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Advertisement on TV -
Possibilities and constraints to the use of product placements

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List of Abbreviations

AIDS	Acquired Immunodeficiency Syndrome
ARD	Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland (Consortium of public broadcasters in Germany)
bpb	Bundeszentrale für politische Bildung (German Federal Agency for Civic Education)
DVD	Digital Versatile Disc / Digital Video Disc
DVR	Digital Video Recorder
EC	European Community
EEC	European Economic Community
ERMA	Entertainment Resource & Marketing Association
et al.	et alii
etc.	et cetera
FCC	Federal Communications Commission
HPL	high programme liking
i. e.	id est
LPL	low programme liking
MGM	Metro-Goldwyn-Mayer Studios Inc.
PKM	Persuasion Knowledge Model
RStV	Rundfunkstaatsvertrag (Interstate Broadcasting Agreement)
TV	Television
UFA	Universum Film AG
US	United States
VP	vice president
ZDF	Zweites Deutsches Fernsehen (Second German Television - German public-service television broadcaster)

Affidavit

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1. Introduction

1.1. Problem definition

Consumers are exposed to thousands of advertising messages on a daily basis, whether it be commercial breaks, radio advertisements, billboards, brochures, or others. Of the estimated 5,000 advertisements, only a fraction is absorbed and processed. Therefore, marketing agencies and companies try even harder to get the attention of possible buyers.

There are challenges for marketing agencies and companies, especially with new technical devices like TiVo and digital recorders that put the viewer in control. They are able to record programs without commercial breaks (zipping) or watch programs time-shifted. Concluding, commercial breaks are getting less and less attention. However before these tools, zapping began as a popular sport to skip the breaks between movies and TV shows. This phenomenon, also known as commercial avoidance¹, is one of the biggest challenges for advertisers nowadays.²

A potential alternative for the '*oversaturated media landscape*' is the use of product placements. Originating in the 1930s, product placements have been rediscovered as a means of communication accepted by viewers, especially for movie and television productions. Even though researchers are yet to agree on the most appropriate terminology, product placement refers to the paid inclusion of a branded product (identifier) or service in mass media channels with the goal to influence the audience.³

As products are integrated into the storyline and are handled by protagonists, product placements add to the verisimilitude, closing the gap between reality and fiction, masking the intent of the companies. This makes product placement a hybrid message, in which the central statement can be controlled by the advertiser but the commercial origin is disguised.⁴ Especially when products are handled or endorsed in the show, companies receive a very positive feedback on investment. Furthermore, favourable associations can be evoked by placing the brands in emotional appealing and natural contexts.⁵

¹ E. Ephron, 'The Paradox of Product Placement', *Mediaweek*, vol. 13, no. 22, 2003, p. 20.

² I. Kloss, *Werbung: Lehr-, Studien- und Nachschlagewerk*, München, Oldenbourg, 2003, p. 477.

³ J. A. Karrh, K. T. Frith, C. Callison, 'Audience attitudes towards brand (product) placement: Singapore and the United States', *International Journal of Advertising*, vol. 20, no. 1, 2001, p. 4.

⁴ S. K. Balasubramanian, 'Beyond Advertising and Publicity : Hybrid Messages and Public Policy Issues', *Journal of Advertising*, vol. 23, no. 4, 1994, p. 30.

⁵ E. A. van Reijmersdal, P. C. Neijens, E. G. Smit, 'Effects of Television Brand Placement on Brand Image', *Psychology & Marketing*, vol. 24, no. 5, 2007, p. 403.

Even though, there is no mean to measure the exact gain in sales through product placements, companies like Pottery Barn are noticing higher sales when their brand or product was just shown on TV.⁶

Understandingly the most advantages arise for the brands and the production companies. The increasing costs of producing a movie or a television show can partly be 'sponsored' by the inclusion of product placements. This allows production companies to have an established source of revenue before the programme is released and, occasionally simultaneously obtain props.⁷ New product releases can benefit from the placement, as the product is shown in a real-life situation and viewers are presented with possibilities for its use. Further, with the global roll-out of movies and TV shows, brands can increase their global awareness and reach a new audience for their products.

However, brand placements are still subject to critique. One of the biggest issues addressed by multiple researchers is the ethical concern. Where the advertising message is concealed and integrated into the plot, the product attributes and statements appear more truthful than in an ad, while in reality this might not be the case. This places the audience, especially kids and teenagers lacking the ability to identify advertising messages in editorial content (persuasion knowledge), at high risk. Though most shows targeted at those groups are not open for brand placements, they are exposed to shows which are not made for them. Disclosing the information about brand placements is not yet widely known and might hold disadvantages despite its good intentions. Identifying programs with paid product placements with a 'P' will inform the audience, but as argued by other researchers immediately draw their attention to the product placements, making them more obvious and increasing the possibility for later rejection.

Looking at it from the companies' perspective, the lack of control and risk of negative associations is high. Even though the product placements were paid for, they are not able to completely control the editorial setting in which the product is used and to ensure that the scene might not be cut completely, as producers and writers are primarily acting according to their creative responsibility towards the show rather than the product placement. This issue is closely knit to the problem of negative association. While a

⁶ In this case a whole episode of the show *Friends* was based on the home decor store (creative placement).

⁷ J. A. Karrh, 'Brand Placement: A Review', *Journal of Current Issues and Research in Advertising*, vol. 20, no. 2, 1998, p. 34.

high-speed chase aligns with the sportive character of a car, a crash might just expose the weaknesses in safety. The same principle applies to alcohol and cigarettes used in shows.⁸

For decades researchers tried to fathom how product placements influence the viewers and therefore how effective it actually is. As no study can follow viewers from the first moment of exposure to the moment of purchase, researchers have developed and probed various indicators directed at product placements effectiveness. Among those indicators are brand memory, brand awareness and brand recall, exposure and repetition, integration and prominence and brand association.

The combination of length and frequency of exposure has shown to maximise awareness, further enhanced by the vividness of the scene and the integration of the product. Research has revealed that audiovisual product placements are most effective. Nevertheless, an overexposure can lead to negative effects, though they are less likely as product placements are not viewed as biased attempts to persuade.⁹

1.2. Objective

Research in the field of product placement effectiveness is primarily conducted in the US and more recently in Asian countries. The viewers' perception and attitude in Europe has been tested on French and Austrian viewer, but not in Germany. German literature in the field is based on the legal regulation and implications for broadcasters and advertisers, rather than on the audience. This focus is rooted on the more recent liberalisation of the European and German advertising regulations in TV.

Moreover, most studies focusing on effectiveness or attitude expose the participants to movies or collection of clips, rather than TV programmes. Therefore, most literature and findings are tilted towards the effectiveness of product placement and the customers attitude in movies. Nonetheless, it can be assumed that many concepts and findings can also be applied to the use of product placement in television. The 'theater methodology' developed by Russell in 2002¹⁰, tries to expose study participants to a television programme under measurable circumstances, testing the effectiveness of product placements in television. This concept develops an independent episode of a possible TV

⁸ M. Soba, M. Aydin, 'Product Placement Efficiency in Marketing Communication Strategy', *International Journal of Business and Management*, vol. 8, no. 12, 2013, p. 114.

⁹ W. Fritz, D. von der Oelsnitz, *Marketing: Elemente marktorientierter Unternehmensführung*, Stuttgart, Kohlhammer, 2006, p. 249.

¹⁰ C. A. Russell, 'Investigating the Effectiveness of Product Placements in Television Shows: The Role of Modality and Plot connection Congruence on Brand Memory and Attitude', *Journal of Consumer Research*, vol. 29, no. 3, 2002, p. 306-318.

programme, mainly a pilot, and is presented as such to the participants. Despite the high possibility for supervision, the clip is presented in a controlled environment, rather than a realistic home setting.

Within this context the author wants to conduct a survey concerning the customers awareness of product placements, therewith closing a gap in the German literature on product placement effectiveness. The intention of this thesis is to determine the people's perception of product placements; their ability to identify and recall product placements, and whether and how it has an impact on their buying behaviour, in the context of television programmes. The analysis will give some indication to the effectiveness of the usage of product placements and the limits it has. Resulting from the findings, the author will hopefully be able to conclude how the use can be adapted to be more attractive and influential to customers.

2. Product Placement as a Mean of Advertisement on TV

2.1. Terminology

Even though product placement is a rather old technique, a definition is still evolving. Karrh elaborates in his paper, which is the foundation for many studies thereafter, that instead of calling it '*product placement*' the term '*brand placement*' would be more accurate, as it "better captures the essence of the activity"¹¹ of placing a product of a specific brand into editorial context to make an impression on the audience. On the other hand, Balasubramanian defines '*product placement*' as a "paid product message aimed at influencing movie (or television) audiences via the planned and obtrusive entry of a branded product into a movie (or television program)"¹². This definition lacks the inclusion of other media making use of product placements like video and computer games, music videos, novels and plays.

