



Consumer reactions to product placement strategies in television sponsorship

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Abstract *Reports the results of an experimental study that examines the impact of different strategies of product placement on consumer reactions in the context of television sponsorship. Four factors were manipulated: type of placement, sponsor's image, type of television program and sponsor-program congruity. Uses a factorial design comprising these four factors, which was operationalised by means of 12 brief written vignettes. Indicates that strategies of product placement impact differently on consumers' evaluative and ethical judgements and that their effects interact with the type of television program. Suggests that evaluations of product placement are most negative in the context of mini-series/drama television programs. Furthermore, product placements that play a passive role and are not clearly expressed within the program are generally perceived as less ethical, especially when they appear in information/services magazines. Also determines that sponsor-program congruity leads to better ethical and evaluative consumer reactions for all types of television program considered except mini-series/dramas. Implications for research and practice are derived from these results.*

Introduction

During the last decade, there has been a significant growth in the use of television sponsorship, particularly in North America where spending for this type of marketing activity has tripled (Dupaul, 1992). For firms, television sponsorship represents an interesting alternative to traditional TV advertising and other forms of marketing communication for three main reasons. First, the sponsor is likely to gain goodwill by associating itself with a popular program targeted to a selected audience. Second, the sponsor often buys a good portion of the commercial time within the program, which prevents communication interference from competitors (Gay, 1988). Finally, by integrating itself within the program, the sponsor reduces the likelihood of zapping by viewers (Meenaghan, 1991). Obviously, producers also benefit from television sponsorship since it may cover up to 25 percent of the total production costs of a program (Des Roberts, 1994).

An important issue for a firm wishing to invest in television sponsorship is deciding how its products are to be promoted within the program, that is deciding on the type of product placement (PPL). For instance, in the case of a

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quiz (e.g. *Jeopardy* in the USA), one possibility would be to decorate the studio using some of the firm's products or alternatively the host could mention some key benefits of the sponsor's products or even use the product during the show (e.g. drinking a glass of Minute Maid orange juice). Little is known about the effects of different PPL strategies like these on consumers' reactions. The few studies that have been published in this area have focused on consumers' attitudes toward television sponsorship in general and PPL in the specific context of movies (Brée, 1996).

A study conducted in the UK by Sponsortest shows that UK consumers have a positive attitude toward television sponsorship (Parker, 1991). However, this study did not examine how PPL is perceived as a promotional tool within the context of television sponsorship. In another relevant study, Nebenzahl and Secunda (1993) have looked at consumers' attitudes toward PPL in movies (e.g. a scene showing Tom Cruise chewing Hollywood chewing gum). They found that a majority of movie-goers (70 percent) have a positive attitude toward this form of marketing communication, judging that it is preferable to commercials shown on the screen before the movie. However, it is not clear that these results can be generalised to the case of television sponsorship. Both the Sponsortest and the Nebenzahl and Secunda (1993) studies were restricted to the measurement of consumer opinions. In order to compare the effects of various PPL strategies on viewers' reactions, experimentation would appear to be a more appropriate methodological approach.

The objective of this research is therefore to examine consumer reactions to different types of PPL strategy in the context of television sponsorship using an experimental methodology.

Conceptual framework

The conceptual framework elaborated for this research study results from an inductive process. Three basic strategies were used in combination to identify the variables to be experimentally manipulated: examination of the sponsorship literature, meetings with practitioners and observation of actual sponsored television programs.

Classifying PPL strategies

In the context of movies, PPL has been defined as the inclusion of consumer products or services in motion pictures for promotional purposes (Nebenzahl and Secunda, 1993). This conception appears to be limited since actually "seeing" the product is not a *sine qua non* condition. For instance, only the brand name can be shown or mentioned. In this research, a PPL is defined as the placement of a brand or a firm in a movie or in a television program by different means and for promotional purposes. Showing the product is obviously one popular form of PPL.

In the case of television sponsorship, PPL strategies can be classified into three main types: implicit PPL; integrated explicit PPL; and non-integrated explicit PPL. Each category is briefly described in the following paragraphs.

Implicit PPL. An implicit PPL is one where the brand, the firm or the product is present within the program without being formally expressed: it plays a passive, contextual role. For instance, in a quiz the participants and the host wear clothes with the sponsor's logo; in a series, a scene occurs in a C & A store. Thus, in an implicit PPL the logo, the brand name or the name of the firm appear without a clear demonstration of product benefits.

Integrated explicit PPL. A PPL is integrated explicit whenever the brand or the firm is formally expressed within the program: it plays an active role. For instance, in a quiz the questions asked to the participants concern the sponsor's products; in a series, a Pizza Hut pizza is delivered in a scene where everybody is starving. In this type of PPL, the attributes and benefits of the product are clearly demonstrated.

Non-integrated explicit PPL. A non-integrated explicit PPL is one where the brand or the firm is formally expressed but is not integrated within the contents of the program. The sponsor's name may be presented at the beginning, during or at the end of the program; for instance, "This program (or segment) is (was) sponsored by the Ford Motor Company". Or it may be part of the program's title: for instance, *Kraft Cinema*.

Overall, this classification of PPL strategies was agreed upon by three practitioners, albeit with some differences in semantics. One disagreement with the practitioners relates to the third category. One person argued that a non-integrated explicit PPL is not really a product placement or at least is not considered so by most professionals who work in this area. Such a PPL for instance could not be "sold" to a sponsor since it is generally included in the sponsorship deal. Our typology seems to imply that television sponsorship cannot be done without PPL. Although this argument has some merit, we decided to maintain the distinction because we were primarily interested in contrasting the effects of different means of promotion within a sponsored television program on consumer reactions. Clearly, a non-integrated explicit PPL is one of several possible strategies of promotion in the context of television sponsorship.

It is interesting to note the similarity between the proposed typology and a PPL classification proposed by Shapiro (1993) in the context of motion pictures. He distinguishes between four types of PPL: PPL that provides only clear visibility (e.g. product or brand name is shown); PPL that is used (e.g. actor drinks a bottle of a Coca-Cola); spoken reference (e.g. actor says: "Gee, I wish I had a Jaguar to show her"); and PPL that provides hands-on use and is mentioned by a main star (e.g. Demi Moore says she loves M&Ms and eats a bunch of them). Shapiro's (1993) first category seems analogous to what we call implicit PPL, while the other categories are like integrated PPLs with increasing explicitness.

It must be noted that the three proposed categories of PPL are not mutually exclusive; in any given program there could be multiple types of PPL. However, in this research we are concerned only with the individual effects of these different PPL strategies on consumers' reactions.

Brand/sponsor image

The image of the brand or the sponsor is a relevant variable, since one expected consequence of television sponsorship is the transfer of the program's image to the sponsor (Ganassali and Didellon, 1996; McDonald, 1991; Parker, 1991). In this research, a distinction is therefore made between a sponsor with a positive image and a sponsor with a negative or neutral image.

Sponsor-program congruity

Several studies have shown the importance of a strong link between the sponsor and the sponsored event or entity: the stronger that link, the greater the impact on the sponsor's image and the attitudes toward the sponsoring itself (d'Astous and Bitz, 1995; McDonald, 1991; Meenaghan 1983; Parker, 1991). Extending this basic finding to television sponsorship, a strong sponsor-program congruity implies that the sponsor's products and activities are clearly related to the contents of the program. In this case, the PPL is likely to be natural and consistent with the context of the program. In contrast, when the sponsor-program congruity is weak, the PPL may be perceived as inconsistent and not credible.

Type of television program

The type of television program may have an impact on consumers' reactions toward a PPL (Dambron, 1991). For example, a PPL within the context of a general information television program such as *Good Morning, America* may lead to negative reactions since viewers expect this type of program to contain objective information. Three general categories of television program are considered in this research: quiz/variety shows, mini-series/dramas and information/services magazines. In addition to corresponding to usual categories of television program, these three types imply different viewer motives: need for entertainment (quiz/variety shows); need to identify oneself with characters (mini-series/dramas); and need for information (information/services magazines). Television broadcasts of sports and cultural events are not considered since in these cases the sponsoring is usually more linked to the event than it is to the program.

Research hypotheses

There is little empirical evidence that can be used to predict the impact of type of PPL strategy on consumer reactions. In their study of consumers' attitudes toward PPL in movies, Nebenzahl and Secunda (1993) found that PPLs were preferred to commercials. According to these researchers, movie-goers think that whereas on-screen commercials are annoying and time consuming, PPLs represent a relatively unobtrusive form of marketing communication. Extending these results to the case of PPL in television sponsorship, we propose that an implicit PPL is the less obtrusive type of product placement, followed by integrated explicit PPL and non-integrated explicit PPL in that order. The first research hypothesis follows from that reasoning:

H1: An implicit PPL leads to more positive consumer evaluative reactions than an integrated explicit PPL, which in turn leads to more positive consumer evaluative reactions than a non-integrated explicit PPL.

In the Nebenzahl and Secunda (1993) study, there was a significant number of respondents who were concerned with ethical issues. Although their evaluations were generally positive, movie goers did not necessarily think that PPL is a good thing from a moral point of view. It is therefore relevant to look at consumers' ethical reactions toward PPLs in the context of television sponsorship. In television sponsorship, it would seem that an implicit PPL represents the less ethical case. The second hypothesis is based on that reasoning:

H2: An implicit PPL leads to more negative consumer ethical reactions than an explicit PPL (either integrated or not).

A strong link between the sponsor and the sponsored event seems to be a necessary condition for effective sponsorship (i.e. improvement of the sponsor's image – see Meenaghan (1983)) and positive consumer evaluations (d'Astous and Bitz, 1995). In addition, it seems probable that evaluative reactions extend naturally to ethical reactions: the more a PPL is liked, the more it should be perceived as ethical. On that basis, we propose that:

H3: The stronger the sponsor-program congruity, the more positive consumers' evaluative and ethical reactions toward any type of PPL.

