable and 7= extremely appealing good, pleasant, favorable, and likeable.

Table 5.4

Results of Study 2 Experiment: Purchase Intention Effects

Valence of Scene	Negative Brand (4.47)			Positive Brand (3.39)		
	Emotional Arousal Level of Scene			Emotional Arousal Level of Scene		
	Low M(SD)	High M(SD)		Low M(SD)	High M(SD)	
Positive	4.06 (1.70)	4.36 (1.68)	4.21	3.70 (1.79)	4.61 (1.65)	4.16
Negative	2.66 (1.53)	2.14 (1.58)	2.40	3.68 (1.75)	2.83 (1.56)	3.26
	3.36	3.25		3.69	3.72	

Note: Based on a scale of 1-7 for purchase intentions, where 1= never and 7= always.

Table 5.5

Study 2 Summary of Results

Hypothesis	Findings	Supported
<p>H1a: Following excitation transfer theory, there should be a main effect of the arousal level of a scene, such that highly arousing scenes (regardless if they are positive or negative) with embedded brands deemed to be <i>positive</i> will elicit more extreme <u>brand evaluations</u> in a positive direction than low arousing scenes. Furthermore, scene valence should have no effect on the evaluation of the brands embedded in the scenes</p>	<p>For embedded positive brand, there was no main effect of the arousal level of a scene on brand evaluations.</p>	<p>No p = .279</p>
<p>H1b: Following excitation transfer theory, there should be a main effect of the arousal level of a scene, such that highly arousing scenes (regardless if they are positive or negative) with embedded brands deemed to be <i>negative</i> will elicit more extreme <u>brand evaluations</u> in a negative direction than low arousing scenes. Furthermore, scene valence should have no effect on the evaluation of the brands embedded in the scenes.</p>	<p>For embedded negative brand, there was no main effect of the arousal level of a scene on brand evaluations.</p>	<p>No p = .716</p>
<p>H2a: Following excitation transfer theory, there should be a main effect of the arousal level of a scene, such that highly arousing scenes (regardless if they are positive or negative) with embedded brands deemed to be <i>positive</i> will elicit higher scores on <u>purchase intentions</u> of embedded brands than low arousing scenes. Furthermore, scene valence should have no effect on the purchase intentions of the brands embedded in the scenes.</p>	<p>For embedded positive brand, there was no main effect of the arousal level of a scene on purchase intentions.</p>	<p>No p = .923</p>
<p>H2b: Following excitation transfer theory, there should be a main effect of the arousal level of a scene, such that highly arousing scenes (regardless if they are positive or negative) with embedded brands deemed to be <i>negative</i> will elicit higher scores on <u>purchase intentions</u> of embedded brands than low arousing scenes. Furthermore, scene valence should have no effect on the purchase intentions of the brands embedded in the scenes.</p>	<p>For embedded negative brand, there was no main effect of the arousal level of a scene on purchase intentions.</p>	<p>No p = .731</p>

Table 5.5 (cont.)

H3a: Following direct affect transfer theorizing, the valence of a scene should produce a main effect on attitudes towards the brand, such that *positive* brands embedded in positive scenes should be evaluated more favorably than positive brands embedded in negative scenes. Furthermore, arousal level should have no effect on the evaluation of the brands embedded in the scenes.

For embedded positive brand, there was a main effect of the valence of a scene on attitude towards the brand.

Yes
p = .000

H3b: Following direct affect transfer theorizing, the valence of a scene should produce a main effect on attitudes towards the brand, such that *negative* brands embedded in positive scenes should be evaluated more favorably than negative brands embedded in negative scenes. Furthermore, arousal level should have no effect on the evaluation of the brands embedded in the scenes.

For embedded negative brand, there was a main effect of the valence of a scene on attitude towards the brand.

Yes
p = .000

H4a: Following direct affect transfer theorizing, the valence of a scene should produce a main effect on purchase intentions, such that *positive* brands embedded in positive scenes should score higher than positive brands embedded in negative scenes. Furthermore, arousal level should have no effect on the purchase intentions of the brands embedded in the scenes.

For embedded positive brand, there was a main effect of the valence of a scene on purchase intentions.

Yes
p = .005

H4b: Following direct affect transfer theorizing, the valence of a scene should produce a main effect on purchase intentions, such that *negative* brands embedded in positive scenes should score higher than negative brands embedded in negative scenes. Furthermore, arousal level should have no effect on the purchase intentions of the brands embedded in the scenes.