The definition given by Russell is broader: "practice of placing branded products in the content of mass media programming"¹³. Though it does not indicate any form of payment. Karrh himself offers a definition, widely accepted by scholars¹⁴, that defines brand placement as "the paid inclusion of branded products or brand identifiers, through audio and / or visual means, within mass media programming"¹⁵, thus entailing the nature of placements occurring in multiple media as well as being transported through various modalities for the purpose of transmitting an advertising message. Sheehan and Guo further suggest that "placement is a commercial insertion within a program intended to heighten the visibility of the brand"¹⁶.

In this sense, in those definitions the term paid, does not necessarily translate to money transaction but to all forms of compensation like promotional transactions and barter agreements.¹⁷

¹¹ Karrh, p. 32.

¹² Balasubramanian, p. 31.

¹³ Russell, 2002, p. 306.

¹⁴ E. A. van Reijmersdal, 'Brand Placement Prominence: Good for Memory! Bad for Attitudes?', *Journal of Advertising Research*, vol. 49, no. 2, 2009, p. 151.

¹⁵ Karrh, p. 33.

¹⁶ K. B. Sheehan, A. Guo, 'Leaving on a (Branded) Jet Plane: An Exploration of Audience Attitudes towards Product Assimilation in Television Content', *Journal of Current Issues and Research in Advertising*, vol. 27, no. 1, 2005, p. 80.

¹⁷ D. Burton, *Cross Cultural Marketing*, London, Routledge, 2009, p. 114.

2.2. Historic Development of Product Placements

The oldest records of product placements date more than 100 years ago and are not found in cinemas, but in cabaret and theatre. In the 1890s film and stage actress Sarah Bernhardt took the stage wearing La Diaphane powder.¹⁸ While only years later, in 1896, the Lumière brothers shot film on request of François-Henri Lavanchy-Clarke of Lever Brothers in France, introducing the first product placements in cinema.¹⁹ In the 1910s Ford automobiles were frequently featured in Mack Sennett comedies.²⁰ However, at this stage the advertisers did not yet pay for the inclusion, but the movie producers benefited from free props while allowing the product to be seen in the movie. These kinds of barter agreements present the basis of the development of product placement. But it was not until the 1930s that product placements were widely incorporated into Hollywood movies.²¹

With the emergence of product placement agencies in the late 1970s, who acted as a middle man between advertisers and movie producers, product placements grew sharply and agreements were no longer only based on barter - the exchange of merchandise for mention.²²

Despite the long existence of product placement at this point, the placement of Reese's Pieces in the 1982 movie *E.T. the Extra-Terrestrial* marked the "birth of the modern product placement"²³, which involved no payment toward the producers but led to an increase of sales of 65 %.²⁴

The success of Reese's and *E.T.* gave way to other studios and producers advocating product placement. Already in 1993 the movie *Jurassic Park* included 100 product placements²⁵ and the blockbuster *Independence Day* in 1996 contained numerous placements for the Coca-Cola Company, with varying degrees of integration.²⁶

¹⁸ J.-M. Lehu, *Branded Entertainment: Product Placement & Brand Strategies in the Entertainment Business*, London, Kogan Page, 2007, p. 17 f.

¹⁹ S. Elliott, "Greatest Hits of Product Placement", *The New York Times*, 28 February, 2005, <http://www.nytimes.com/2005/02/28/business/media/28adcol.html>, (accessed 28 November 2013).

²⁰ Lehu, p. 20.

²¹ Burton, p. 114.

²² J. A. Karrh, K. B. McKee, C. J. Pardun, 'Practitioners' Evolving Views on Product Placement Effectiveness', *Journal of Advertising Research*, vol. 43, no. 2, 2003, p. 138.

²³ T. Wasserman, "How to Measure Product Placement", *Adweek*, 17 January 2005, available from EbscoHost, (accessed 11 November 2013).

²⁴ S. Elliott, "Reebok's Suit Over Jerry Maguire' Shows Risks of Product Placement", *The New York Times*, 7 February 1997, <http://www.nytimes.com/1997/02/07/business/reebok-s-suit-over-jerry-maguire-shows-risks-of-product-placement.html>, (accessed 28 November 2013).

²⁵ Burton, p. 114.

²⁶ Lehu, p. 22; See also J. Newell, C. T. Salmon, S. Chang, 'The Hidden History of Product Placement', *Journal of Broadcasting & Electronic Media*, vol. 50, no. 4, 2006, pp. 575-594.

The development in Germany was not as splendid. In the 1930s fashion designers supplied actors of the UFA with casual and stage clothing, similarly car manufacturers supplied productions and actors with cars. One of the earliest examples of product placement in German cinema is the placement of 'Suchard' chocolate in the 1956 movie *Und ewig rauschen die Wälder*. In the 1980s product placement became increasingly popular in public broadcasting, until the mid-80s when the excessive use of product placement overstepped the mark. The complaints of viewers eventually led to negative headlines, calling product placement a form of surreptitious advertising, and consequently sensitized the audience for the topic and put a stop to the use.²⁷

Since then, product placements have slowly found their way back into German programmes, significantly aided by the 2010 RStV.²⁸

2.3. Classification in the Marketing-Mix

In literature, researchers have yet to find a consensus on the positioning of product placement in the promotional aspects of the marketing-mix. The problems of classification arise from the fact, that product placement itself does not independently trigger a rise in sales.²⁹ Therefore, Bente classifies product placement as form of traditional advertising with possible ties to public relations,³⁰ Auer categorizes product placement to public relations, sponsoring and traditional advertising³¹, whereas Berndt sees product placement as a form of culture-sponsoring³². Kloss divides the promotional tools into above and below-the-line advertising³³, and assigns product placement to the latter.³⁴ For the purpose of this paper, the author complies with the view of Fuchs, which identifies product placement as an independent form of advertising, comprised with sponsoring, infomercials and others as special advertising.

²⁷ S. Hormuth, *Placement: Eine innovative Kommunikationsstrategie*, München, Verlag Franz Vahlen, 1993, p. 69; See also M. Auer, F. A. Diederichs, *Werbung - below the line: licensing, TV-Sponsoring, Product placement*, Landsberg/Lech, Germany, Verlag Moderne Industrie, p. 15.

²⁸ More on the changes in German legislation see 2.8.4.

²⁹ Auer, Diederichs, p. 37.

³⁰ K. Bente, *Product Placement: Entscheidungsrelevante Aspekte in der Werbepolitik*, Wiesbaden, Deutsche Universitätsverlag, 1990, p. 27.

³¹ Auer, Diederichs, p. 37.

³² R. Berndt, A. Hermanns, *Handbuch Marketing-Kommunikation: Strategien - Instrumente - Perspektiven - Werbung - Sales Promotions - Public Relations - Corporate Identity - Sponsoring - Product Placement*, Wiesbaden, Gabler, 1993, p. 691.

³³ Kloss takes his classification from M. Auer and F. A. Diederichs.

³⁴ Kloss, 2003, p. 475.

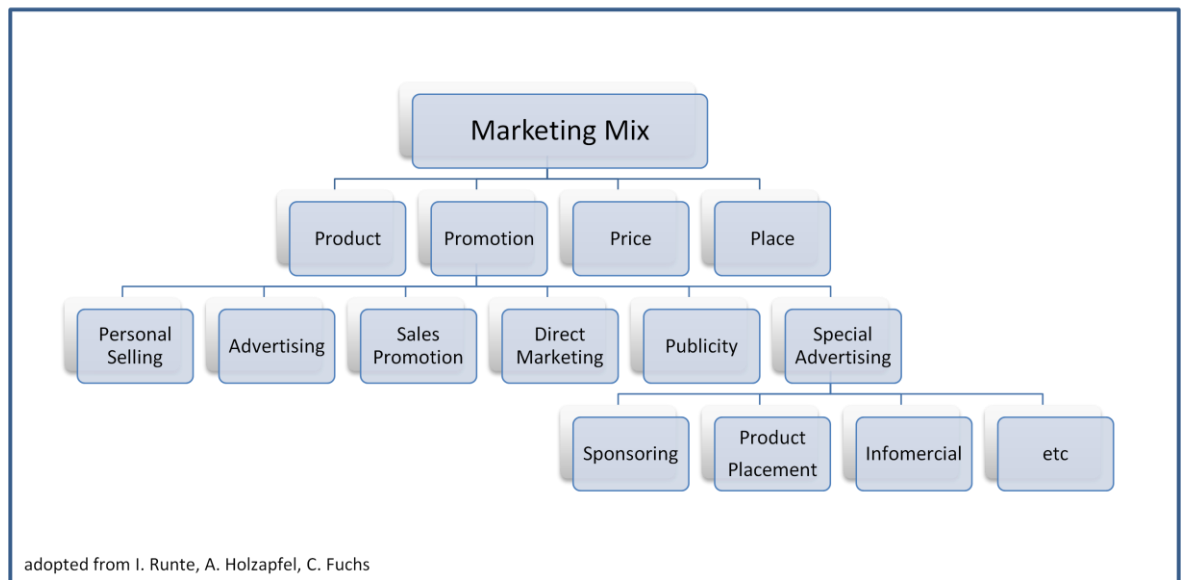


FIGURE 1: Categorization of Product Placement in the Marketing-Mix

Unanimity prevails on the aspect that product placement is not a stand-alone tool, but works best and most efficient in combination with traditional promotional tools, as 30-sec spot commercials, banner advertising, etc.³⁵ A prominent combination for product placement are promotional tie-ins.