One intended impact of sponsorship is the improvement of the sponsor's image (McDonald, 1991; Parker, 1991). However, the image of the sponsor may also have an impact on consumers' reactions toward the sponsored event (or entity) and the sponsoring itself (Dupaul, 1992). Since the sponsoring firm or the brand is actually incorporated within the PPL, consumers' reactions toward the PPL should be influenced by prior attitudes toward the sponsor. Accordingly, we propose that:

H4: The more positive the image of the sponsor in television sponsorship, the more positive consumers' evaluative and ethical reactions toward any type of PPL.

The program represents a specific context for television sponsorship and it should logically moderate the impact of PPL on consumers' reactions. However, there has been no research on this issue and we can only speculate that a PPL embedded in an information/services television magazine will be more negatively perceived because viewers expect relatively "objective" information in this type of program.

H5: Information/services television magazines lead to more negative ethical reactions toward any type of PPL than quiz/variety shows and mini-series/dramas.

Method

Experimental design

To test the research hypotheses, a factorial design was developed comprising four factors: type of PPL (three levels – implicit, integrated explicit, non-integrated explicit), sponsor's image (two levels – negative/neutral, positive), sponsor-program congruity (two levels – low, high) and type of television program (three levels – quiz/variety, mini-series/drama, information/services magazine). All factors are within-subjects (or repeated measures) factors except type of PPL which is a between-subjects (or group) factor.

Vignettes

A brief written vignette was constructed for each condition of the $3 \times (2 \times 2 \times 3)$ factorial design. The presentation format was constant across the 36 vignettes and consisted of two parts:

- (1) identification of the sponsor and summary of the television program, and
- (2) description of the PPL.

Examples of vignettes actually used in the study are presented in the Appendix. The use of vignettes such as these as stimulus materials is common in marketing (e.g., Aaker and Keller, 1990) and consumer behaviour (e.g. Leclerc *et al.*, 1995) research.

The choice of sponsors was based on the results of a preliminary study involving 22 Master's students in administration in a French-Canadian university. Hydro-Quebec (a governmental public utility firm) was selected as the negative/neutral image firm and General Motors as the positive image firm since the companies differed significantly on a seven-point bipolar favourable/unfavourable image scale ($p < 0.001$). In addition, both firms obtained high recognition scores, were not involved in any television sponsorship at the time the study was conducted and are credible sponsors for French-Canadian television programs.

The vignettes were pre-tested with (different) Master's students who acted as judges. The judges were provided with clear definitions of the experimental conditions and were asked to classify all 36 vignettes in the appropriate conditions. Changes to the vignettes were made until all could be correctly and easily classified by a graduate student.

Sampling and data collection

The sample comprises 93 French-Canadian Master's students in administration who were equally divided across the three conditions of the between-subjects factor (i.e. type of PPL). The use of a student sample was deemed acceptable since homogeneity in subjects' characteristics is preferable for the testing of theoretical hypotheses (Sternthal *et al.*, 1994). The questionnaires were distributed in classes and picked up immediately after they were completed. Each questionnaire included 12 vignettes corresponding to the factorial

combination of the within-subjects factors. The vignettes appeared in a random order to control for order bias. There were three types of questionnaires, one for each condition of the between-subjects factor. Randomisation was insured by randomly distributing all questionnaires across subjects.

Measures

Consumer reactions were measured using 12 seven-point bipolar scales appearing immediately after each vignette (Table I). Some of the items were adapted from Wells’ (1964) well-known Reaction Profile, some were defined on the basis of practitioners’ comments and others were incorporated on a judgemental basis with the objective of tapping both evaluative and ethical reactions. A pilot test showed that the scales were easy to understand and to use and that they allowed the assessment of consumers’ evaluative and ethical judgements. Osgood *et al.*’s (1957) semantic differential (SD) technique could have been used to position the PPLs on evaluation, potency and activity, but it was decided to not use the SD scales since these were developed for the purpose of assessing the meaning of concepts rather than for measuring people’s evaluative and ethical reactions to concepts.

Results

Dependent variables

The scale data were subjected to a principal components analysis with varimax rotation. As anticipated, two factors emerged explaining 78.2 percent of the total variance. This is generally considered to be a high proportion of explained variance (Green, 1978). Seven items loaded highly (> 0.60) on the first factor (appropriateness, morality, acceptability, taste, relevance, honesty and frankness) which was interpreted as “ethical judgement”. The other five items loaded highly (> 0.70) on the second factor (dynamism, originality, agreeableness, amusement and pleasantness) which was interpreted as “evaluative judgement”. Two dependent variables were created by taking the mean of the corresponding items. Cronbach’s alpha is equal to 0.95 for the

Inappropriate/appropriate
Immoral/moral
Unacceptable/acceptable
Bad taste/good taste
Irrelevant/relevant
Dishonest/honest
Concealed/frank
Static/dynamic
Trivial/original
Irritating/agreeable
Boring/amusing
Shocking/pleasant

Table I.
Items used to assess
consumer reactions

ethical judgement composite variable and 0.92 for evaluative judgement. The Pearson product moment correlation between the dependent variables is strong ($r = 0.79$) and statistically significant ($p < 0.0001$).

Analysis of variance

Table II presents the analysis of variance (ANOVA) results for the two dependent variables. Only the mean squares, F and p values of all main effects and of statistically significant interactions are reported. The pattern of effects is about the same for both dependent variables. In both cases, sponsor's image and type of PPL have no significant impact. Taking the magnitude of mean squares as an indicator of effect strength, it can be seen that the strongest effects are the main effect of sponsor-program congruity (MS = 63.18 and 26.03 respectively) followed by type of program (MS = 49.03 and 19.97) and the congruity \times type of program interaction (MS = 42.11 and 18.76) in that order. Although statistically significant, the type of program \times type of PPL and the quadruple interactions have mean squares of very low magnitude.

The ANOVA results reported in Table II suggest a complex pattern of effects. Since these are omnibus statistical tests, a series of analytical comparisons were performed to individually test the research hypotheses.

Test of H1: evaluative reactions toward type of PPL

Table II shows that the main effect of type of PPL on evaluative judgements is not statistically significant ($F = 1.37$, $p = 0.2583$). However, the type of program \times type of PPL interaction is significant ($F = 5.31$, $p = 0.0005$) which implies that consumer evaluations of PPLs differ depending on the type of program in which they occur. The interaction means are presented in Table III. No pattern of means consistent with H1 (non-integrated explicit > implicit > integrated explicit) is observed in any of the type of television program conditions. In the case of mini-series/dramas, consumer evaluations are more negative than in the other types of program and do not appear to depend on type of PPL. As for quiz/variety shows and information/services magazines, consumer evaluations are more positive in general, with implicit PPLs being the less appreciated. H1 is therefore not supported.

Source of variation	Dependent variable:					
	Ethical judgement			Evaluative judgement		
	Mean square	F	p -value	Mean square	F	p -value
Sponsor's image (A)	0.12	0.10	0.7573	0.02	0.02	0.8974
Sponsor-program congruity (B)	63.18	56.61	0.0001	26.03	21.14	0.0001
Type of program (C)	49.03	42.84	0.0001	19.97	20.99	0.0001
Type of PPL (D)	20.55	2.86	0.0627	9.59	1.37	0.2583
B \times C	42.11	27.60	0.0001	18.76	15.21	0.0001
C \times D	8.02	7.01	0.0001	5.05	5.31	0.0005
A \times B \times C \times D	6.75	6.53	0.0001	2.73	2.90	0.0236

Table II.
Analysis of variance
results

Test of H2: ethical reactions toward type of PPL

Table II shows that the main effect of type of PPL on consumers' ethical judgements is near statistical significance ($F = 2.86, p = 0.0627$) while the type of program \times type of PPL interaction is significant ($F = 7.01, p < 0.0001$). The pattern of marginal means associated with the PPL factor is consistent with H2: on average an implicit PPL is judged less ethical (mean = 4.42) than an explicit PPL (mean = 4.82 averaged over both types) and the difference is significant ($F = 5.50, p = 0.0224$). Examining the program \times type of PPL interaction means in Table III, we can see that support for H2 is found principally in the information/services television magazines conditions. This provides the explanation for the significant interaction.

Test of H3: effects of sponsor-program congruity

Sponsor-program congruity has a significant impact on consumers' ethical ($F = 56.61, p < 0.0001$) and evaluative judgements ($F = 21.14, p < 0.0001$) (Table II): overall, high congruity leads to better evaluations (mean = 4.57) and better ethical judgements (mean = 4.92) than low congruity (mean = 4.26 and 4.44 respectively). However, the congruity \times type of program interactions being statistically significant (Table II), a qualification of the congruity effects is in order. The sponsor-congruity \times type of program means displayed in Table IV show that H3 is not supported only in the mini-series/dramas conditions. For this type of television program, low sponsor-congruity leads to better evaluative and ethical judgements than high congruity.

Test of H4: effects of sponsor's image

Table II shows that the image of the sponsor has no significant impact on consumer evaluative and ethical judgements. One possible explanation is that the image manipulation was probably not strong enough: the mean difference between the two stimulus sponsors on a seven-point bipolar favourableness scale was in the expected direction and statistically significant ($t = 5.37, p < 0.0001$) but small (0.93).