For embedded negative brand, there was a main effect of the valence of a scene on purchase intentions.

Yes
p = .000

Table 5.5 (cont.)

H5a: When a positive/negative brand is placed, the main effect of scene valence depends on arousal level, such that when arousal level is high, scene valence has a significantly large effect on brand attitudes, but when arousal level is low, scene valence does not have an effect on brand attitudes.

To elicit even higher positive brand attitudes towards brands that are perceived as positive, the positive brand should be placed in highly arousing positive scenes as opposed to any other combination of arousal level and scene valence. There was no effect when the brand was negative.

Partially
p = .919
negative
brand
p = .075
positive
brand

H5b: When a positive/negative brand is placed, the main effect of scene valence depends on arousal level, such that when arousal level is high, scene valence has a significantly large effect on purchase intentions, but when arousal level is low, scene valence does not have an effect on purchase intentions.

To elicit purchase intentions towards brands that are perceived as positive, the positive brand should be placed in highly arousing positive scenes as opposed to any other combination of arousal level and scene valence. There was no effect when the brand was negative.

Partially
p = .191
negative
brand
p = .007
positive
brand

FIGURES



Shrimp -1903



Cowboy – 2635



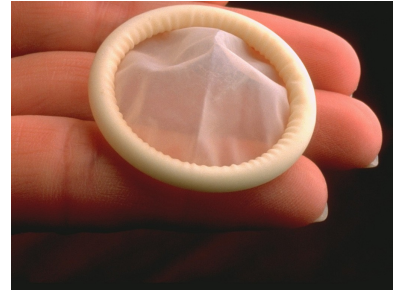
Actor – 2780



Gold – 3005.2



Baby – 3310



Condom – 4613



Soup - 7497



Crowd – 7497



Mob – 9402

Figure 5.1 Neutral images without embedded brands that appeared in all eight conditions.

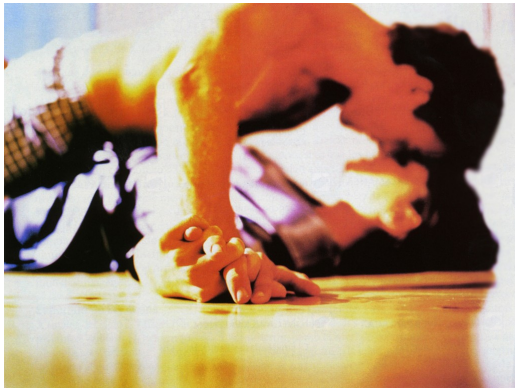


Snake -1112



Matador -9150

Figure 5.2. Neutral images with neutral brands that appeared in all eight conditions.



Erotic Couple - 4643



Skier – 8034

Figure 5.3. Positive valence/ high arousal images without brands embedded that appeared in conditions two and four.



Sky Diving - 5626



Skiing Down – 8030

Figure 5.4. Positive valence/ high arousal images with embedded negative brand that appeared in condition two.



Sky Diving - 5626



Skiing Down – 8030

Figure 5.5. Positive valence/ high arousal images with embedded positive brand that appeared in condition four.



Attack – 6530



Suicide – 6570

Figure 5.6. Negative valence and high arousal images with embedded negative brand that appeared in condition six.



Attack – 6530

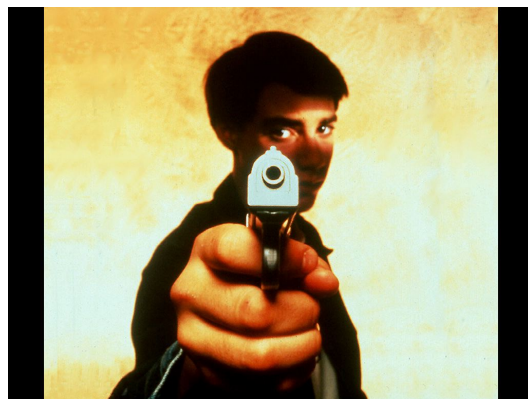


Suicide – 6570

Figure 5.7. Negative valence and high arousal images with embedded positive brand that appeared in condition eight.



Bomb - 9630



Gun Pointed – 6250

Figure 5.8. Negative valence and high arousal images without embedded brands that appeared in conditions six and eight.