Tie-ins are a marketing possibility which lets the advertiser use the programme reference in their marketing, i.e. scenes from the programme might be used in advertising spots, or limited editions hold reference to programme characters. The advantages for advertisers is the prolonging of the placement effect and in some instances the creation of awareness for the placement. As not all genres allow for product placement, some tie-ins are created without product placement and merely consist of advertising using the programmes characters to promote their products, as was the case of Coca-Cola using images of 'Harry Potter' on the packaging.³⁶

³⁵ C. Fuchs, *Leise schleicht's durch mein TV: Product Placement und Schleichwerbung im öffentlich-rechtlichen Fernsehen*, Berlin, Mensch & Buch Verlag, 2005, p. 33 f.

³⁶ Lehu, pp. 83-91.

2.4. Motives and benefits to the use of product placements

The general aim of product placement for advertisers is the strengthening of the brand and product image³⁷, as well as an increase in brand prominence, to maintain the products existence in the evoked set. Those effects are based on the recognition factor of branded products. Consequently, especially brands and products known to consumers can benefit from the effects of product placement.³⁸

A secondary aim is presented by Lehu and Russell and Belch which is reaching the internal audience, i.e. the companies' employees. The placement of *their* product can be affirming and lead to increases in motivation and productivity.³⁹

2.4.1. *Benefits for Producers*

Originally product placements started by the need of producers and props masters to acquire props and happened rather unsophisticated. Items were loaned or given as a donation, at other instances needed props were bought locally. Even bigger and more expensive items, like cars, were donated by retailers, who had no to little control over the later use.⁴⁰ With the development of product placement, the procurement matured and a warehouse-system emerged,⁴¹ where interested brands could storage their products for movie makers to use. One of the most cited product placements is the red Alfa Romeo Spider featured in the 1967 movie *The Graduate*, which is considered as the first professional paid product placement.⁴²

The increasing costs for movie productions and later TV programmes made producers more willing to include placements as an additional source of revenue. Even though not all placements included payment in the form of money transactions, promotional agreements are just as useful. For the 2009 movie *Up in the Air* DreamWorks Studios entered into an agreement with Hilton Hotels to exclusively feature the hotel chain (with realistic representation of staff and services) in the movie in return for free lodging of the crew and

³⁷ N. Doll, "Product Placement - Insider bricht sein Schweigen über Blockbuster-Deals", *Die Welt*, 18. November 2012, <http://www.welt.de/wirtschaft/article111248436/Insider-bricht-sein-Schweigen-ueber-Blockbuster-Deals.html>, (accessed 15 November 2013).

³⁸ I. Kloss, *Werbung: Handbuch fürs Studium und Praxis*, München, Verlag Vahlen, 2012, p. 502. See also Berndt, Hermanns, p. 686.

³⁹ Lehu, p. 101; C. A. Russell, M. Belch, 'A Managerial Investigation into the Product Placement Industry', *Journal of Advertising Research*, vol. 45, no. 1, 2005, p. 85.

⁴⁰ Karrh, p. 35.

⁴¹ Walter E. Kline founded the first product placement agency in the 1930s and established the 'warehouse-system'.

⁴² M. Auer, U. Kalweit, P. Nüßler, *Product Placement: Die neue Kunst der geheimen Verführung*, Düsseldorf, ECON Verlag, 1991, pp. 50.

promotional activities for the movie.⁴³ Those barter agreements are especially beneficial for lower budget productions to offset their costs and offer them a chance to actually be produced.

Secondary, the availability of funds can in return be used for advances in quality aspects of programme production. A producer might consider the engagement of a better, more prestigious and in conclusion more expensive actor, or improvements concerning the production location can be made.⁴⁴ This increase in quality in turn can lead to higher audience ratings, which provide the basis for increases in advertisement charges to advertisers.⁴⁵ Particularly, TV series can benefit from increasing production budgets as a higher quality series can maintain higher audience retention rates. Character association with special products or brands assists recognition amongst the viewers.⁴⁶

The benefit for the programme producers and directors is the creation of a realistic set and story line. The exposure to branded products in real life, dictates the creation of similar conditions in movies, TV programmes and other mass media; the fiction needs reference points with reality. Among others those points are brands and objects of daily life: food products, cars, clothing, communication tools etc. A supermarket without distinctive products⁴⁷ would therefore seem unrealistic. The use of product placements can be essential to convey credibility, especially when filming biographies and documentaries.⁴⁸ Nevertheless, a viewer, generally, perceives the content of a programme as a commercial-free space, to the extent that his brand attitudes are not obviously targeted. With a concluding argument from Kloss, a product placement is perceived in the creation of day-to-day reality. It therefore needs to be handled in a sensitive manner to avoid any intrusion with the plot that could lead to an increase in the commercial awareness of the viewer and their engagement in aversion tactics.⁴⁹

⁴³ S. Clifford, "Branding Comes Early in Filmmaking Process", *The New York Times*, April 4, 2010, <http://www.nytimes.com/2010/04/05/business/media/05screen.html>, (accessed 28 November 2013).

⁴⁴ Bente, p. 79.

⁴⁵ I. Runte, *Product Placement als Chance für die Werbeindustrie?: Aktuelle Entwicklungen aus wirtschaftlicher und rechtlicher Sicht*, München, AVM Verlag, 2010, p. 123.

⁴⁶ Lehu, op.cit., p. 161.

⁴⁷ Non-distinctive can refer to the labels of products being altered or covered or products being presented with their back side, to disguise / cover the brand identity.

⁴⁸ *ibid.*, p. 53.

⁴⁹ Kloss, 2012, p. 505.

2.4.2. *Benefits for Advertisers*

Saturated markets and product conformity demand advertisers to explore new avenues in reaching consumers.⁵⁰ One way of differentiation is product placement, which offers a variety of advantages for advertisers.

In recent years the 'shelf-life' of movies and TV shows has increased dramatically, exposing viewers not only to re-runs but through DVD or Blu-ray releases, on-demand streaming and Internet platforms more and new audiences can be reached.⁵¹ This increase in shelf-life, leads to multiple contact points with the audience⁵² which with traditional commercial spots can only be accomplished through multiple purchases of air time.⁵³

Brands can profit from the global reach of movie and television releases. Instead of targeting every region independently, a global conveyance of the products and brands attributes and qualities is possible, laying the groundwork for other campaigns.

Positive associations of the programme can transfer to the brand and elevate the brand image. Studies have presented that audiences can be influenced in their social judgement right after the exposure and consequently react more positively to their surroundings.

Through the integration of product placement into the editorial content of the programme, the viewer's threshold to engage in commercial avoidance is reduced, as they are too invested in the programme and therefore not willing to change the programme to avoid the advertising messages.⁵⁴

Further, product placements encourage endorsements by protagonists. A single evaluation of the product by a prominent actor can increase the liking of the product with the audience, as the fans are willing to be influenced by the choices of the actor. Especially trustworthy actors and those rarely engaging in advertising can give influential endorsements. Brenda Goodell, former VP for US marketing communications at Reebok states that "a great deal about a brand's image gets defined by who's wearing it and using it"⁵⁵.

⁵⁰ Fuchs, p. 51.

⁵¹ Kloss, 2012, p. 501.

⁵² Those include the release of programmes on Free-TV, Pay-TV, DVD, Video-on-Demand and Internet streaming hosts.

⁵³ Kloss, 2003, p. 477.

⁵⁴ Kloss, 2012, p. 501.

⁵⁵ Brenda Goodell, as quoted in S. Elliott, "Reebok's Suit Over Jerry Maguire' Shows Risks of Product Placement".

Especially in the European and German market, the obligation to label product placement can be an additional marketing tool. Even though, its intention is to create awareness of the product placement for the viewer, it, nevertheless, simultaneously makes viewers more attentive to them, which leads to higher recognition, but in some cases diminishes the enjoyment of the programme through the irritating nature of the disclosure.⁵⁶

Moreover, product placements enable brands to be featured exclusively in the programme unlike commercial breaks where products of rivaling brands can be featured in rapid succession. Brands even have the possibility to reserve the exclusivity contractually.⁵⁷

2.5. Placing a product in a programme

Already in the 1930s MGM maintained their own placement office, although, product placements were sporadic and the technique consisted of loose arrangements between advertisers and studios. The increase in product placements though called for more systematic approaches. The emergence of placement agencies in the 70s and internal departments in the studios, gave structure to the process.