Table III.
Evaluative and ethical
judgement means:
types of programs \times
type of PPL interaction

Type of program	Type of PPL	Evaluative judgement Mean	Ethical judgement Mean
Mini-series/dramas	Implicit	4.12	4.24
Mini-series/dramas	Integrated explicit	4.15	4.13
Mini-series/dramas	Non-integrated explicit	4.19	4.43
Quiz/variety shows	Implicit	4.49	4.73
Quiz/variety shows	Integrated explicit	4.65	4.92
Quiz/variety shows	Non-integrated explicit	4.62	5.16
Information/services	Implicit	4.14	4.30
Information/services	Integrated explicit	4.90	5.19
Information/services	Non-integrated explicit	4.46	5.06

Test of H5: effects of type of program on ethical reactions

The main effect of type of program is statistically significant for both the evaluative ($F = 20.99, p < 0.0001$) and ethical judgement ($F = 42.84, p < 0.0001$) dependent variables (Table II). As discussed previously, type of program also interacts with sponsor-program congruity and type of PPL. Contrary to what is predicted by H5, consumers' ethical judgements toward PPLs are not more critical in the case of information/services television magazines. Rather, overall mini-series/dramas lead to lower (mean = 4.26) ethical appreciation than information/services magazines (mean = 4.85) and quiz/variety shows (mean = 4.94). An examination of the interaction means (Tables III and IV) confirms that the hypothesis is not supported even when the effects are qualified in the congruity and type of PPL conditions.

Discussion

The results of this research are of interest to television sponsorship researchers and practitioners. First, a comprehensive typology of product placement strategies in television sponsorship has been developed which distinguishes between implicit, integrated explicit and non-integrated explicit PPLs. Although in need of further validation, this typology would seem to be a useful starting scheme to organise researchers' and practitioners' thinking about television sponsorship issues. Second, the research has contributed to increase our understanding of consumers' reactions to various PPL strategies by showing how these strategies impact differently on evaluative and ethical judgements and how their effects may interact with additional variables (e.g. the type of program in which a PPL appears). Even though the analysis of variance results show a complex pattern of effects, some clear tendencies can be identified through the test of the research hypotheses.

The first research hypothesis proposes that the more obtrusive a PPL in television sponsorship, the more negative consumers' evaluations. We suggested that an implicit PPL is less obtrusive than an integrated explicit PPL which in turn is less obtrusive than a non-integrated explicit PPL. The results indicate that obtrusiveness may not be a significant mediator of consumer evaluations and that PPL effects depend on the type of television program.

Type of program	Sponsor-program congruity	Evaluative judgement Mean	Ethical judgement Mean
Mini-series/dramas	High	4.04	4.11
Mini-series/dramas	Low	4.26	4.42
Quiz/variety shows	High	4.88	5.33
Quiz/variety shows	Low	4.29	4.53
Information/services	High	4.77	5.31
Information/services	Low	4.23	4.38

Table IV.
Evaluative and ethical
judgement means:
sponsor-program
congruity \times type of
program interaction

Consumer evaluations are most negative when a PPL (any type) occurs in mini-series/dramas. In the case of quiz/variety shows and information/services magazines, implicit PPLs get the most negative consumer evaluations.

The second research hypothesis predicts that implicit PPLs should bring about more negative ethical consumer reactions than the other types of PPL. The results strongly support this hypothesis and show that this is particularly true in the case of information/services magazines. This finding is consistent with those reported by Nebenzahl and Secunda (1993) for PPLs in motion pictures.

The third research hypothesis predicts that stronger sponsor-program congruity should lead to better evaluative and ethical consumer reactions. The analysis of variance shows that this is true for all types of television program except mini-series/dramas. One possible explanation for this interesting result may be that consumers perceive the sponsoring of television mini-series/dramas as less commercial than the sponsoring of variety shows and information magazines. It is often the case in mini-series/dramas that the sponsor exhibits its pride to have contributed to the production of the program, which may be perceived by viewers as a philanthropic action. Previous research has shown that consumer reactions toward commercial sponsoring programmes are more positive when the sponsor-event link is strong but that the reverse is true in the case of philanthropic sponsoring (d'Astous and Bitz, 1995). Presumably, philanthropic sponsoring is seen as more genuine when the firm's activities are not linked to the sponsored entity or event. If, as we speculate, television sponsorship of mini-series/dramas is perceived as more philanthropic than commercial, this would explain the significant (and strong) interaction effects.

The fourth hypothesis is concerned with the impact of the sponsor's image. Contrary to what was predicted, a more positive image of the sponsor does not lead to significantly better consumer reactions to PPLs. One plausible explanation for the lack of support for H4 is that the image manipulation was not strong enough to affect consumers' judgements. Another explanation can be derived from Petty and Cacioppo's (1986) Elaboration Likelihood Model (ELM). According to the ELM model, when personal involvement with an issue is low (low elaboration likelihood), consumer attitudes are determined primarily by peripheral cues. When it is high (high elaboration likelihood), attitudes are based primarily on argument quality. In the case of product placements, one can argue that the sponsor is the central argument and factors such as type of program and type of PPL are peripheral. Since subjects in this study are students, they should not be very involved with television programs. This would explain why sponsor's image is not a significant variable in explaining their evaluative and ethical reactions, while type of program and type of PPL are. This *post hoc* reasoning should obviously be tested in future studies.

The fifth and last hypothesis proposes that more negative ethical reactions to PPL should occur in the information/services magazine conditions than in

the other television program conditions. The results do not support this hypothesis, since more negative consumer reactions are actually observed in the mini-series/dramas experimental conditions. We proposed above that the sponsoring of mini-series/dramas may be perceived by consumers as more philanthropic than commercial. If this is true, this would provide an explanation for the results. Presumably, consumers would be less willing to admit the use of PPL in philanthropic television sponsorship on moral grounds.

This research has implications for the practice of television sponsorship. Firms wishing to invest in television sponsorship in order to get higher visibility and improving their corporate image should consider using PPL in quiz/variety shows or information/services magazines instead of mini-series/dramas since consumer evaluations are generally more negative when PPLs occur in mini-series/dramas. Moreover, a strong congruity between the firm and the mini-series does not compensate and may even be more damaging to the image of the firm. This recommendation is, however, inconsistent with current television sponsorship practices. Mini-series/dramas are actually preferred for television sponsoring because these types of program attract larger audiences (Puech, 1996). The results of this study suggest that firms should assess carefully the impact of using PPLs in such television programs and weigh the benefits of a large audience against the disadvantages associated with more negative consumer perceptions.

In addition, the results of this research indicate that implicit PPLs should be avoided since they are perceived as less ethical than the other types of PPL, particularly if they appear in an information/services television magazine. One should note, however, that the experimental method used in this study has probably made implicit PPLs more explicit than they would be in reality. In future studies, it would be important to consider not only the ethical question relative to product placements in general, but also from the point of view of ethically controversial products such as alcohol, tobacco and guns. Recent research indicates that consumers' ethical opinions about product placements (in movies) differ significantly across product categories, with greater concerns expressed in relation to ethically controversial products (Gupta and Gould, 1997).

From the point of view of research, we have mentioned the importance of validating the proposed typology of PPLs in television sponsorship. Further testing with professionals working in the area of television sponsorship would be useful. Another way of validating the typology would be to identify a sample of actual PPLs of all kinds and have them examined by consumers and practitioners. A sorting task could be used to elicit the dimensions that characterise the PPLs.

In future studies, it would be interesting to extend the methodology used in this research to the case of PPL in motion pictures. Using Shapiro's (1993) classification, one could look at the impact of different types of PPL on movie goers' reactions. A priori, several factors would appear to moderate PPL effects

such as the actor's reputation and sex, the type of movie, the product category, and so on (see d'Astous *et al.*, 1997). This is an area where research is scarce and badly needed.

One should keep in mind, however, the limitations of vignettes as experimental stimuli. Vignettes create an artificial environment that is not really representative of normal situations. It is not clear, for instance, that the effects observed in this research would be replicated with real PPLs. Future research in this area should consider using real PPLs as stimulus materials in order to see if the results presented in this paper can be generalised. In addition, it is difficult to control everything in a vignette and consumer reactions may be affected by all types of information. For instance, the vignettes used in this study identified various television programs in order to be as realistic as possible. Consumer reactions to PPLs may have been affected by the specific feelings created by these programs. How a specific PPL is done (dramatic effects, humour, etc.) may also impact on consumer feelings and affect PPL effectiveness. Real PPLs would probably be more relevant as stimulus materials to study these issues.

The use of qualitative research would be useful to try to understand better how consumers interpret (in a large sense) PPLs in different contexts. While this study has examined the impact of different types of PPL on consumers' reactions (a passive perspective), it would be appropriate in future research to explore what consumers get from this form of marketing communication (a more active perspective). Using qualitative research, O'Donohue (1994) has shown that consumers get several gratifications out of advertising (e.g. information, reinforcement of attitudes and values, aspiration and role models). Her approach could be well extended to the case of product placements. Along these lines, Wright's (1986) idea that people form intuitive theories about marketers' influence tactics is very relevant. Consumers probably have simple theories concerning the effectiveness of different strategies of product placement in television programs and it would be interesting to study these theories and compare them with results obtained in a study like that presented in this article.

These are interesting and important issues to be addressed by future research. We hope that this preliminary study will encourage marketing researchers to get involved in this fascinating research area.

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Appendix: examples of vignettes

Implicit PPL; neutral/negative image; strong sponsor-program congruity; mini-series

Hydro-Quebec sponsors the program *In the North*. This television mini-series is about people living at James Bay. The main characters are an engineer and an Indian woman who live exciting adventures in a context where the relationships are tense.

Means chosen by Hydro-Quebec to promote itself in this series: many scenes are filmed near a hydro-electric dam at James Bay.

Integrated explicit PPL; positive image; weak sponsor-program congruity; variety program.

General Motors sponsors the program *Rock & Roll*. This evening talk-show receives guests from the worlds of arts, politics and sports.

Means chosen by General Motors to promote itself in this talk-show: tonight, GM launches its brand new sports car and the host of the show comments on a road test he performed.