Girl With Camera - 2302



City Street – 2594

Figure 5.9. Positive valence and low arousal images with embedded negative brand that appeared in condition one.



Girl With Camera - 2302

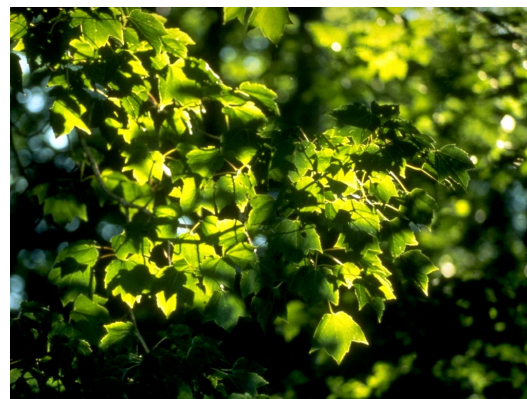


City Street – 2594

Figure 5.10. Positive valence and low arousal images with embedded positive brand that appeared condition three.



A Pasture -5764



Leaves- 5800

Figure 5.11. Positive valence and low arousal images without embedded brands that appeared in conditions one and three.



Woman Sitting - 2039



Gas Puddle - 9110

Figure 5.12. Negative valence and low arousal images with embedded negative brand that appeared in condition five.



Woman Sitting - 2039

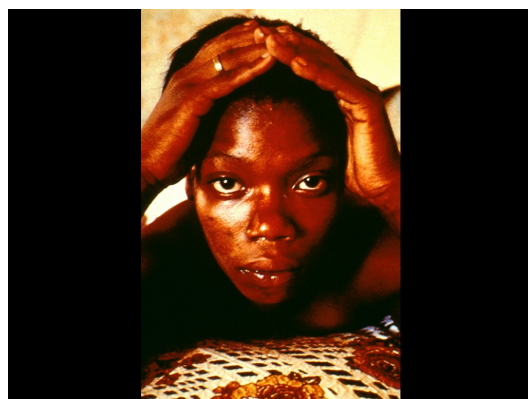


Gas Puddle - 9110

Figure 5.13. Negative valence and low arousal images with embedded positive brand that appeared in condition seven.



Empty Pool - 9360



African Woman - 2271

Figure 5.14. Negative valence and low arousal images without embedded brands that appeared in conditions five and seven.

Figure 5.15. 3-way Interaction on Purchase Intentions

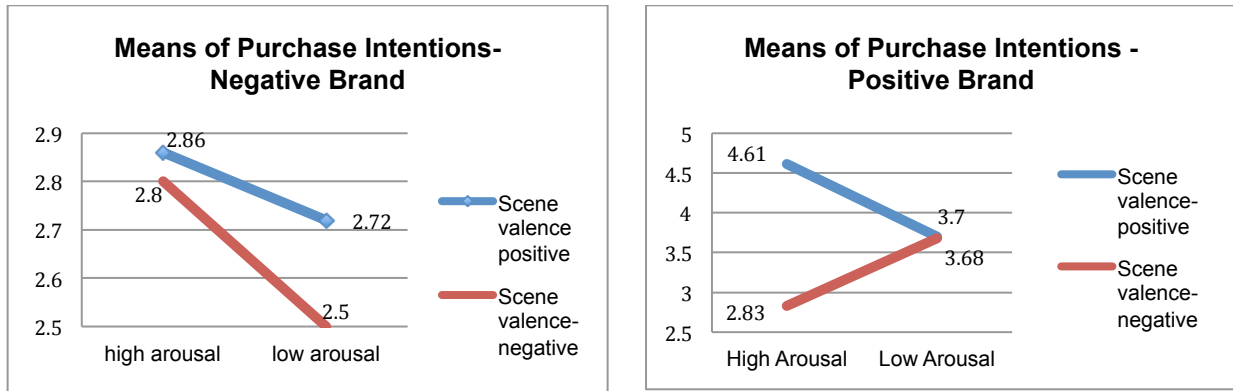


Figure 5.15. 3-way interaction of brand attitude (valence) X scene valence X arousal level on purchase intentions.