The placement agreements entered in by the advertisers and the producers are now regulating the use of the products to be in line with the products image and bar the movie makers from featuring the product in any way harmful to the image.⁵⁸ The involvement of a placement agent can stretch from a singular placement to annual contracts for a specified amount of products placed. Lehu estimates those contracts worth anything between 30.000 € - 100.000 €⁵⁹, whereas Elliott estimates a retainer of five to ten placements at 50.000 \$⁶⁰, with deals running into millions upon completion.⁶¹

The evolution consequently led to the establishment of the ERMA in 1991, a trade group of product placement and branded entertainment agencies, corporations, and studio / network executives. Among the benefits for the members are the clients' listings to

⁵⁶ A. Holzapfel, *Liberalisierung von Product Placement: Bedeutung im Bereich TV, rechtliche Stellung, Auswirkungen einer Liberalisierung*, Saarbrücken, VDM Verlag Dr. Müller, 2007, p. 59; E. Goldman, "Think You Want To Be Told About Product Placements In Movies? Think Again", Forbes, 7 September 2013, <http://www.forbes.com/sites/ericgoldman/2013/07/09/think-you-want-to-be-told-about-product-placements-in-movies-think-again-2>, (accessed 28 November 2013).

⁵⁷ Holzapfel, p. 59.

⁵⁸ Karrh, p. 35.

⁵⁹ Lehu, p. 8. - corresponds to 41.342 \$ - 137.809 \$, as of March 03, 2014.

⁶⁰ Elliott, "Greatest Hits of Product Placement"

⁶¹ T. Wasserman, "How to Measure Product Placement".

contact movie and TV studios, as well as agencies representing their client's brands, to enable fast product placement contracts.⁶²

With previously only the studio executives making deals with advertisers, now writers are already entering deals before the movie goes into production and, sometimes, even before the script is finished. This early integration supposedly benefits the writers and the brands, as the incorporation can be handled more gracefully and realistically and becomes an intrinsic element, rather than being squeezed in last minute, especially as having brands integrated verbally is more effective than plain visual product placements. The more complex a placement is, the more advertisers pay, ranging from thousands of dollars to millions.⁶³ Other sources value the product placement as high as 30-sec commercials, with prices of 150.000 \$ - 250.000 \$ for a single visual or verbal integration of the specific product.⁶⁴

So far, there is no catalogue making prices available for the various kinds of placements. The differences in production, media release, number of placements and levels of integration, as well as predicted reach influence the prices charged for product placements and are therefore, subject to negotiation between the parties.⁶⁵

2.6. Measure of control to the use of product placements

Monitoring and controlling the correct execution of a product placement is an integral part of the process. Due to changes in the script, or the superfluity of the scene, the product placement may be cut. Many production studios had to face suits or other legal claims by advertisers, who found their placements missing from the programme. Whether it was Reebok missing their final ad clip at the end of *Jerry Maguire* or having John McClane not use a Black & Decker drill in the final version of *Die Hard 2*,⁶⁶ controlling product placement is essential for marketers, with the increase in tie-ins and promotional activities surrounding a placement, the deletion of a placement can incur costs for advertisers, which are not offset. To avoid those instances, product placements are now contractually guaranteed. Those contracts include the modality and type of integration, number of occurrences, method of payment, associated actors, duration of the contract and brand

⁶² ERMA, <http://erma.org/>, (accessed January 14, 2014).

⁶³ S. Clifford, "Branding Comes Early in Filmmaking Process".

⁶⁴ W. Friedman, "Net Carefully Approach Product Placement Deals", *Television Week*, 17 November 2003, available from EbscoHost, (accessed 11 November 2013).

⁶⁵ Lehu, p. 70 f.

⁶⁶ Elliott, "Greatest Hits of Product Placement"; Balasubramanian, p. 39.

protection.⁶⁷ Through those contracts both sides are secured in their rights, and any non-compliance can be handled effectively and quietly. This is particularly important as publicizing any disagreement between the parties can lead to negative publicity for the advertiser and the production studio alike.

For placements made in television programming, caution has to be paid to the possibility of conflicts of interest between product placement and traditional advertising. The combination of competitive products in product placement and traditional spots can lead to reduced marketing effects and to losses for the studios, as marketers decide to advertise elsewhere. Even though product placement expenses are rising, traditional commercial spots account for the majority of expenses.⁶⁸

2.7. Classification of the term 'Product Placement'

Notwithstanding that the term product placement refers to any branded object inserted into the plot of a programme, there are different ways to classify it. Figure 2 presents the most popular ways of classification according to placement modality, level of integration into the programme's plot and on the type of product placed.

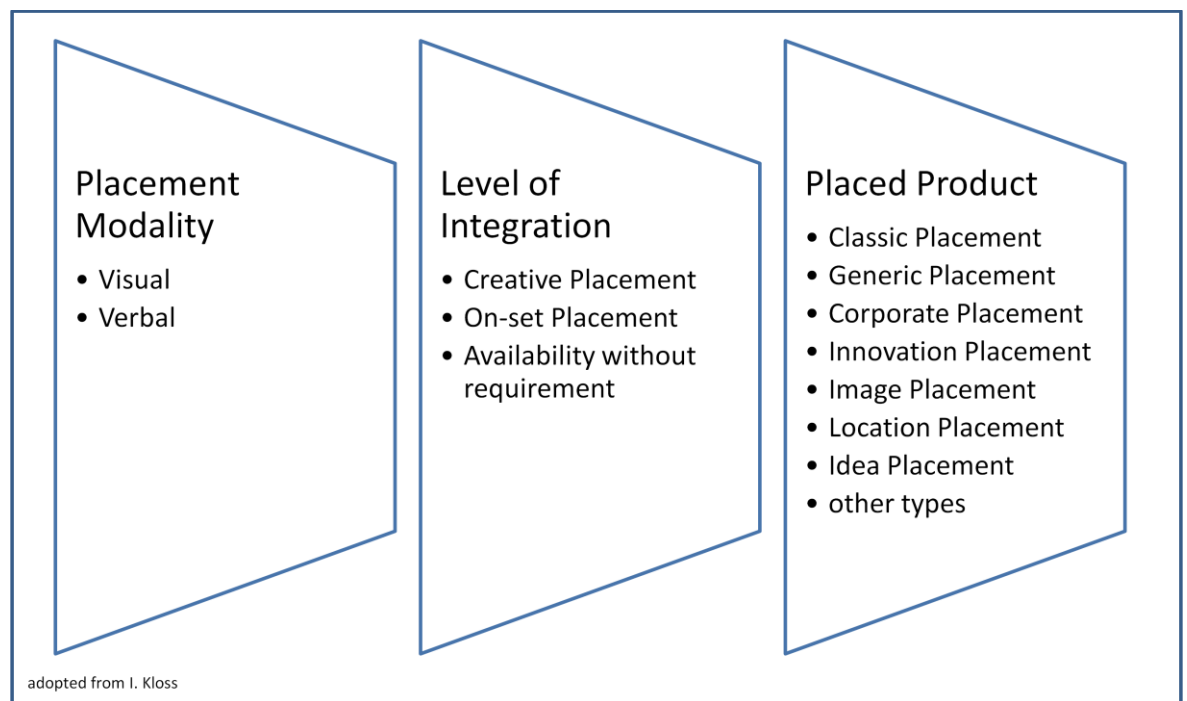


FIGURE 2: Classification of Product Placement

2.7.1. *Placement Modality*

⁶⁷ Lehu, pp.103 - 110.

⁶⁸ Russell, Belch, p. 77.

Depending on the way a product placement is presented, researchers traditionally differ between visual and verbal placement. The visual placement is the mere presentation of the product or brand in the programme and represents the most common practice.⁶⁹ As a result, the product can be either featured shortly, during a pan, or become an integral part of the plot.

The verbal placement happens through the protagonists, usually accompanied by (positive)⁷⁰ evaluation, as part of the dialogue. Usually the product is not visible at that point.⁷¹ Especially verbal placements along with an endorsement (positive quality assessment) are advantageous for brands, though they are rather uncommon. Generally, the brand or product name is mentioned without endorsement.⁷²

In contrast to the visual placement, verbal placements can be adapted to the regional markets in dubbed versions, making them available even after the complete shooting of the movie or show and attractive to new advertisers.⁷³ Research on the effectiveness of product placement has validated that the combination of audio and visual placements has the most impact on viewers, and leads to the better effects on brand recall.

2.7.2. *Level of Integration*

The on-set placement is the most common form of product placement.⁷⁴ This level of integration sees products as mere props, used to create a realistic setting. Usually, the product is only visible for a very short period of time, and has no influence on the plot or connection to the action.⁷⁵ Those characteristics make on-set placement interchangeable, without creating a loss for the viewer.⁷⁶ Nevertheless, on-set placements can emphasize a product's prominence⁷⁷, i.e. Ariel is '*the*' washing powder. Due to the passive placement, on-set placements only have low levels of attention. Yet, a too obvious and too frequent presentation, can lead to the distraction of the audience.⁷⁸

The creative placement presents a higher level of integration. The product is granted a more prominent role in the plot⁷⁹, with better visual and / or verbal presentation⁸⁰ and

⁶⁹ Fuchs, p. 35.