Non-integrated explicit PPL; neutral/negative image; weak sponsor-program congruity; information magazine.

Hydro-Quebec sponsors the program *Escape*. This information TV magazine presents useful hints and spots for fishing and hunting amateurs.

Means chosen by Hydro-Quebec to promote itself in this magazine: the Hydro-Quebec logo appears at the beginning of the program.



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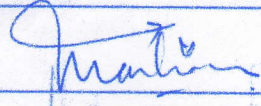

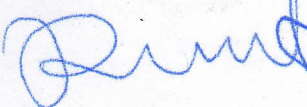
BERITA ACARA PENILAIAN MAKALAH TUGAS AKHIR

Pada Hari Jumat tanggal 19 Juli 2013 pukul 09.00 bertempat di ruang R. Sidang Fakultas Bisnis Universitas Katolik Widya Mandala Surabaya, telah diselenggarakan Penilaian Makalah Tugas Akhir Mahasiswa :

Nama : SETIAWAN AFANDI
Nomor Pokok : 3103009111
Jurusan (Program Studi) : Manajemen
Judul Makalah : PRODUK PLACEMENT IN MOVIES:
EFEKTIFITAS SUBLIMINAL ADVERTISING
Dengan Hasil : Nilai Relatif = 75,85 (A-)
Predikat : (DENGAN / TANPA REVISI*)

*CORET SALAH SATU)

SUSUNAN PANITIA PENILAI

PANITIA PENILAI		TANDA TANGAN
KETUA	C. Marlina Junaedi, SE., M.Si., CBA	
SEKRETARIS	Maria Mia Kristanti, SE., MM	
ANGGOTA	Anastasia Septawulandari, SE., M.Si	
	Julius Runtu, SS., M.Si., CPHR	
PEMBIMBING	Anastasia Septawulandari, SE., M.Si	

Catatan : Nilai Lulus Minimum = C

Lembar 1 : Fakultas
Lembar 2 : BAAK
Lembar 3 : BAU
Lembar 4 : Mahasiswa



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LEMBAR PERBAIKAN TUGAS AKHIR MAKALAH

Nama : Setiawan Afandi
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Hari, Tanggal pengujian : Jumat, 19 Juli 2013
Judul Tugas Akhir Makalah: Product Placement in Movies
Efektifitas subliminal Adv.

Perbaikan Judul Tugas Akhir Makalah: _____

Dosen Penguji :
1. Ketua : C. Marlana Junardi, SE, MSI, CBA
2. Sekretaris : Maria Mia Kristanti, SE, MM
3. Anggota : Anastasia Septawulandari, SE, MSi
4. Anggota : Julius Runtu, SS, MSi, CPHR
Pengesahan Perbaikan:
Nama Dosen Penguji: Anastasia S.H., S.E., M.Si

Tanda tangan : Anastasia S.H. 25/7/13

Bab	Halaman	Uraian Perbaikan
	Abstract	Susunan di perbaiki
	Sama	kata ² , penulisan, kutipan, tahun.
2.		hilangkan promosi & iklan.
2		teori yg hubungkan product placement & subliminal.
1	6	tujuan penelitian.
	Kepustakaan	cek kutipan ² .
2.		teori subliminal adv. : efektifitasnya.
		contoh ² relevan saja dg MOVIE.
1	6	pokok bahasan sesuaikan dg isi & judul
	20	Martha & Kirk dot. , berikan

Surabaya, 19 Juli 2013
Ketua Penguji

C. Marlana Junardi, SE, MSi, CBA

Catatan:

- Mahasiswa yang dinyatakan LULUS DENGAN PERBAIKAN, sebelum lembar perbaikan yang sudah ditandatangani oleh Penguji diserahkan kembali ke Tata Usaha Fakultas Ekonomi (Bagian Makalah), maka NILAINYA TIDAK AKAN

PRODUCT PLACEMENT IN MOVIES: EFEKTIFITAS SUBLIMINAL ADVERTISING

Setiawan A

Product placement is a form of strategy that many companies show how the product as if it was part of a movie or television show. Product placement in the movie is a form of subconscious or subliminal advertising, where ads are done with the unconscious affect the subconscious of consumers (a member of the audience), through accepted material in movie or drama, where the movie and the drama include certain product placement.

Product placement can be divided into three types, namely: 1) an Implicit Product Placement; 2) Integrated Explicit Product Placement; and 3) Non Integrated Explicit Product Placement. This type of use of the strategy of product placement within the context of a film can be done through three ways: 1) Presents a clear overview of the product and brand-name products; 2) use the product or brand in the film; and 3) is used and discussed in the dialogue of the film by the actor.

Keywords: Product Placement, Sublimnal Advertising

Product placement ialah bentuk strategi yang banyak dilakukan perusahaan untuk menunjukkan bagaimana produk seolah-olah merupakan bagian dari sebuah film atau acara televisi. *Product placement* dalam film merupakan salah satu bentuk dari iklan bawah sadar atau *subliminal advertising*, dimana iklan bawah sadar dilakukan dengan mempengaruhi bawah sadar konsumen (anggota dari *audience*) melalui materi yang diterima di dalam film atau drama, dimana di dalam film maupun drama tersebut terdapat penempatan produk tertentu.

Product placement dapat dibagi dalam tiga jenis yaitu: 1) *Implicit Product Placement*; 2) *Integrated Explicit Product Placement*; dan 3) *Non Integrated Explicit Product Placement*. Jenis penggunaan strategi *product placement* dalam konteks sebuah film dapat dilakukan melalui tiga cara: 1) Menyajikan tampilan yang jelas atas produk dan nama merek produk; 2) Penggunaan produk atau merek dalam adegan film; dan 3) Digunakan dan dibicarakan dalam dialog film oleh pemeran utama.

Kata Kunci: *Product Placement, Subliminal Advertising*

LATAR BELAKANG

Persaingan berbagai merek di setiap industri sangat ketat dan sudah memasuki kategori *hyper-competitive* atau *mega-competition*. Perusahaan yang mampu bersaing akan tetap berdiri dan melebarkan sayapnya, sedangkan perusahaan yang tidak mampu bersaing, akan tersisihkan dari peta persaingan bisnis. Persepsi konsumen merupakan suatu hal yang penting yang perlu diperhatikan dalam aktivitas pemasaran. Persepsi konsumen merupakan makna yang kita pertalikan berdasarkan pengalaman masa lalu, stimuli (rangsangan-rangsangan) yang kita terima melalui lima indera. Stimuli atau stimulus dapat berupa bentuk fisik, visual, atau komunikasi verbal yang dapat mempengaruhi individu.

Product placement ialah bentuk strategi yang banyak dilakukan perusahaan untuk menunjukkan bagaimana produk seolah-olah merupakan bagian dari sebuah film atau acara televisi (Hill, 2007). *Product placement* membuka wawasan dari pemasar untuk membuka peluang baru periklanan produknya melalui suatu media tertentu. Konsep ini mirip dengan *sponsorship*, tapi perbedaannya terletak pada tidak disebutkannya kata sponsor dalam tampilan film atau acara yang diikutinya, karena tampil sebagai bagian dari film atau acara televisi tersebut. Selain itu pada *sponsorship* biaya yang dikeluarkan lebih besar daripada *product placement*, karena *sponsorship* menunjukkan produk tertentu pada keseluruhan film atau acara yang diikutinya sehingga *sponsorship* memiliki *brand recall* yang lebih tinggi daripada *product placement* yang hanya muncul pada beberapa bagian dari film atau acara yang diikutinya (Belch dan Belch, 2007: 157).

Pertama, menonton sebuah film menyita sebuah perhatian yang tinggi dan melibatkan aktivitas. Menampilkan sebuah *product placement* dalam sebuah film kepada penonton yang sangat memperhatikannya dapat menghasilkan *brand awareness* yang sangat tinggi.

Kedua, film-film yang sukses dapat menarik penonton dalam jumlah yang besar. Sebagai contoh, Film Iron Man 2 yang selama pemutarannya di bioskop saja telah disaksikan oleh jutaan orang, dan ini belum termasuk pembelian dan penyewaan videonya, dan pemutarannya di televisi selama bertahun-tahun setelahnya. Karena itu, bila dilihat dari *cost per viewer*, *product placement* dalam sebuah film akan sangat menguntungkan.

Ketiga, *product placement* mempresentasikan cara mempromosikan sebuah *brand* dengan cara alami, tidak agresif, dan tidak persuasif. Audiens terekspos terhadap sebuah brand dengan cara yang sealam mungkin yaitu dengan melihat bagaimana produk tersebut terlihat, disebutkan ataupun dipakai oleh sang aktor/aktris, tanpa adanya bujukan untuk memakai produk tersebut. Contohnya penggunaan produk Apple di film Iron Man 2 yang juga ikut mendorong penjualan produk tersebut.

Menurut Charles yang dikutip dalam Tsai, *et al.*, (2007), meskipun moralitas dan efektifitas dari *subliminal advertising* menjadi bahan perdebatan *subliminal advertising* masih digunakan oleh para pengiklan khususnya dalam penempatan produk dimana produk diposisikan sebagai bagian dari film atau drama TV tanpa ditunjukan maupun diterangkan secara spesifik oleh aktor dalam film atau drama. *Subliminal advertising* ini sendiri bekerja ketika audiens menonton film atau drama, tingkat pertahanan audiens terhadap informasi yang masuk melemah karena di saat bersamaan audiens menerima aliran informasi kontinyu yaitu alur cerita dari film tersebut.