Figure 5.16. 2-way Interaction on Brand Attitudes

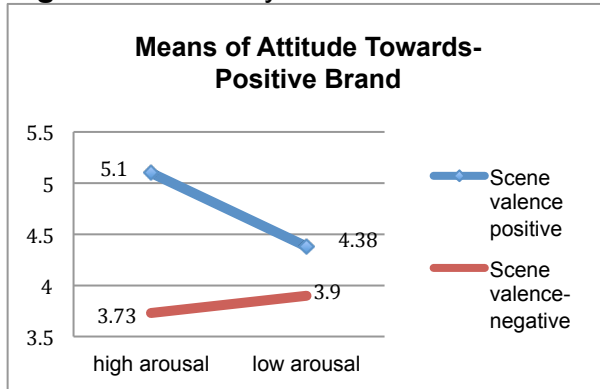


Figure 5.16. Interaction of arousal level X scene valence on attitude towards the brand when the brand is positive.

Figure 5.17. 2-way Interaction on Purchase Intentions

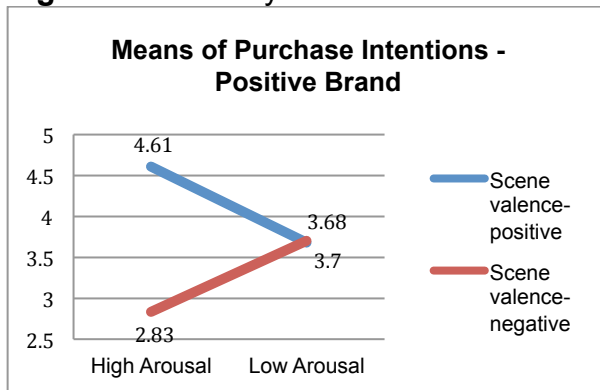


Figure 5.17, Interaction of arousal level X scene valence on intentions purchase the brand when the brand is positive.

CHAPTER 6

General Discussion

6.1 Discussion and Implications

Although branded product placement has been used in the industry for more than a hundred years and has been investigated by scholars over the last three decades (e.g., Avery & Ferraro, 2000; Balasubramanian et al., 2006; Eisend, 2009; Goldberg & Gorn, 1987; Gould et al., 2000; Gupta & Lord, 1998; Homer, 2009; Law & Braun, 2000; Morton & Friedman, 2002; Nelson et al., 2004; Pervan & Martin, 2002; C. A. Russell, 2002) the valence and arousal associated with the media context are rarely considered when placing brands or measuring the effectiveness of the brands placed. Thus, the findings from this dissertation fill that research gap. The two studies presented in this dissertation explored the prevalence of and persuasion for brands placed in scenes that vary in arousal and valence, using excitation transfer and direct affect transfer as theoretical foundations.

Study one, the content analysis, was conducted to quantify branded product placement and determine the trends in product placement as a basis for study two and further studies. A total of 45 hours of television programs was coded, yielding 519 brand placements, averaging a brand placement every 5.2 minutes. Verbally integrated placements (spoken but not seen) were dominant (40.4%) in the type of placement categories. Of the 16 location settings, more brands were placed in work settings (32.4%). The types of branded product placed most often were media/entertainment products (23.6%). Most brands were placed in scenes where the primary and/or the secondary character(s) expressed positive affect such as feelings of happiness. This is consistent with direct transfer theorizing. However, these feelings of happiness were on a low arousal level. Following excitation transfer theorizing, in order for an emotional arousal to be

misattributed to the BPP, the emotional level must be a highly arousing emotion regardless of the type of emotion. This would indicate that branded products could be placed in a scene where the character(s) exhibits either a positive or negative high arousal emotion. The findings for the content analysis are not too surprising because, based on the three in-depth practitioners' interviews, arousal level may not be a variable taken into consideration when placing brands. Also, most of the scenes in general may be of a relatively low arousal level. However, following the direct affect transfer theory, brands were more often (52.2% for primary and 42.4% for secondary) placed in scenes where the character(s) expressed positive affect in the form of happy emotions with the assumption that the happy emotion will be transferred to the brand.