⁷⁰ *ibid.*, 35. See also Hormuth, p. 80.

⁷¹ *ibid.*, 35.

⁷² Runte, p. 26.

⁷³ Kloss, 2012, p. 502.

⁷⁴ Fuchs, p. 40.

⁷⁵ Runte, p. 72.

⁷⁶ *ibid.*, p. 72.

⁷⁷ Fuchs, p. 40.

⁷⁸ H. Vergossen, *Marketing-Kommunikation*, Ludwigshafen, Kiehl, 2004, p. 294f.

⁷⁹ Fuchs, p. 40.

active usage by the protagonists. Moreover, the product is usually placed multiple times in various ways, and presented in a central position alongside the protagonists.⁸¹ A prominent example is the placement of watches. Especially, in movies and TV programmes with an emphasis on time, having a close-up of the watch is a frequent occurrence. While it enables the viewer to identify the brand, it simultaneously reminds the audience of the pressing time issue.⁸²

Due to the strong connection of product and protagonist, an image transfer is only possible for the creative placement⁸³, with the actor giving an endorsement to the product due to the prominent usage.⁸⁴ Harry claims that consumers with a strong connection to the celebrity / actor transfer those feelings to the product. The other way round, a negative impression of the celebrity, can cause negative feelings towards the product or brand placed with the celebrity.⁸⁵

2.7.3. *Placed Product*

Depending on the product and advertising message, a different type of product placement is employed. Modern literature features several approaches to categorize product placement with main contributions from Lehu, Kloss, Fuchs and Runte. To give an overview of the most relevant types, this paper will be shortly present the seven most common types.

2.7.3.1. Classic Product Placement

The classical form refers to the tactical insertion of branded products instead of no-name brands or altered brands.⁸⁶ It is the most used form and is only intended to appear in the media vehicle, whether it is visual or vocal or audio-visual⁸⁷: Ford cars and Nokia cell phones for the agents of *Alias*, *Gossip Girl* exclusively using Hewlett-Packard computers and drinking Vitamin Water and the male protagonists' arsenal of video game consoles, including Wii, Xbox, PlayStation and Nintendo in *The Big Bang Theory*.

⁸⁰ Runte, p. 23.

⁸¹ Vergossen, p. 295.

⁸² Lehu, p. 115.

⁸³ Image placements are sometimes regarded on the level of integration rather than differentiation of the placed product. As described later, image placement present the highest form of integration and have the highest level of image transfer.

⁸⁴ Lehu, pp. 118 - 120.

⁸⁵ J. Harry, 'Summary Brief: Product Placement Versus Celebrity Endorsement: Do the Same Rules Apply?', *Society for Marketing Advances Proceedings*, 2009, p. 85.

⁸⁶ M. Voeth; U. Herbst, *Marketing-Management: Grundlagen, Konzeption und Umsetzung*, Stuttgart, Schäffer-Poeschel Verlag, 2013, p. 498.

⁸⁷ Lehu, p. 9.

2.7.3.2. Generic Placement

The generic placement offers a more discreet approach as the brand does not appear on screen or is expressed verbally. The generic placement is given two definitions in literature. A direct definition refers to the placement of a product from a merchandise group, which holds no connection to one company.⁸⁸ In essence this means, that the specific product cannot be identified by the signature or logo but the general product group. This type is especially useful for communal placement of the industry, as it can benefit the whole industry. Nevertheless, the market leader usually gains the most.⁸⁹ The most remarkable placement is the placement of jelly in the ARD show *Liebling Kreuzberg*. The foible of the main protagonist for this particular dessert⁹⁰ increased sales for the market leader Dr. Oetker by 20 %^{91, 92}.

By extension, the product used in generic placement is identified by the form or colour scheme, and represents the bigger portion of generic placements. This type is not suitable for all brands or products, as the product needs to be original and distinctive in appearance to be identified⁹³, and "generally require prior reflection in order to allow the most adequate integration".⁹⁴ Until 2010 generic placement was a possibility to circulate the prohibition of placements in German broadcasting.

2.7.3.3. Image Placement

Historically the major part of the programme is used to polish the reputation of a product, brand or field as a form of image placement. In that way, the product or service plays a pivotal role in the programme.⁹⁵ Especially the image of profession in the civil service can be positively influenced. The most prominent example is the rush on the US Navy after the release of the movie *Top Gun* in 1986. Although the picture glorified the work of naval aviators and lacked reality, the US Navy saw an increase of 500 % men enlisting to become aviators.⁹⁶

⁸⁸ Holzapfel, p. 5.

⁸⁹ Hormuth, p. 70.

⁹⁰ Kloss, 2012, p. 505.

⁹¹ Auer, Diederichs, p. 18.

⁹² The placement was not paid for by any producer, but merely intended to make the character more human by adding a peculiar liking.

⁹³ Voeth, Herbst, p. 498.

⁹⁴ Lehu, p. 11.

⁹⁵ Vergossen, p. 295.

⁹⁶ D. L. Robb, *Operation Hollywood: How the Pentagon Shapes and Censors the Movies*, Amherst, Prometheus Books, 2004, p. 182.

At the same time, image placements carry a significance concerning the level of integration. Due to the high plot connection, image placements symbolize the highest level of integration.⁹⁷ Unlike on-set and creative placements, the removal of the image placement would lead to significant damages to the context and plot.⁹⁸

2.7.3.4. Innovation Placement

Innovation placement is used for novelty products intended to gain market share quickly. Usually companies partner with major movie productions, rather than TV shows for this kind, as the international distribution reaches a broad and diverse target group. Frequently the product release coincides with the movie release or is scheduled after the movie debut, in order to gain popularity and create demand⁹⁹, though this requires a good timing from all involved parties.¹⁰⁰ This kind of placement is used primarily for technological advancements or products raising uncertainty with customers.¹⁰¹

2.7.3.5. Corporate Placement

The corporate placement serves the brand and is aimed at improving the general perception¹⁰² and to shape the corporate identity.¹⁰³ Instead of a particular product being featured, the brand name or logo is inserted into the programme.¹⁰⁴ This tactic is especially used for service brands, like telecommunication providers, public services or retail chains, whose single products are hard to feature. In contrast to the other types, the corporate placement offers a spill-over effect that serves all products, if executed correctly. Furthermore, a brand is usually more durable than a single product and therefore profits more from reruns than a classical placement would, when the product is no longer sold. The biggest problem corporate placement faces is the anonymity with the audience. A corporate placement is only successful when the brand and its logo are known; otherwise they will go unnoticed or be perceived as no-name brands, created for the programme.¹⁰⁵

2.7.3.6. Location Placement

⁹⁷ Vergossen, p. 295.

⁹⁸ Runte, p. 24.

⁹⁹ Russell, Belch, p. 87.

¹⁰⁰ Lehu, p. 42.

¹⁰¹ Voeth, Herbst, p. 499.

¹⁰² *ibid.*, 498.

¹⁰³ Fuchs, p. 36.

¹⁰⁴ *ibid.*, 36.

¹⁰⁵ Lehu, p. 10.

As part of tourism marketing, location placements offer cities and regions the possibility to attract new visitors.¹⁰⁶ Even though they are barely a targeted outcome, all movies and TV programmes are in need of a location and can be used to promote a country, region or city. The most successful location placement in the German market would be *Die Schwarzwaldklinik* set in the Glottertal in Baden-Württemberg. After the start of the show in the fall 1985, the area saw a peak in tourism in summers 1987 and 1988 with more than 200.000 visitors, coming after seeing the program.¹⁰⁷ Prominent examples from US shows are *Beverly Hills*, *90210* and the South Fork Ranch pictured in *Dallas*.

2.7.3.7. Idea Placement

Idea placements target ideas, opinions and social matter. The initiators of idea placements can be profit- and non-profit organization, wishing to manifest an idea in the consumers mind. Most prominent in Germany is the placement by the federal ministry of health in the ARD show *Lindenstraße*, alongside their, rather unsuccessful, AIDS information campaign.¹⁰⁸ After the AIDS-related death of a protagonist, the public interest in AIDS test and inquiries with the German AIDS Service Organization sky-rocketed.¹⁰⁹

2.7.3.8. Other Types

The types mentioned previously represent the majority of placement found in programming. The following list, though not exhaustive but subject to additions as the practice of product placement develops, presents other types of product placements:

- Historic Placement: products need to be adapted to the historic setting, meaning that no products existent at this point of time can be placed¹¹⁰ or brands provide historical issues of their products.
- Polit Placement: placement of politicians for image improvements, or political intentions¹¹¹
- Music Placement: placement of bands into the plot or their songs as background music to increase record sales¹¹²

¹⁰⁶ Voeth, Herbst, p. 499.

¹⁰⁷ Michael Prosser, 'Das Phänomen "Schwarzwaldklinik"', *Beiträge zur Volkskunde in Baden-Württemberg* 5, 1993, p. 99.