POKOK BAHASAN

Berdasarkan latar belakang permasalahan di atas maka yang menjadi pokok bahasan dalam makalah ini adalah:

1. Mengidentifikasi dan menjelaskan fungsi apa yang dimaksud dengan *product placement*
2. Mengidentifikasi dan menjelaskan fungsi apa yang dimaksud dengan *subliminal advertising*
3. Mengetahui efektifitas *subliminal advertising* sebagai salah satu *product placement*

TUJUAN PENULISAN

Berdasarkan rumusan masalah di atas maka yang menjadi tujuan dari penulisan makalah ini adalah sebagai berikut:

1. Untuk mengetahui dan menjelaskan apa yang dimaksud dengan *product placement*
2. Untuk mengetahui dan menjelaskan apa yang dimaksud dengan *subliminal advertising*
3. Untuk mengetahui efektifitas *subliminal advertising* sebagai salah satu *product placement*

TINJAUAN KEPUSTAKAAN

Promosi

Promosi adalah suatu proses untuk memperkenalkan, memasarkan dan meningkatkan ketertarikan sebuah ide, produk maupun *event*. Promosi dapat mengarah kepada variasi solusi yang beragam dan eksekusi dengan berbagai media. (Landa, 2006:198). Tujuan Promosi adalah : 1. Memperkenalkan produk seluas mungkin, 2. Menyusun produk agar tampil semenarik mungkin, 3. Menyampaikan isi pesan semenarik mungkin, tanpa harus berbohong. Isi pesan tersebut harus membangkitkan kesadaran dan hasrat yang kuat sebagai saingan terhadap pesan – pesan promosi lainnya.

Advertising

Advertising menurut Tandjung (2004:83) periklanan merupakan bagian dari pemasaran yang membuat produk dan jasa diketahui oleh konsumen. Banyak perusahaan menganggap periklanan itu mahal sehingga ada sebagian yang mengurangi biaya iklan dan bahkan menghapusnya sama sekali. Padahal bila ditinjau lebih jauh, periklanan merupakan investasi yang sangat bagus untuk

membangun ekuitas merek. Melalui periklanan konsumen akan mengenal dan berinteraksi dengan sebuah produk atau jasa.

Fungsi dan Tujuan Periklanan

Secara garis besar iklan dapat dikategorikan berdasarkan tujuan spesifiknya, yaitu apakah bertujuan untuk memberi informasi (iklan informatif), membujuk (iklan persuasif), dan mengingatkan (*remainder advertising*) (Sulaksana, 2007:91).

Product Placement

Product placement adalah sebuah cara untuk meningkatkan promosi sebuah produk atau jasa dengan menampilkan produknya dengan kesan bahwa keberadaan produk tersebut seolah-olah menjadi bagian dari cerita film dan acara televisi (Belch and Belch, 2007: 450). *Product placement* digunakan untuk meningkatkan pengetahuan akan merek (*brand knowledge*) diantara konsumen dalam setiap media beriklan yang digunakan (Panda, 2004:9). Disebutkan juga bahwa keunikan sebuah medium dapat dilihat dari proses penampilan dan mengharmonisasikan/menyesuaikan keberadaan merek atau produk di dalam suatu cerita atau media yang digunakan. D’astous dan Seguin (dalam Panda, 2004 :11) mendefinisikan *product placement* dalam tiga jenis, yaitu :

1. *Implicit Product Placement*

Jenis ini disebut implicit karena, perusahaan atau produk yang ditampilkan dalam program/media tanpa ditekankan secara formal, dimana logo, nama merek/perusahaan muncul tanpa menampilkan/mendemonstrasikan *product benefit*.

2. *Integrated Explicit Product Placement*

Jenis *product placement* ini berupaya mengintegrasikan secara eksplisit dimana merek atau nama perusahaan secara formal disebutkan dan memainkan peran aktif, serta atribut dan manfaat produk juga secara jelas ditampilkan. Dalam Film Iron Man 2, produk Apple termasuk dalam jenis ini karena produk ditampilkan dengan menunjukkan logo produk dan menampilkan kegunaannya.

3. *Non – Integrated Explicit product Placement*

Jenis ini menampilkan merek/ perusahaan secara formal tapi tidak terintegrasi dalam isi program/ media, umumnya ditampilkan di awal, di akhir atau dalam *program title*. Menurut Panda (2004:11-12) membedakan *product placement* dalam tiga dimensi, yaitu *visual*, *auditory*, dan *plot connection*. Dimensi *visual* terlihat pada munculnya merek/ produk pada tampilan layar yang bisa juga disebut sebagai *screen placement*. Dimensi *auditory* adalah pada saat merek produk disebutkan dalam dialog yang bias juga disebut sebagai *script placement*. Dimensi *plot connection* sebagai dimensi ketiga digambarkan dengan seberapa merek/ produk tersebut terintegrasi dalam cerita/ *story line*.

Ada beberapa media untuk menerapkan *product placement*, yaitu:

- a. Film Menonton sebuah film menyita sebuah perhatian yang tinggi dan melibatkan aktivitas. Menampilkan sebuah *product placement* dalam sebuah film kepada penonton yang sangat memperhatikannya dapat menghasilkan *brand awareness* yang sangat tinggi,
- b. Program Televisi (Villafranco dan Zeltzer, 2006) *Product placement* kini juga sering kali dapat kita lihat di acara-acara televisi. Sebagai contoh nyata terlihat pada program bedah rumah yang memang harus menggunakan bahan-bahan bangunan dan *furniture* dalam menjalankan misinya. Tidak jarang produk-produk tersebut mendapat sorotan khusus dalam penggunaannya,
- c. Video Game Anak-anak, remaja, dan bahkan dewasa, banyak yang menyukai video games sebagai hiburan. Beberapa diantara mereka bahkan tidak lepas dari permainan dunia maya ini sehari saja. Hal ini tentu sangat menarik perhatian pemasar yang ingin mempromosikan produknya melalui video game.

Subliminal Advertising

Subliminal advertising adalah teknik periklanan yang secara sekilas menyampaikan suatu pesan dengan begitu cepat, sehingga tidak dipersepsikan dengan sadar, tapi tinggal dibawah ambang kesadaran. Teknik ini dipakai dibidang visual maupun audio. Menurut Martha dan Kirk, yang dikutip oleh Tsai, *et al* (2007) menyatakan bahwa *subliminal advertising* dilakukan dengan mempengaruhi bawah sadar konsumen (anggota dari *audience*) melalui materi yang diterima di dalam film atau drama, dimana di dalam film maupun drama tersebut terdapat penempatan produk tertentu. Menurut Charles yang dikutip dalam Tsai, *et al.*, (2007), meskipun moralitas dan efektifitas dari *subliminal advertising* menjadi bahan perdebatan *subliminal advertsing* masih digunakan oleh para pengiklan khususnya dalam penempatan produk dimana produk diposisikan sebagai bagian dari film atau drama TV tanpa ditunjukkan maupun diterangkan secara spesifik oleh actor dalam film atau drama.

PEMBAHASAN

Product Placement

Strategi *product placement* adalah strategi kegiatan penempatan nama merek, produk, kemasan produk, lambang atau logo tertentu dalam sebuah film, acara televisi ataupun media bergerak lain untuk meningkatkan ingatan *audience* akan merek tersebut dan untuk merangsang terciptanya pembelian. Tingginya kegiatan *product placement* dalam komunikasi merek produk industri mengindikasikan bahwa pengiklan menggunakan teknik di dalam mempengaruhi sikap konsumen terhadap sebuah merek (Avery and Ferraro, 2000).

D'Astous and Seguin (1999) membagi bentuk *product placement* dalam tiga jenis yaitu:

1. *Implicit Product Placement* jenis dari *product placement* dimana sebuah merek / produk / perusahaan tampil dalam sebuah film atau program tanpa disebutkan secara formal. Sifat *product placement* ini adalah pasif sehingga nama merek, logo ataupun nama perusahaan muncul tanpa adanya penjelasan apapun mengenai manfaat ataupun kelebihan,
2. *Integrated Explicit Product Placement* jenis dari *product placement* dimana sebuah merek / produk / perusahaan disebutkan secara formal dalam sebuah program. Sifat *product placement* ini adalah aktif, dan pada tipe ini manfaat ataupun keunggulan produk dikomunikasikan,
3. *Non Integrated Explicit Product Placement* jenis dari *product placement* dimana sebuah merek / produk / perusahaan disebutkan secara formal dalam sebuah program tetapi tidak terintegrasi dalam isi program/film. Nama sponsor dimunculkan pada awal atau pertengahan dan mungkin diakhir acara ataupun merupakan bagian dari nama program atau film.