In prior BPP content analysis the focus has been on brand or product prevalence, brand or product categories (Cassady et al., 2006; Fang Yang et al., 2011; La Ferle & Edwards, 2006; McClung & Cleopha, 2008; Pervan & Martin, 2002; Sung et al., 2008), type of placements (Avery & Ferraro, 2000; Fang Yang et al., 2011; McClung & Cleopha, 2008; Pervan & Martin, 2002; Smit et al., 2009b; Wiles & Danielova, 2009), genre of the programs (Avery & Ferraro, 2000; Cassady et al., 2006; Fang Yang et al., 2011; La Ferle & Edwards, 2006; Pervan & Martin, 2002; Sung et al., 2008), and country of origin of brands (Nelson et al., 2013). None to date have analyzed the emotional content of the placements. The content analysis presented here adds to this body of literature of branded product placement content analysis by adding valence and emotional content as a variable that can and should be quantified.

Study two implemented a 2 level of emotional arousal of the scene (low vs. high) x 2 valence of the scene (positive vs. negative) x 2 brand valence (positive vs. negative) between subject factorial design to determine brand attitudes and intentions to purchase the brands that were placed.

The results revealed a 3-way interaction effect of brand attitudes valence, scene valence, and arousal levels on purchase intentions. Whereas, when a negative or positive brand was placed in a highly arousing positive scene, intentions to purchase were higher than a negative brand in a low arousing negative scene or a positive brand in a low arousing negative scene. These findings add to the body of the literature on branded product placement and arousal level and valence following both the direct affect transfer and excitation transfer theory. In support of other branded product placement studies that have utilized the pairing of a brand with a positive stimuli (Branscombe, 1985; Schemer et al., 2008), following direct affect transfer, these findings indicate that the valence of the scene does matters when placing brands in entertainment.

These findings are similar to prior research that has found positive interaction effects for valence and arousal working together. For example, Wang and Lang (2012) found that positive highly arousing programs had a positive effect on recognition of the content of the advertisement, free recall of the brand name and content of the advertisement, and attitudes towards the ads. Likewise, Rickwood and Price (1988) found support of excitation transfer theory, but only when the arousal was positive in valence. Additionally, Gorn et al. (2001) found that the higher arousal resulted in stronger advertisement evaluations in the direction of the advertisements' affect level. Once again, these findings indicate how the two theories can work together.

Furthermore, brand valence and scene valences both had main effects on attitude towards the brand. That is, brand attitudes were higher for positive brands and positive scenes, than they were for negative brands and negative scenes. Additionally, arousal level had a main effect on brand attitudes when analyzed with the 3-way ANOVA, whereas brand attitudes were higher for highly arousing scenes compared to low arousing scenes. However, when the positive and

negative brands were split and analyzed with the 2-way ANOVA, there was no main effect of arousal on brand attitudes. There were also significant interaction effects of brand (valence) and scene valence on brand attitudes, where attitude towards the brand was higher when the brand was positive and scene valence was positive. There was a second interaction for brand attitudes of scene valence and arousal level, where attitude towards the brand was higher when a brand was placed in a positive scene that was highly arousing. This interaction (arousal level and scene valence) for brand attitudes was only seen when the brand was positive. The latter findings are in line with those reported by Pechmann and Shih (1999), who did not find support for excitation transfer in their branded placement study of cigarettes. Cigarettes are one of the ethically questionable product categories that individuals typically have negative attitudes about (Gupta & Gould, 1997; Schmoll et al., 2006). In this study, the negative brand could be comparable to cigarettes as it is seen as negative as well. Perhaps the arousal level was not high enough to have an effect on a negative brand.

In addition, main effects of brand valence and scene valence were revealed for purchase intentions. These main effects indicated when a positive brand was placed or the scene valence was positive, purchase intentions were higher. There were no main effects of arousal level on purchase intentions. However, there were several interaction effects on purchase intentions. First, there was an interaction effect of brand valence and scene valence on purchase intentions where intent to purchase was higher when a positive brand was placed in a positive scene as opposed to a negative brand or a negative scene. Second, there were significant interaction effects of arousal level and scene valence on purchase intentions, where intent to purchase was higher when a brand was placed in a positive scene that was highly arousing as opposed to a negative scene that was low in arousal.

The results of study two also have practical implications for branded product placement practitioners. Brands placed in positive valence scenes, not just happy, but also love and surprise, will aid in eliciting positive brand attitudes and higher purchase intentions. In addition, placing brands in highly arousing positive scenes could increase purchase intentions and brand attitudes. Furthermore, the combination of high arousal and positive valence could have a positive effect on brand attitudes and purchase intentions.