¹⁰⁸ Hormuth, p. 73.

¹⁰⁹ *ibid.*, p. 73.

¹¹⁰ F. Asche, 1996, 33

¹¹¹ I. Runte, 31; C. Fuchs, 39

¹¹² M. Auer, F. A. Diederichs, 21

- Message Placement: interest groups place messages in order to positively influence the public opinion¹¹³

2.8. Legal aspects of Product Placement

2.8.1. *Dissociation from Subliminal Messages*

Even though product placements intend to mask the advertising message, they are not a mean of subliminal communication according to Lehu and Bressoud. Subliminal perception or stimulation refers to a word, an image or a sound presented to the audience so rapidly that it is not perceived within the normal range of consciousness but still makes an impression on the mind¹¹⁴. More often, the appeal has no relevance to the plot and has no dramatic value.¹¹⁵ Lehu specifies that a subliminal stimuli is given when 50 % of the audience are unaware of the exposure though they have received it.¹¹⁶ Furthermore, a visual subliminal message is created by additionally inserting a 25th image to the 24 images per second, which cannot be processed consciously by the human eye.¹¹⁷ This kind of advertising is strictly prohibited by the RStV and stands in severe contrast to the idea of product placement, which specifically intends to be noted by the viewers..

2.8.2. *Surreptitious Advertising*

Especially in German literature and legislation product placement is used as a synonym for surreptitious advertising. Although both suppress the marketing statement, surreptitious advertising is a covert unpaid market action. Those actions can include interviewees mentioning their sponsor or wearing branded fashion, whereas product placements are mutually agreed insertions into the editorial content of a program paid for by the advertiser.¹¹⁸

2.8.3. *European Legislation*

In reality, the line between product placement and surreptitious advertising is harder to draw. In 2007 the EC has amended their directive 89/552/EEC to accommodate the cinematographic developments made regarding product placement. The directive

¹¹³ C. Fuchs, 39

¹¹⁴ M. Treimer, M. Simonson, 'Subliminal Messages, Persuasion, and Behaviour Change', *The Journal of Social Psychology*, vol. 128, no. 4, 1988, p. 563.

¹¹⁵ Fuchs, p. 32.

¹¹⁶ J.-M. Lehu and É. Bressoud, 'Recall of Brand Placement in Movies: Interactions between Prominence and Plot Connection in Real Conditions of Exposure', *Recherche et Applications en Marketing*, vol. 24, no.1, 2009, p. 10.

¹¹⁷ *ibid.*, p. 8.

¹¹⁸ Voeth, Herbst, p. 496.

recognizes the decreasing relevance of traditional spot advertising, due to new technologies for viewers, and sets rules and restrictions to the use of product placement and further provides a definition of the term: "any form of audiovisual commercial communication consisting of the inclusion of or reference to a product, a service or the trade mark thereof so that it is featured within a programme, in return for payment or for similar consideration".¹¹⁹

In principle the EC prohibits the use of product placement, but provides a list of derogations making the use of product placement admissible, when the technique is used in "cinematographic works, films and series made for audiovisual media services, sports programs and light entertainment programmes"¹²⁰, and when there is no remuneration. Those restrictions, however, never apply to children's programmes and to the display of tobacco and prescription medicine. Additionally the directive demands requirements, of which all should be met, when a program contains product placement:

- a) the content and / or scheduling of programmes should not be influenced to affect the editorial independence
- b) no encouragement towards the purchase and / or rental of goods or services shall be made
- c) immoderate display shall be avoided
- d) identification of programmes containing product placement at the beginning and end of the programme and after commercial breaks.

Nevertheless, the EC provides opt-out possibilities for member states; this allows d) to be waived if the programmes are neither produced or commissioned by a media service provider, generally a channel or production company, nor their affiliates. Further, member states can permit product placement for programmes not exclusively produced in that state, i.e. international productions.

The opt-out-clause enables member states to independently decide on the level of liberalisation of product placement in their state, having the possibility to maintain the prohibition of product placement. The directive only provides the minimum requirements

¹¹⁹ Council Directive 2007/65/EC of 11 December 2007 amending Council Directive 89/552/EEC on any form of audiovisual commercial communication consisting of the inclusion of or reference to a product, a service or the trade mark thereof so that it is featured within a programme, in return for payment or for similar consideration [2007] OJ L332/27

¹²⁰ *ibid.*, Art. 3g §2

for the federal laws by the member states. Therefore member states are able to opt-out of possible derogations providing the permission of product placement.¹²¹

2.8.4. German Legislation

The Council Directive 2007/65/EC as well as the predecessors 97/36/EC and 89/552/EEC, combined as the "Television Without Frontiers" Directive, and the RStV, implementation of the EC directives into German law, are the groundwork of product placement in Germany. Due to the dual broadcasting system, differences are made for the commercial and the public broadcasting. Moreover, a differentiation is made between the typical product placement for remuneration and free production aids.

2.8.5. Differentiation: Production Aid and Product Placement

Whether a product is part of a production aid or product placement is a vital question for TV producers, as legal consequences can arise from the misuse of product placement. The RStV provides the legal framework for a differentiation: product placement refers to the use of products in programmes for compensation and the intent to increase sales. Is a product given for free, it is not considered product placement unless it has significant value to the production. Unfortunately, the RStV does not specify the significant value. The 'ZDF-Richtlinien für Werbung, Sponsoring, Gewinnspiele und Produktionshilfen'¹²² identifies production aids worth up to 1 % of the programme expenditure and 1.000 €. Products exceeding those requirements qualify as product placement. Excluded from the monetary evaluation are real estate and products, not available in common retail locations.¹²³ Examples include the 'MS Deutschland' in the ZDF programme *Traumschiff* and the helicopter 'Bell UH-1' in *Die Rettungsflieger*¹²⁴.

At last, Runte argues, that product aids cannot be categorized as advertising, according to the definitions provided by the RStV, as they are provided without remuneration and carry no significant value. Additionally, Bente points out that the main purpose of production aids is to create a realistic natural set.¹²⁵ Accordingly, it is not their intention to promote sales.

¹²¹ Runte, p. 59.

¹²² ZDF-Directive for Advertisement, Sponsorship, Game shows, and Production aid

¹²³ ZDF-Richtlinien für Werbung, Sponsoring, Gewinnspiele und Produktionshilfen from 12 March 2010, available at <http://www.zdf.de/ZDF-Rechtsgrundlagen-und-Vorschriften-25105566.html>, (accessed 30 January 2014).

¹²⁴ The helicopters used in "*Die Rettungsflieger*" were predominately owned and operated by the Federal Armed Forces and lend as part of the public relations campaign.

¹²⁵ Bente, p. 25

2.8.6. *Broadcasting*

The RStV provides the guidelines for public broadcasting. It states that neither product placement or production aids can be used in news programmes, programmes concerning political events, children, or broadcasting of church services. For all other genres, there are no restrictions for production aids. Product placements are only permitted for cinema films, TV movies and shows, sport broadcasting, consumer programmes and light entertainment programmes, as long as they were not produced or commissioned by the media service provider or affiliates. Programmes produced or commissioned by the media service provider have to be in all cases product placement-free.¹²⁶

The regulations for the commercial broadcasting are mostly similar to those for public broadcasting. The biggest difference is the possibility for media service providers to include product placement in their produced or commissioned programmes, unless the programme is made for children.

Concerning the regulations on marking and separation, the RStV adopted all regulations put forward by the Council Directive 2007/65/EC. It once more emphasizes the prohibition of surreptitious advertising and bans all advertising techniques using subliminal persuasion. The directive by ARD and ZDF depicts the measures to identify programmes with product placement or production aids. In both cases, a 'P' is displayed, for at least 3 seconds, in the beginning, the end and after commercial breaks. If production aids are used, the headline "unterstützt durch Produktionshilfe"¹²⁷ will be inserted. If a product placement is used, the writing "enthält Produktplatzierung"¹²⁸ is inserted. Should a programme feature both modes, only the indication for product placement is presented. For programmes using production aids, a list of production aids will be provided in written form at some point of the programme, usually in the credits.¹²⁹

2.9. Moral and Ethical Implications

The EC regulations, the German RStV and the US-American FCC have strict rules concerning product placement or advertisement targeting children. The EC and German legislation ban any kind of product placement in children's programmes whereas the FCC

¹²⁶ Staatsvertrag für Rundfunk und Telemedien vom 31. August 1991, in der Fassung vom 15. bis 21. Dezember 2010, http://www.zdf-werbefernsehen.de/fileadmin/user_upload/zdfwrb/pdf/sonstiges/130315_rundfunkstaatsvertrag.pdf, (accessed 30 January 2014).