Russel (1998) mengklasifikasikan *product placement* dalam tiga dimensi yaitu *visual*, *auditory* dan *plot connection*

1. *Visual Dimention* dimensi ini merujuk pada tampilan sebuah merek dalam sebuah layar atau dikenal dengan istilah *screen placement*. Bentuk dimensi ini memiliki tingkatan yang berbeda, tergantung pada jumlah tampilan dalam layar, gaya pengambilan kamera atas suatu produk, dan sebagainya,
2. *Auditory Dimention* dimensi ini merujuk pada penyebutan suatu merek dalam sebuah dialog atau dikenal dengan istilah *script placement*. Bentuk dimensi ini memiliki variasi tingkatan, tergantung pada konteks penyebutan merek, frekuensi penyebutan merek dan penekanan atas suatu merek melalui gaya bahasa, intonasi dan penempatan pada dialog serta aktor yang menyebutkan merek tersebut,
3. *Plot Connection Dimention* (PCD) dimensi ini merujuk pada integrasi penempatan merek dalam cerita sebuah film. *Plot connection dimention* yang rendah tidak akan efektif dalam pengkomunikasian merek sedangkan *plot connection Dimention* yang tinggi memperkuat tema elemen cerita. (Holbrook and Grayson, 1996)

Implementasi *Product Placement*

Media yang paling sering digunakan oleh pemasar dalam mengimplementasikan strategi *product placement* adalah penempatan merek dalam sebuah film atau yang dikenal dengan istilah

brand cameo. Ada beberapa hal yang harus diperhatikan oleh pemasar sebelum melakukan *product placement* dalam hal ini penggunaan *brand cameo* yaitu: 1. Jenis penggunaan strategi *product placement* dalam konteks sebuah film dapat dilakukan melalui tiga cara (Shapiro, 1993):

a. Menyajikan tampilan yang jelas atas produk dan nama merek produk, b. Penggunaan produk atau merek dalam adegan film, c. Digunakan dan dibicarakan dalam dialog film oleh pemeran utama. 2. Merujuk pada konsep teori dari *product placement*, 3 hal yang harus diperhatikan dalam penempatan *product placement*, 3. Pemirsa akan melihat kualitas sebuah merek berdasarkan kualitas karakter pengguna dalam film. Untuk itu pemasar harus selektif dan berhati – hati di dalam menempatkan merek atau produknya di dalam sebuah film, 4. Strategi penempatan merek harus dilakukan secara hati – hati dengan mempertimbangkan kejelasan tampilan dalam film dan mengintegrasikannya dengan alur cerita dari sebuah film sehingga dapat memperkaya tema dan karakter dari film yang bersangkutan (Hirschman, 1998)

Dari poin – poin utama pada studi kasus merek mobil Ford, dapat diketahui bahwa produsen mobil Amerika tersebut secara aktif mulai dari tahun 1973 sampai dengan tahun 2005 (selama 32 tahun) tetap konsisten dalam menerapkan strategi *product placement*. Dari fakta tersebut dapat dinilai bahwa strategi *product placement* terbukti efektif di dalam meningkatkan *awareness* dan juga tingkat penjualan dari sebuah produk. Jika strategi tersebut gagal maka tentu Ford sudah menghentikan strategi tersebut sejak tahun 1973. Keseriusan Ford dalam mengimplementasikan strategi *product placement* membawa merek tersebut menjadi pemenang dalam kompetisi *Brand / (Product) Placement Award* untuk kategori *Overall Product Placement*.

Menurut Sumarketer, *Senior Business Analyst* Mark Plus & Co, menyatakan bahwa ada dua cara yang dapat dilakukan oleh pemasar di dalam mengimplementasikan strategi *product placement* tanpa harus melalui media iklan tradisional, yaitu:

1. *Invent The New Media* cara yang pertama adalah dengan menciptakan media – media baru yang bersifat inovatif dan kreatif sebagai sarana di dalam penempatan merek produk perusahaan. Ada beberapa contoh menarik dari adanya media – media iklan baru yang unik, kreatif, dan inovatif seperti berikut: a. *Cunning Stunts Communication* menawarkan jasa pemasangan iklan pada dahi manusia sebagai media iklan. Hal ini memang terlihat sedikit aneh tetapi mampu menarik perhatian dari para target konsumen, b. Ada banyak cara yang kreatif oleh pemasar untuk menciptakan alternatif media dalam strategi *brand placement*. Di Jakarta pernah didapati sekumpulan motor *scooter* yang berjalan beriringan sambil membawa papan iklan berjalan.
2. *Reinvent The Old Media*
Cara yang kedua ini membutuhkan kreativitas dan inovasi untuk memodifikasi media – media yang sudah ada selama ini untuk menarik perhatian dari *target audience* merek produk perusahaan. Berikut beberapa contoh dari inovasi media lama yang sudah ada: a. Produsen biskuit Oreo meluncurkan buku pelajaran berhitung “*The Oreo Cookie Counting Book*”. Strategi *product placement* melalui media iklan buku pelajaran atau cerita merupakan strategi yang efektif, sebab target konsumen anak – anak secara tidak sadar telah melihat dan membaca pesan yang dikomunikasikan melalui buku – buku tersebut, b. Produsen pembalut wanita merek Softex bekerjasama dengan grup band anak muda “ADA Band” untuk melakukan *product placement* melalui media musik. Bahkan grup band tersebut menciptakan sebuah lagu khusus dengan judul yang sama dengan *tagline* Softex yaitu “Karena Wanita Ingin Dimengerti”.

Simpulan

Product placement dapat dibagi dalam tiga jenis yaitu:

1. *Implicit Product Placement*
2. *Integrated Explicit Product Placement*
3. *Non Integrated Explicit Product Placement*

Product placement dapat dibagi menjadi tiga dimensi yaitu:

1. *Visual Dimention*
2. *Auditory Dimention*
3. *Plot Connection Dimention* (PCD)

Ada beberapa hal yang harus diperhatikan oleh pemasar sebelum melakukan *product placement* dalam hal ini penggunaan *brand cameo* yaitu:

1. Jenis penggunaan strategi *product placement* dalam konteks sebuah film dapat dilakukan melalui tiga cara:
 - a. Menyajikan tampilan yang jelas atas produk dan nama merek produk.
 - b. Penggunaan produk atau merek dalam adegan film.
 - c. Digunakan dan dibicarakan dalam dialog film oleh pemeran utama.
2. Pemirsa akan melihat kualitas sebuah merek berdasarkan kualitas karakter pengguna dalam film. Untuk itu pemasar harus selektif dan berhati – hati di dalam menempatkan merek atau produknya di dalam sebuah film.
3. Strategi penempatan merek harus dilakukan secara hati – hati dengan mempertimbangkan kejelasan tampilan dalam film dan mengintegrasikannya dengan alur cerita dari sebuah film sehingga dapat memperkaya tema dan karakter dari film yang bersangkutan.

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Full Length Research Paper

Empirical studies on effects of product placement advertisements: A case study of the film “A sigh”

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This paper uses natural experiment to explore effects of product placement advertisements. Results shows (Experimental Film: A Sigh): Buick and Bank of China are different in terms of main effect of brand awareness. It is the same as in terms of consumer's value. In terms of interaction between two brands, results are different. This paper provides reasonable procedures to test effects and tells us what kind of consumer's value is effective for product placement advertisements.

Key words: Brand awareness, consumer's value, product placement advertisements, effects.

INTRODUCTION

With development of science and technology, advertisements are more easily avoidable by consumers. The emergence of digital TV catalyzes the trend of advertisements avoidability. In advertising industry, common understanding has been reached by many specialists that license marketing is gradually replaced by permeating marketing. Consumers have the right to choose advertisements. It is a challenge for marketers to adapt themselves to the changes of advertising environment. Product placement advertisements become a good choice to overcome defects of traditional advertising methods. But how to measure the effects of product placement advertisements becomes a new problem for marketers because it is surely far different from traditional measurements of advertising effects and is more difficult to control so many complex variables.

LITERATURE REVIEW

Many scholars are dedicated to the study of product placement advertisements. All previous researches almost involve the variable of consumer which shows the importance of it. Steinberg pointed out that some factors remarkably affect product placement advertisements (Steinberg, 2004), time span displaying product, foreground or background, the role played by a spokesman on whether the product was used or not, or if it was mentioned in the program or not; whether the product is coming up in the climax of the plot or not; reasons why

product placement advertisements should be used; images of sponsors of the product and so on. Steinberg's study focuses on communicator's concern; still, the last variable is connected with consumers because images are interpreted by consumers.

This is the same as Astous's study. Astous put experimental method in use to explore consumer reactions to product placement strategies in television sponsorship (Astous, 1999). Four variables are controlled: types of product placement advertisements (vague display and integration into the plot, clear display but vague integration into the plot, vague display but clear integration into the plot, clear display and integration into the plot); images of sponsors of the product (positive, negative or neutral); types of TV programs (entertainments, soap opera, news program). Some results are obtained as follows: 1) types of product placement advertisements exerts great influence on effects of product placement advertisements; 2) types of product placement advertisements interacts with types of TV programs; 3) product placement advertisements embedded in soap opera are lowly appraised, while those embedded in news programs are regarded as immorality.

Mei-ling Liu used questionnaire to investigate product's brand awareness, consumers' attitude toward the movie script, actor, product placement and life style (Mei-ling, 2003). Findings are as follows: 1) brand awareness has significant influence on advertising effects; when the brand awareness is high, the higher attitude toward the movie script will have higher recall rate; 2) when the

Table 1. Krugman's definition of effects.

Measures of communication effects		Measures of sales effects
Learning(cognitive)	Feeling(affective)	Doing (conative)
Awareness of product	Attitudes toward product	Inquiries about product
Comprehension of product	Beliefs about product	Product purchase

Source: Dunn et al. (1990).

brand has certain level of awareness, the higher attitude toward product placement will have significant influence on the recall rate, attitude and intention buying; 3) No matter how high or low the brand awareness may be, audiences attitude toward the actor will not have any influence on advertising effects; 4) people with different life style have different attitude toward product placement; people who watched more movies per month will have better advertising effects. In Mei-ling's study, all variables are related to consumers.

Gupta and Lord (1998) processed an experiment that compared the recalled effectiveness of common product-placement strategies with each other and with advertising. Prominent placements elicited higher recall than did advertisements, which, in turn, outperformed subtle placements. The explicit mention of a product in the audio script (without a visual depiction) led to better recall than a subtle visual placement (without audio reinforcement). However, the addition of a complementary audio message did not significantly enhance the recall of a product that already enjoyed prominent visual display. In this case, recall is concerned with consumers.

Therefore, consumer is a very important variable in this field of study. As Ehrenberg et al. (1997) mentioned, brand A which has higher degree of popularity than brand B is more dynamic in consumers' mind. So brand awareness is included here to be further discussed in this paper. In addition, scholars have already paid attention to the influence of culture on marketing, especially consumer's value (Lawson and Dairao, 2002). So consumer's value is also included here.