6.2 Limitations and Future Research

Study one was meant to quantify branded product placement as a basis for study two and further studies. The limits of content analysis are well known (e.g., time consuming, increases in coding errors, purely descriptive). However, content analysis is also unobtrusive, trends can be determined and can be very powerful when combined with other research methods (Neuendorf, 2001). As such, this descriptive analysis of how brands are placed within varying emotional scenes was combined with study two, where arousal levels of emotions and valence of emotions in relationship to brands that were placed were tested. In the future, I would like to explore a content analysis of branded product placements in relationship to valence and arousal in movies, video games, and music. Such analyses might provide evidence of differences across media.

There were also limitations to the first pretest. Although the participants of the pretest were from the same population as study two, pretesting of the attitudes towards the brands used in study two cannot guarantee that the brand attitudes are equivalent across all participants. For this very reason, the brand found to be negative in the pretest (Bench) was found to be positive in the main experiment. Likewise, the brand found to be positive (Activate) in the pretest was found to be negative in the main experiment. As a result, in the report of the results Bench was used as the positive brand and Activate was used as the negative brand. It is possible that placing the

brand logos within context and on the product (water) aided in changing the brand attitudes in the opposite directions. In the future, the use of a control group to compare brand attitudes would aid in knowing that attitudes are the same (Cowley & Barron, 2008).

Study two had limitations that are typical of product placement studies. It is difficult to duplicate a television-watching experience in a lab environment, as you may be able to duplicate exposure to print advertisements (S. K. Balasubramanian et al., 2006). In order to control the independent variables and because of the stimulus (slide images) used in this study, I sacrificed ecological validity in an attempt to increase internal validity. More importantly, ecological validity is not required for the overall validity of the study (Shadish et al., 2001). Individuals do not exactly watch television the way the slides were presented and images were not moving as they are with experience of watching television; however, what is most important is that the studies are generalized to how people actually watch television and the results accurately reflect what has gone on in the study. Furthermore, the positive scene valence and high arousal level condition's images with embedded brands were both sports images (hang glider and skier). Sports are usually associated with sponsorships and individuals are used to seeing brand sponsorships in sports. This could have potentially influenced brand attitudes and purchase intentions, depending on the participants' involvement in sports (Levin, Joiner, & Cameron, 2001). A repeat of this study using non-sports images for this condition would aid in ruling out the possibility that sports and sponsorship influenced attitudes and purchase intentions. For future research, this study would benefit from the use of the controlled experimental approach, theater methodology (C. A. Russell, 2002). Theater methodology utilizes a videotaped screenplay as the setting for the presentation of the stimuli. This would allow for more experimental control and provide an experience similar to watching a sitcom. In addition, this

study utilized brands that were unknown to the participants. It would be wise to explore the effects of arousal and valence on familiar brands. It may be the case that strong brand attitudes would be more resistant to the emotional context and branded product placement effects noted in this study.

Additionally, although past research has shown support for excitation transfer with different time delays; 20 seconds (Sundar & Wagner, 2002), at the same time stimuli (Bee & Madrigal, 2012; Sundar & Kalyanaraman, 2004), immediately after (Bee & Madrigal, 2012; McGrath & Mahood, 2004; Soldow & Principe, 1981; Sundar & Wagner, 2002), and various delays (McGrath & Mahood, 2004; Soldow & Principe, 1981), perhaps a time delay is needed with negative branded product placements for the arousal to be misattributed to the brand. The use of theater methodology would also aid in controlling for time delay related to excitation transfer.

Lastly, as with most studies, study two utilized college students as participants. Previous research has shown that non-students are more neutral about branded product placements (Sung et al., 2009). As a result, in future studies, a probability sample including a combination of students and non-students participants would allow for more generalizable results.

Looking at the bigger picture of research on branded product placement in combination with valence and arousal, in future research, I would like to explore: 1) a similar experimental design using theater methodology, 2) adding a time delay as a variable for support of excitation transfer theory, 3) utilizing familiar brands, 4) more extreme positive/negative brands 5) other variables that focus on effectiveness such as, recall, recognition, implicit memory, and brand choice, 6) more interviews with branded product placement practitioners, 7) branded product placements in reality TV, and 8) other media such as, video games, music, and novels.

In summary, despite the interesting findings noted in this dissertation, future studies would benefit from utilizing theatre methodology for a more controlled experimental approach but one that simulates viewing experiences more naturally. Additionally, the employment of non-students and students will aid in the generalization of the results. Finally, the use of a control group would aid in comparing pre- and post- brand attitudes and purchase intentions within and across groups.