¹²⁷ Author's translation: "supported by production aids "

¹²⁸ Author's translation: "contains product placement "

¹²⁹ ZDF Directive from March 2010

calls for a strict separation of commercial and programme content.¹³⁰ Nevertheless, children are not only exposed to programmes adequate for their age, but also to programmes intended for mature audiences. This occurs when children watch programmes with older siblings or friends or in the presence of parents. Edwards points out that in 2005 four out of ten shows most popular among under-17s were reality shows, which repeatedly host product placement. The trailblazer among those shows was *American Idol*, a music competition popular among young viewers. Edwards indicates that in 2005 9.5 million children watched the show, and hence were exposed to 3.232 placements. The problem arising from children watching commercials and advertising messages in programmes is their inability to differentiate between commercial and editorial content.¹³¹ Due to their young age, children have not yet established or trained their persuasion knowledge and can therefore not engage in counter arguing and limit persuasive effects.¹³²

Gupta and Gould conducted an extensive study among college students to measure their perceptions of ethics and acceptability of product placements in movies, which revealed a general acceptance and positive attitude towards product placement, but prevailed less acceptable attitudes towards alcohol, guns and cigarettes, which became known as ethically-charged products. Although a direct influence on effectiveness is not measured, ethical concerns were named as possible antecedents to attitudinal changes.¹³³

3. Factors to Influence Product Placement Effectiveness

Many studies try to determine the effectiveness of product placements. So far, there is no ultimate truth or factor that will lead to the creation of a successful and effective product placement. However, research indicates various factors that can influence the viewer's attitude towards brand image.

For placements experts, "unaided recall and brand recognition are still the two most popular means of assessing placements", as identified by Karrh et al. in a study conducted

¹³⁰ FCC guidelines on Children's Educational Television, <http://transition.fcc.gov/cgb/consumerfacts/childtv.pdf>, (accessed 1 February 2014).

¹³¹ J. Edwards, "On TV, Kids and Placements Often Show Up Together", *Brandweek*, vol. 47, no. 11, 2006, p. 18, available from EbscoHost, (accessed 11 November 2013).

¹³² J. Matthes, C. Schemer, W. Wirth, More than meets the eye: Investigating the hidden impact of brand placements in television magazines, *International Journal of Advertising*, vol. 26, no. 4, 2007, p. 485.

¹³³ P. B. Gupta, S. J. Gould, 'Consumers' Perceptions of the Ethics and Acceptability of Product Placements in Movies: Product Category and Individual Differences', *Journal of Current Issues and Research in Advertising*, vol. 19, no. 1, 1997, pp. 37-50.

2003 among ERMA members¹³⁴, and was confirmed in 2005 by Russell and Belch¹³⁵ to measure the effectiveness of product placement.

Lehu and Bressoud define prominence (obvious / repeated placements) as "the capacity of the brand to attract the spectator's attention"¹³⁶. This translates to product placement's size, duration and position on the screen and the number of occurrences.¹³⁷

Independent from the specifics for each placement, Cowley and Barron indicate that prominence affects brand memory, which in turn results in "prominent brands being better remembered than less prominent brands". Nevertheless, the improvement in memory does not necessarily translate to improvements in brand attitude.¹³⁸

On the contrary, Homer argues that high prominence leads to decreases in brand attitude. For subtle cases attitude changes are positive, even with repeated exposures. Further, she elaborates that prominent placements are disruptive for the audience and appear less realistic, with those impressions reinforcing with repeated exposure.¹³⁹

¹³⁴ Karrh, McKee, Pardun, p. 141.

¹³⁵ Russell, Belch, op. cit.

¹³⁶ Lehu, Bressoud, p. 9.

¹³⁷ Lehu, p. 111.

¹³⁸ E. Cowley, C. Barron, 'When Product Placement Goes Wrong', *Journal of Advertising*, vol. 37, no. 1, 2008, p. 90.

¹³⁹ P. M. Homer, 'Product Placements: The Impact of Placement Type and Repetition on Attitude', *Journal of Advertising*, vol. 38, no. 3, 2009, p. 28.

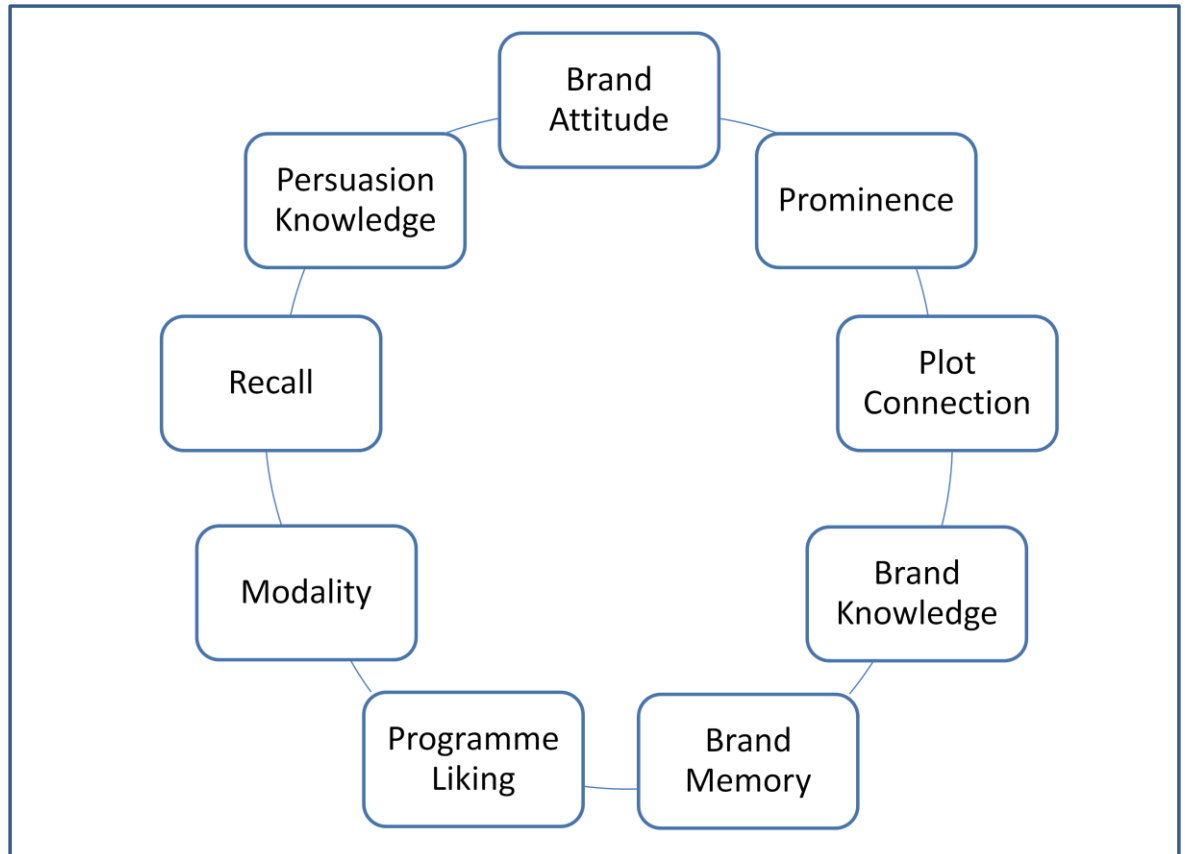


FIGURE 3: Factors Influencing Product Placement Effectiveness

Gupta and Lord classify prominent placements as "those in which the product (or other brand identifier) is made highly visible by virtue of size and / or position on the screen or its centrality to the action in the scene"¹⁴⁰. In their study conducted among college students, they had exhibited the highest recall for prominent placements, and revealed that an additional verbal mentioning would not increase recall.¹⁴¹

Not only the prominence of a placement but also the modality has an impact on the memory; as mentioned previously a verbal-visual presentation has higher memory effects than verbal-only and visual-only placement.¹⁴²

Russell discusses the influence of modality and plot connection to maximize brand memory. Plot connection can be described as the degree of product integration or the interaction with the characters. Plot connection is therefore closely related to the level of integration. Russell's study presented that verbal placements are better remembered than visual placements, with only little differences in the degree of plot connection. Visual placements were best memorized when the plot connection was high. Concerning the

¹⁴⁰ P. B. Gupta, K. R. Lord, 'Product Placement in Movies: The Effect of Prominence and Mode on Audience Recall', *Journal of Current Issues and Research in Advertising*, vol. 20, no. 1, 1998, pp. 47-59.

¹⁴¹ *ibid.*, p. 49.