THEORETICAL FRAMEWORK

Brand awareness

Brand awareness refers to bilateral connecting strength between brand name and brand category (He-shui, 2004). It is different from brand popularity. The former includes two kinds of measurements: recognizing ability which measures one brand belonging to what kind of brand categories and the other, recalling ability which measures one brand category including what kind of brands, while the latter only differentiates the known from the unknown. According to the measurements of brand awareness, Aaker (1991) classified it into three levels: recognition rate, recalling rate, and the first nomination

rate. This paper designed six items with Likert scale.

Theory of Rokeach's value

Rokeach has developed one system of value. He declared five propositions as follows: 1) every one owns similar quantity of values; 2) everyone has similar value which differs from each other only as far as degree is concerned in spite of different environments for everyone; 3) culture, social system and personality are the prerequisites for value; 4) some values combine one system of value; 5) value can be manifested in the form of some phenomena which are considered meaningful by sociologists.

Based on the aforementioned propositions, Rokeach divided value into two kinds: instrumental value and ultimate value, which are designed by 36 items with Likert scale (Rokeach value scale, RVS). Rokeach regarded that value could become either a dependent variable or an independent variable. As a dependent variable, value is influenced by sex, age, intelligence, race, educational degree and so on. While as an independent variable, it can conversely influence life style, ideology, moral judgment and so on. In view of foregoing discussion, this paper brings consumer's value into study as an independent variable.

Advertising effects

Many models of advertising effects have been proposed before, such as ELM (Petty and Schomann, 1983), SIR (Mei-ling, 2003), AIDA (Jie, 2000), DAGMAR (Russell, 1961) LS (Lavidge and Steiner, 1961) and so on. After former studies of advertising effects, Krugman classified advertising effects into communication effects and sales effects (Barban et al., 1990). As far as product placement advertisements are concerned, this paper adopts Krugman's definition: cognitive level, affective level and conative level (Table 1), and designs nine items with Likert scale.

Research hypotheses

This paper focuses on the independent variables of both brand awareness and consumer's value and the

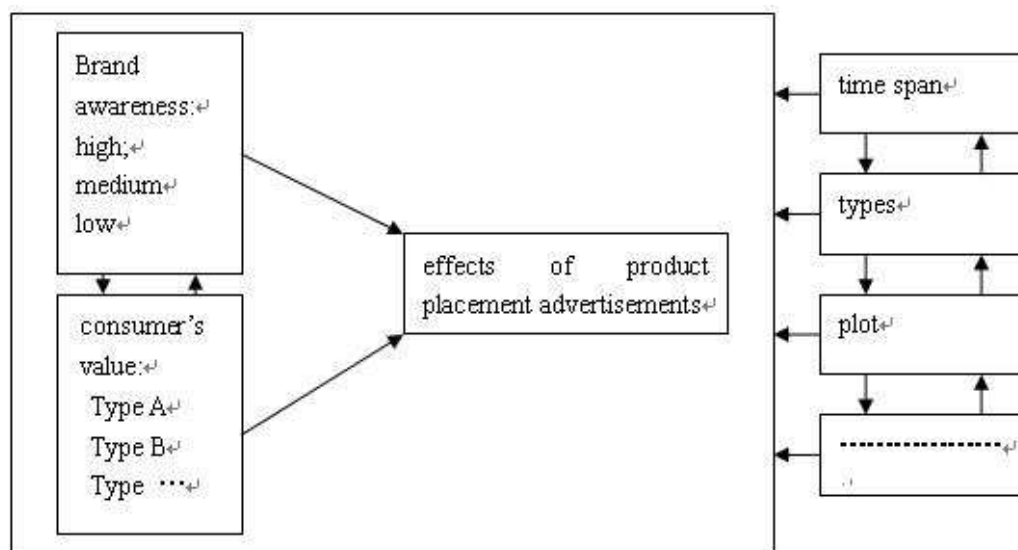


Figure 1. Independent variables and dependent variable.

dependent variable of advertising effects. Some other variables, such as time span of product placement, types of product placement, product coming up in the climax of the plot or not and so on, are considered to interpret the results of data complementary. Figure 1 shows relationships between variables. According to research goals, this paper proposes hypotheses as follows:

H₁: Different levels of brand awareness exert great influence on the effects of product placement advertisements.

H_{1a}: Different levels of brand awareness exert great influence on the cognitive level of product placement advertisements.

H_{1b}: Different levels of brand awareness exert great influence on the affective level of product placement advertisements.

H_{1c}: Different levels of brand awareness exert great influence on the conative level of product placement advertisements.

H₂: Different values exert great influence on the effects of product placement advertisements.

H_{2a}: Different values exert great influence on the cognitive level of product placement advertisements.

H_{2b}: Different values exert great influence on the affective level of product placement advertisements.

H_{2c}: Different values exert great influence on the conative level of product placement advertisements.

H₃: Interaction of brand awareness and consumer's value on the effects of product placement advertisements is significant.

H_{3a}: Interaction of brand awareness and consumer's value on the cognitive level of product placement advertisements is significant.

H_{3b}: Interaction of brand awareness and consumer's value on the affective level of product placement advertisements is significant.

H_{3c}: Interaction of brand awareness and consumer's value on the conative level of product placement advertisements is significant.

RESEARCH DESIGN

Research object

This paper selects the film "A Sigh" (China) as the research object. It is a film directed by Feng Xiaogang who is famous for product placement advertisements in his films. Extramarital affair is the theme of film director Feng Xiaogang's tragedy "A Sigh". Touching on one of the most sensitive topics in China today, the film has proved to be a tear-jerker, especially for married women audiences.

Some reasons are reached here to choose this film. First, it is a popular film which has gained many prizes in the 24th Cairo International Film Festival. So, undoubtedly, it is a successful film. Secondly, this film was screened in the year 2000, and a few young people were able to see it because it has a ten year time span. Finally, product placement advertisements are prevalent in this film which is convenient for research.

Methods

In previous related advertising researches, the most commonly used methods undoubtedly belong to control experiment which is applied widely in western countries. However, control experiment is not applicable in the research of product placement advertisements because effects of it could not be splitted into pieces. This paper seeks another way of study, namely; natural experiment or quasi-experiment, which explores effects of product placement advertisements more effectively.

A questionnaire or written survey is a simple, productive tool to

Table 2. Demographic characteristics of subjects.

Characteristic		Number	Proportion
Sex	Female	120	59.4
	Male	82	40.6
Age	15-20	11	5.4
	21-25	74	36.6
	26-30	68	33.7
	31-40	48	23.7
	Above 41	1	0.5
Educational degree	Junior college students	5	2.5
	Undergraduates	122	60.4
	Graduates	53	26.2
	Doctoral students	22	10.9
Disposal personal income (RMB yuan)	Below 2000	110	54.5
	2001-3000	55	27.2
	3001-5000	28	13.9
	5001-8000	8	3.9
	Above 8001	1	0.5
Vocation	Students	80	39.6
	Civil servants	6	3.0
	Institution staff	8	4.0
	Enterprise staff	74	36.6
	Liberal professionists	12	5.9
	Others	22	10.9

aid us in obtaining constructive feedback from both existing and potential respondents. We chose 202 subjects who come from Xiamen University and Sun Yat-sen University when we projected the film "A Sigh" in both two places. Before that, test-retest of the questionnaire was processed and items of correlation coefficient below 0.60 and factor loading below 0.50 were deleted. Some demographic characteristics of subjects are displayed in Table 2.

Factor analysis will be used in the following studies to extract dimensions of consumer's value. After that, cluster analysis will be applied to differentiate different kinds of consumers as far as value is concerned. 202 subjects are equally divided into two groups which are assigned to be tested respectively by items of brand awareness and consumer's value. Therefore, between subject design is processed in the following procedures. Finally, two-way ANOVA is wielded to test causality between independent variables and dependent variables.

RESULTS

Factor analysis

We test data to see whether it is proper for factor analysis. SPSS 12.0 is used here to process it as Table 3 shows. Kaiser pointed out that if KMO statistics is lower than 0.5, it is improper for factor analysis (Dong-sheng Wang, 2001). In this paper, KMO statistics is 0.760 which

displays that data can be applied for factor analysis. Result of Bartlett's sphericity test shows that it refuses original hypothesis and every variable is not independent.

Joseph et al. (1998) pointed out that if extraction eigenvalue is over 1 with factor loading over 0.4 and cumulative over 40%, result of factor analysis is significant (Joseph et al., 1998). Therefore, this paper selects those factors that satisfy the standards of Joseph et al. (1998) to be further denominated. Methods of principal components and varimax are used here and results are showed in Table 4.

According to Joseph et al. (1998), if Cronbach α is more than 0.7, reliability of the data is high. In this paper, all eight factors meet the condition which shows that the above-attracted factors are reliable. Items of Rokeach Value Scale (RVS) are all included and variables are simplified.

Cluster analysis

The following procedure is processing ward hierarchical cluster analysis of the afore-mentioned eight factors. We conclude that samples had better be regrouped into three kinds as shown in Table 5. When three kinds of samples

Table 3. KMO and Bartlett's test.

KMO measure of sampling adequacy	Bartlett's Test of Sphericity		
	approx. Chi-Squared	df	Sig.
0.760	4138,940	630	0.000

Table 4. Results of factor analysis.