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APPENDIX A Content Analysis Codebook

Product; what is the name of the branded product?

Simply name the brand's name, e.g. Nike, Ford, Coke, etc.

Product Category

Note:

- If a product is so similar but there is a small change it is most likely unpaid BPP. Still code it, but make sure you put a star to represent unpaid product place. EX. FedEx versus LedEx.
 - If the product name is a person that is a character for a brand, then the product category must match the brand that they endorse. Ex. Tony the Tiger would be “food/snack” not “media/entertainment.
 - If you can tell what a product's brand is but there is no logo or identifier or made up logo (greeking), do not code. EX. You see the back of a Chevy Impala and you know that is the brand of the car, but there is no logo or identifier of the brand, do not code.
 - Code a branded product placement even when the product is shown again in a different scene.
1. **Non-food Services:** Any service or activity that someone would partake in or utilize that is non-food related. This does not include products or items that can be found INSIDE establishments but DOES include people -e.g. Doctors, lawyers, cleaning services, taxes, Kinkos, UPS, FedEx, health clubs, movie theatres, online services, education, banks, social organizations, etc.
 2. **Beauty/ body:** Any product that is used to enhance physical hygiene or appearance, e.g. body wash, makeup, hair products, nail products, Kleenex, hand soap, etc.
 3. **Home appliances:** Appliances that are ran by electricity and can ONLY be found in the home to enhance convenience of living, e.g. coffee pots, microwaves, vacuum cleaners, George Foreman grill, alarm clocks.
 4. **Home furnishing:** Any item that is not run by electricity or battery in the home that is used for either decorative purposes or comfort, e.g. furniture, wall art (excluding entertainment media posters), blankets, pillows, etc.
 5. **Cleaning Supplies:** products that are used to enhance cleanliness of any non-human item/room/product, e.g. swifter, laundry detergent, dish soap, Febreze, etc.
 6. **Food/snack:** Any food related product that can be eaten and metabolized in the body. It must be a solid or semi-solid and MUST contain calories. It also cannot be labeled by a restaurant or food service brand.
 7. **Drink:** Any beverage that you drink, must be liquid, e.g. alcohol, soft drinks, sports drinks, etc.
 8. **Transportation:** Any means of travel with the purpose of getting someone from one place to another, e.g. cars, airplanes, segways, bikes, motorcycles, trains, etc.
 9. **Retail:** Any store, outlet or establishment where both food and non-food related products can be purchased. In addition, this category includes any clothing-related items that can be worn as a part of an outfit by any given person, e.g. retail stores, clothing brands (Nike), jewelry, shoes, Walmart, Target, grocery stores, gas stations, etc
 10. **Electronic:** Any single electric or battery-operated product that is used by a consumer for any entertainment, leisure, or convenience purposes that does NOT include home appliances, e.g. Ipod, computers, xbox, play station, cell phone, game consoles, cameras, etc.
 11. **Leisure/travel:** any service or activity that someone would use on a periodic basis -NOT daily-as a means of leisurely vacation, e.g. hotels, resorts, and cruises. Note: NOT how you get there (airplane, train etc.)

APPENDIX A (cont.)

12. **Pharmaceuticals:** any non/food substance [doesn't contain calories] that can be ingested and metabolized to enhance health in any way, e.g. medical appliances, over the counter medicine, and prescribed medicines.
13. **Food Service/Restaurants:** Any service or establishment where one could eat and/or drink in house. This category also includes any food or non-food related merchandise that has been labeled by a restaurant/food service brand, including carryout consumed in another location, e.g. Friday's, Applebee's, Starbucks, etc. Even if merchandise purchased in the store, if it has the name of a restaurant, it falls under this category.
14. **Exercise equipment:** Any form of equipment that can be found IN a gym or in the home to enhance physical strength, endurance, or physique that includes active body movement, e.g. treadmills, weights,
15. **Toys:** a non-electronic object for a child to play with that is used for entertainment.
16. **Media/ Entertainment:** news, networks, magazine, books newspaper, celebrities, TV shows, publications, movies, books, authors, publishing houses, professional sports teams
17. **Other:** Anything that does not fit into any of the above categories. MUST specify.

APPENDIX A (cont.)