Factor	Item	Factor loading	% of variance	Cumulative %	Cronbach α
Freedom and happiness	Self-esteem	0.774			
	Harmony of heart	0.732			
	Satisfaction	0.691			
	Maturity of love	0.626	25.304	25.304	0.840
	Safety of family	0.608			
	Independence	0.574			
	Security of country	0.560			
Great talent and bold vision	Insistence on one's own beliefs	0.784			
	Great imaginative powers	0.717			
	Achievements	0.669			
	Aggressiveness	0.656	8.255	35.592	0.906
	Self-supporting	0.646			
	Effectiveness	0.632			
	Intelligence	0.630			
Self-cultivation	Broad-minded spirit	0.607			
	Politeness	0.662			
	Self-control	0.599			
	Rationality	0.575	7.312	40.174	0.889
	Tender feelings	0.559			
	Modesty	0.545			
Honesty and kindness	Responsibility	0.540			
	Forgiveness	0.619			
	Helpfulness	0.556	6.911	44.086	0.843
	Authenticity	0.531			
Neatness and joyfulness	Friendship	0.429			
	Tidiness	0.580			
	Delight and pleasure	0.461	5.174	49.260	0.787
Harmony and equality	Enjoyment of ease and comfort	0.411			
	Peace	0.543			
	Appreciation of the beautiful	0.525	4.600	53.860	0.718
Comfort and vigor	Democracy	0.435			
	Richness and carefree minds	0.499	3.377	57.237	0.777
Philanthropism	Vivilization and positiveness	0.488			
	Social recognition	0.578	3.307	61.544	0.709
	Perception	0.565			
	Releasing others from sufferings	0.474			

Cronbach α =0.886,Cumulative %=73.734 as far as the whole questionnaire is concerned.

Table 5. Results of cluster analysis.

Stage	Case	Percent (%)
1	44	21.8
2	118	58.4
3	40	19.8
Total	202	100

Table 6. Results of one-way ANOVA.

Denomination	Correlation coefficient			F	p	LSD		
	1	2	3			1-2	1-3	2-3
Freedom and happiness	0.4085	-0.313	0.657	44.510	***	***	*	***
Great talent and bold vision	0.7101	-0.841	0.721	46.801	***	***		***
Self-cultivation	0.4470	-0.448	0.362	65.881	***	***	***	***
Honesty and kindness	0.1855	0.332	-0.712	72.749	***	***	***	***
Neatness and joyfulness	0.4393	-0.474	0.294	60.314	***	***		***
Harmony and equality	0.4999	0.527	0.010	97.936	***		***	***
Comfort and vigor	0.5766	-0.406	0.951	88.822	***	***	**	***
Philanthropism	0.6890	-0.616	0.104	48.952	***	***		***

* $p < 0.05$; ** $p < 0.01$; *** $p < 0.001$.

Table 7. In comparison of correlation coefficients.

Denomination	1	2	3
Freedom and happiness	Medium	Low	High
Great talent and bold vision	Medium	Low	High
Self-cultivation	High	Low	Medium
Honesty and kindness	Medium	High	Low
Neatness and joyfulness	High	Low	Medium
Harmony and equality	Medium	High	Low
Comfort and vigor	Medium	Low	High
Philanthropism	High	Low	Medium

are reached, One-way ANOVA is carried out to test whether or not three groups are statistically significant in the dimension of the afore-mentioned eight factors. Table 6 shows detailed information.

In order to further simplify Table 6, we tell the degree of importance as far as the afore-mentioned eight factors are concerned in comparison of correlation coefficients. Table 7 shows detailed information. According to Table 7, we could found out characteristics of three groups, respectively. The most obvious characteristics of the first group are self-cultivation, neatness, joyfulness, and philanthropism. Correlation coefficients of other factors are medium. So we can find that this group of people may put emphasis on images, quality of life, and kind heartedness. We call this group as steady and benevolent group. The most obvious characteristics of

the second group are honesty and kindness; harmony and equality. Correlation coefficients of other factors are low. So, we can find that this group of people may put emphasis on internal feelings and casualness. We call this group a carefree and easy group.

The most obvious characteristics of the third group are freedom and happiness; great talent and bold vision; comfort and vigor. Correlation coefficients of honesty and kindness, harmony and equality are low. Others are medium. So we can find that this group of people may put emphasis on enterprise and work. We call this group an aggressive group.

Two-way ANOVA

Two-way ANOVA usually is applied for the procession of

Table 8. Results of two-way ANOVA.

Brand	Effects	Brand awareness		LSD		Consumer's value		LSD		Brand awareness x consumer's value	
		F	p	1-2	1-3	2-3	F	p	1-2	1-3	2-3
Buick	Cognitive level	1.199	*	*	*	*	2.052	*	*		*
	Affective level	1.699	*	*	*	*	1.681	*	*		*
	Conative level	2.876					3.200				
Bank of China	Cognitive level	1.112					1.513				
	Affective level	3.808					1.197				
	Conative level	1.989					0.674				

causality between independent variables and dependent variables (He-shui Huang, 2003). In this paper, samples of brand awareness and consumer's value come from different groups. So, between subject designs of 3 (brand awareness: high, medium, low) \times 3 (consumer's value: steady and benevolent group, carefree and easy group, aggressive group) is adopted here.

Because of limitation of space, this paper only selects Buick and Bank of China to further analyze.

On the other hand, as far as Buick is concerned, main effect of brand awareness shows significance ($F=2.693$, $p=0.025<0.05$), while it is the same as main effect of consumer's value ($F=2.585$, $p=0.007<0.05$). Further multiple comparisons of LSD display that difference between the first group and the second group is significant ($p=0.028<0.05$), while it is the same as difference between the second group and the third group ($p=0.008<0.05$). Interaction between brand awareness and consumer's value is not significant as well ($F=6.543$, $p=0.000$).

On the other hand, as far as Bank of China is concerned, main effect of brand awareness shows no significance ($F=1.757$, $p=0.175$) while it is the same as consumer's value ($F=1.183$, $p=0.309$).

Interaction between brand awareness and consumer's value is not significant ($F=0.339$, $p=0.851$).

More detailed information of every level of effects is obtained as shown in Table 8.

Test of hypotheses

In this study, the test of hypotheses is done on the basis of the afore-mentioned data analysis. Table 9 shows the detailed results.

DISCUSSION

Findings and implications

According to Pole Sikkenneth's study, product placement advertisements could be divided into three kinds: audio ones, visual ones, audio and visual ones (Mei-ling, 2003). In the film "A Sigh", Buick and Bank of China have the same time span of clear product placement, namely, 1.3 seconds. In addition, the type of product placement is same as that of the visual ones. So it is good to compare both brands because of similar

conditions. Though brand strength of both brands is close (index of market share), Buick and Bank of China are different in terms of main effect of brand awareness. One important reason may be that though Buick and Bank of China are displayed as close shot in the same time span, Buick serves as a stage property throughout the film. It may change and influence audiences unobtrusively and imperceptibly.

In terms of consumer's value, Buick is statistically significant while Bank of China is not. In regard to Buick, difference between the first group and the second group is significant and mean of the first group is higher than that of the second group. It manifests that, steady and benevolent group is more sensitive to product placement advertisements than carefree and easy group in the film. Difference between the second group and the third group is significant and mean of the third group is higher than that of the second group. This manifests that aggressive group is more sensitive to product placement advertisements than carefree and easy group in the film. One important reason may be that Bank of China lacks brand images in consumers' mind while Buick is more attractive for those who have value of steady and benevolent ones and aggressive

Table 9. Test of hypotheses.

Hypotheses	Results	
	Buick	Bank of China
H ₁ : Different levels of brand awareness exert great influence on the effects of product placement advertisements.	Partial acceptance	Refusal
H _{1a} : Different levels of brand awareness exert great influence on the cognitive level of product placement advertisements.	Acceptance	Refusal
H _{1b} : Different levels of brand awareness exert great influence on the affective level of product placement advertisements.	Acceptance	Refusal
H _{1c} : Different levels of brand awareness exert great influence on the conative level of product placement advertisements.	Refusal	Refusal
H ₂ : Different values exert great influence on the effects of product placement advertisements.	Partial acceptance	Refusal
H _{2a} : Different values exert great influence on the cognitive level of product placement advertisements.	Acceptance	Refusal
H _{2b} : Different values exert great influence on the affective level of product placement advertisements.	Acceptance	Refusal
H _{2c} : Different values exert great influence on the conative level of product placement advertisements.	Refusal	Refusal
H ₃ : Interaction of brand awareness and consumer's value on the effects of product placement advertisements is significant.	Partial acceptance	Refusal
H _{3a} : Interaction of brand awareness and consumer's value on the cognitive level of product placement advertisements is significant.	Acceptance	Refusal
H _{3b} : Interaction of brand awareness and consumer's value on the affective level of product placement advertisements is significant.	Acceptance	Refusal
H _{3c} : Interaction of brand awareness and consumer's value on the conative level of product placement advertisements is significant.	Refusal	Refusal

ones.

In terms of interaction between two brands, results are different. In regard to Buick, interaction of brand awareness and consumer's value is significant which means that two variables are connected with each other as far as their effects on product placement advertisements are concerned. In regard to Bank of China, interaction of brand awareness and consumer's value is not significant which means that, two variables have nothing to do with each other as far as their effects on product placement advertisements are concerned.

Our findings add to some important managerial implications. First, this paper provides reasonable procedures to test effects of product placement advertisements in the dimension of brand awareness and consumer's value. Secondly, this paper tells us what kind of consumer's value is effective for product placement advertisements which is beneficial for enterprises to know their advertising targets. Finally, what level of effects is influenced by brand awareness and consumer's value are revealed so that enterprises could know whether their investment is worth or not.

LIMITATIONS AND FUTURE RESEARCH

It is on the stage of starting point related to studies of product placement advertisements in Chinese mainland.

There are some defects of this paper in spite of its contributions. First, subjects mostly come from students that could bring about limitation of popularity of results. Secondly, sampling number is not enough because of limitation of research funds. Number of over 500 is suggested. Thirdly, all subjects are volunteers, so, those who are interested in the film but unwilling to fill in questionnaires are excluded. Experimental error may exist. Finally, this paper only points out whether brand awareness and consumer's value influence effects of product placement advertisements or not. But what degree is not confirmed. Regression analysis could be applied to reach regression equation in order to reveal concrete weights of all factors in future.

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