Setting

Note:

- Kitchen scenes, code what you can see clearly and what you recognize.
- If setting is confusing (multiple characters in multiple rooms) code the setting based on the character that verbally mentions or use the product.
- In rare cases, if the character is “in between” locations, i.e. standing between the kitchen and living room, code based on the character’s interaction with the other character or body position. For example, the character is standing between the kitchen and living room talking to someone in the living room and/or facing someone in the living room, then code as living room.

1. Kitchen; includes dining area and bar dining in the home
2. Bathroom
3. Living room; couch, TV, and coffee table setting.
4. Bedroom
5. Home office
6. Laundry room
7. Outdoors
8. Restaurant/bar (including outdoor components of the restaurant, i.e. patio)
9. Work (main character’s place of work)
10. School
11. Business (inside the business, indoors)
12. In/on transportation; car, bus, sub, plane etc.
13. Foyer/Hallway
14. Place of worship
15. Indoor Leisure (movie theatre, skating rink, bowling alley, etc.)
16. Other (anything that does not fit into any of the above categories. MUST specify.

Type of Placement

1. **Visual in the background**
 - a. If it is in the background and you see it... beyond the focus of the scene.
2. **Visual in the foreground**
 - a. Visually, if it is in front of the focus of the actors in the scene.
3. **Verbally integrated**
 - a. Any character mentions the product, that is, the product it is part of the script, but not visually seen.
4. **Visual and Verbal**
 - a. Any character mentions the product, that is, the product it is part of the script AND you visually see the product or the product’s logo.

APPENDIX A (cont.)

Notes for coding emotions:

- **Primary Character:** the main character in the scene where a product is placed. The main character is defined by who verbally mentions the product or who handles/use the product. If none of the characters verbally mentions or handles/use the product (product in background or foreground), the primary character is the one who leads the conversation.
- **Secondary Character:** the character that the primary character is interacting with or talking to when the product is seen or spoken. Note: there may not always be a secondary character. In this case X out the three emotional categories. Also, just because the character does not speak, does not mean they are not showing emotion.
- **Audience:** is the general audience's emotional reaction. For example a primary character in the scene may be sad, but the audience's general emotional reaction may be to laugh hysterically, which would be equivalent to "happy emotion, level 3". Base audience reactions on live audience's reaction or laugh tracks. Drama series will not have audience's reactions or laugh track. In this case X out the three emotional categories.
- If the emotion of the scene or the character changes, but the same product is being placed, the product should be coded again.

APPENDIX A (cont.)

Emotion Type (Parrott, 2000)

1. Love
2. Happy
3. Anger
4. Sadness
5. Fear
6. Surprise

Emotional Level (based on the identifiers)

1. Low
2. Neutral
3. High

Emotional Levels Identifiers			
Emotion	1. Low	2. Neutral/Med	3. High
1. Love	liking caring fondness compassion	lust affection attraction arousal	passion desire longing infatuation
2. Happy	amusement satisfaction contentment optimism Relief curiosity	cheerfulness excitement pride jolliness	bliss joy ecstasy/euphoria jubilation/triumph
3. Anger	irritation grumpiness jealous frustration	bitterness exasperation (beyond frustration, extreme annoyance) Dislike Scorn Envy	rage/fury/wrath hate/loathing vengefulness revulsion (beyond disgusted)
4. Sadness	unhappiness/gloom guilt loneliness insecurity pity	sorrow/grief hopelessness Remorse disappointment Rejection embarrassment	agony/suffering depression misery despair humiliation
5. Fear (negative)	nervousness tenseness uneasiness apprehension worry anticipation suspense confusion	Freight Anxiety Dread Alarmed	horror terror panic hysteria mortification
6. Surprise (positive)		Surprise	amazement astonishment

APPENDIX B
Coding Instrument

Coder ID _____

Coding Form For Product Placement and Emotion Content Analysis

Name of Show _____ **Type of show (genre)** _____

Episode Name _____

Season _____ **Episode #** _____ **Network** _____

Product ID						
Product Name						
Product Category						
Setting						
Type of Placement						
PRIMARY CHARACTER						
Type of Emotion						
Emotional Level						
Emotional Level Identifier						
SECONDARY CHARACTER						
Type of Emotion						
Emotional Level						
Emotional Level Identifier						
AUDIENCE						
Type of Emotion						
Emotional Level						
Emotional Level Identifier						
Time Marker						