¹⁴² Karrh, McKee, Pardun, p. 141.

aspect of persuasiveness or changes in brand attitude, Russell displays that the combinations of visual placement with a low plot connection and a verbal placement with a high plot connection were more persuasive than their counterparts. For placements which are congruent (visual / low plot connection or auditory / high plot connection), the placement appears natural and no to little effort is made to analyze the positioning and is, according to Russell, remembered less.¹⁴³ Consequently incongruent product placements can affect the brand attitude negatively¹⁴⁴ by being intrusive or unrealistic to the plot or by conveying the commercial intention openly.¹⁴⁵

Cowley and Barron argue that viewers exercising a high programme involvement and liking are more sensitive to spotting product placements, particularly when they appear as more than a prop. HPL viewers use programmes to cover their entertainment needs and hence are more attentive. This attention leads to better explicit memory for product placements. Moreover, the increased attention might lead HPL viewers to realize the advertising intent which is, due to their positive attitude towards the programme, off-putting, and leads to a negative shift in brand attitude. LPL viewers are less attentive, and exhibit lower levels of explicit memory of product placements, as they are not satisfying their entertainment needs through programmes.¹⁴⁶ Reijmersdal expands that LPL viewers or people who not enjoy what they are watching ascertain the persuasion intent and trigger defence mechanisms.¹⁴⁷

The possibility of tie-in promotions offers the possibility for marketers to prime their potential audience to the existence of placements in programmes. The usage of later placed products in traditional advertising will prompt the viewers to actively seek out the placements in the programme and enhance their memory performance and / or their brand recall.¹⁴⁸ The same concept applies when programmes are watched repeatedly, in which case the previous exposures act as a priming device.¹⁴⁹ Therefore, it seems logical that marketers try to include their placements in programme trailers to establish a first point of contact and a priming device.

¹⁴³ Russell, pp. 312-314.

¹⁴⁴ M. R. Solomon, G. Bamossy, S. Askegaard, M. K. Hogg, *Consumer Behaviour: A European Perspective*, Essex, Prentice Hall, 2010, p. 552.

¹⁴⁵ Bente, p. 25.

¹⁴⁶ Cowley, Barron, pp. 89 - 91.

¹⁴⁷ Reijmersdal, p. 151f.

¹⁴⁸ S. K. Balasubramanian, J. A. Karrh, H. Patwardhan, 'Audience Response to Product Placement: An Integrative Framework and Future Research Agenda', *Journal of Advertising*, vol. 35, no. 3, 2006, p. 126.

¹⁴⁹ E. Bressoud, J.-M. Lehu, C. A. Russell, 'The Product Well Placed: The Relative Impact of Placement and Audience Characteristics on Placement Recall', *Journal of Advertising Research*, vol. 50, no. 4, 2010, p. 377.

The effectiveness of product placement can further be advanced through certain characteristics presented by the viewers which, usually, cannot be modified by the advertisers.

One of the greatest individual characteristics influencing product placement effectiveness is general attitude. A variety of studies has found links that cause attitudinal effects:

- A higher liking of traditional ads leads to more positive attitude towards product placement.¹⁵⁰
- Ethically charged products are less accepted than ethically neutral placements.¹⁵¹
- Different nationalities exhibit different levels of product placement acceptance and consequently different purchase intentions.¹⁵²
- A higher frequency of programme exposure leads to higher levels of acceptability of product placements.¹⁵³

Further, Balasubramanian et al. mention the factor of the viewers' involvement with the programme. They argue that an increased involvement with the show will cause viewers to better recall brands embedded in the programme, as compared to traditional advertisement accompanying it. Further, individuals presenting a high programme connectedness ("program exerts a far greater influence than one might expect under high program involvement"¹⁵⁴), in the form of imitation, adoration or ritualization, have a higher exposure rate to the programme and exercise greater caution when watching it. This causes a greater exposure to the advertising message and they consequently engage in positive buying behaviour to validate or enhance their identity.¹⁵⁵

Bressoud et al. present a connection of attitude toward the programme and effectiveness. They hypothesised that "the more positive viewers are toward a movie, the greater the recall of placements in the movie"¹⁵⁶, which was proven by their study. The same outcome

¹⁵⁰ S. J. Gould, P. B. Gupta, S. Grabner-Kräuter, 'Product Placements in Movies: A Cross-Cultural Analysis of Austrian, French and American Consumers' Attitudes Toward Emerging', *International Promotional Medium, Journal of Advertising*, vol. 29, no. 4, 2000, p. 49.

¹⁵¹ Gupta, Gould, op.cit.

¹⁵² Gould, Gupta, Grabner-Kräuter, op. cit.

¹⁵³ Gupta, Gould, op.cit.

¹⁵⁴ Balasubramanian, Karrh, Patwardhan, p. 130.

¹⁵⁵ *ibid.*, p. 130.

¹⁵⁶ Bressoud, Lehu, Russell, p. 381.

was also presented by Weaver and Oliver, where "participants with a positive attitude toward the program had more favorable attitudes toward a brand that was prominently displayed than people with less favorable attitudes toward the program".¹⁵⁷

Reijmersdal et al. point out that audiences with a positive attitude towards product placement will present a higher brand memory.¹⁵⁸

Other factors include: "audience perceptions of congruence with scenery, prior consumption experience, empathy with the characters, ... awareness of traditional advertising for the brand..."¹⁵⁹

A factor diminishing the positive effects of product placement is persuasion knowledge. The term is defined by Blackwell, Miniard and Engel as "what consumers know about the goals and tactics of those trying to persuade them".¹⁶⁰

The Persuasion Knowledge Model, created by Friestad and Wright, presents how "people develop knowledge about how, why, and when a message is intended to influence them, to help them "cope" with persuasive episodes"¹⁶¹.

The model concludes that the exposure to advertising will trigger the activation of persuasion knowledge. The presentation of product placement in a non-commercial setting, however, does not trigger their persuasion knowledge. This is considered one of the advantages of product placement. Persuasion is not activated permanently but "hover[s] in readiness available to them as an immediate source of help"¹⁶².

4. Methodology

4.1. Hypotheses

English literature provides evidence that through the use of DVRs, pay-per-view, online streaming and zapping viewers have the possibility to engage in commercial avoidance, decreasing the time of exposure to traditional commercial blocks. Product placement has the ability to reach the audience in an unguarded moment, free of avoidance and disregard

¹⁵⁷ Reijmersdal, Neijens, Smit, 2007, p. 404.

¹⁵⁸ E. A. v. Reijmersdal, P. C. Neijens, E. G. Smit, 'A New Branch of Advertising: Reviewing Factor That Influence Reactions to Product Placement', *Journal of Advertising Research*, vol. 49, no. 4, 2009, p. 434.

¹⁵⁹ Karrh, McKee, Pardun, p. 141.

¹⁶⁰ R. D. Blackwell, P. W. Miniard, J. F. Engel, *Consumer Behaviour*, Mason, USA, Thomson South-Western, 2006, p. 351.

¹⁶¹ Cowley, Barron, p. 90.

¹⁶² M. Friestad, P. Wright, 'The Persuasion Knowledge Model: How People Cope with Persuasion Attempts', *Journal of Consumer Research*, vol. 21, no. 1, 1994, p. 10.

for advertising messages and enable advertisers to regain access to their target audience. The first hypothesis states that:

H1: Viewers engage in commercial avoidance techniques.

So far, most research has been conducted with undergraduate students in the USA and Asia, concluding that young American viewers have a positive attitude towards product placement. The second hypothesis intends to validate this proposition to the German audience:

H2: Younger audiences have a positive attitude towards product placement.

As with any marketing tool, product placement intends to convince the viewer / consumer of the product and make it part of the evoked set. Due to the nature of product placement appearing in an unguarded entertainment moment or non-commercial setting, the product information presented is not immediately rejected. Therefore the third hypotheses states that:

H3: Product placement is positively influential to the potential buying behaviour.

4.2. The Survey Design

The empirical study of this thesis uses primary data collected by the use of a survey distributed online. After careful consideration of alternative methods, the online survey proved to be most suitable for distribution to a broad audience.

Spontaneous recall asks the respondents to name the brands themselves, without aiding them.¹⁶³ Previous studies have determined that spontaneous recall will create the most realistic setting to determine changes in brand attitude, brand associations and product placement awareness. In contrast to aided recall, in which the respondent selects from a variety of possibilities and therefore displays the ability to recognise the brand, spontaneous recall is about remembering the brand, thus presenting a stronger link. Further, aided recall in form of prompted recall or recognition can be biased due the order in which the brands are presented.

Additionally, this design did not include clips for the respondents to watch but relied on the natural viewing situation, in which respondents were not forced to the exposure of the

¹⁶³ Lehu, Bressoud, p. 10.

material and were not aware of the possibility of a research, leading to a more realistic setting in which to remember brands seen previously in TV shows.¹⁶⁴

The questionnaire had a total of 15 questions with five to nine items each¹⁶⁵, employing a six-point Likert scale with forced choice to assess the participants' attitudes. Questions concerning potential buying behaviour used dichotomous questions. The questionnaire was structured logically, starting with general question before leading to the relevant areas. The following thematic parts were presented in the study:

- a) Behaviour employed when watching television
- b) Involvement in TV shows
- c) General attitude towards product placements
- d) Ethical views on product placements
- e) Potential buying behaviour
- f) Demographic questions

The creation of the questions concerning attitudes and ethical implications were adopted from Karrh et al.¹⁶⁶ and Gupta and Gould¹⁶⁷. In order to decrease bias caused by the order of items, they were randomized.

The introduction of the survey identified the researcher as well as the research purpose. Furthermore, an approximate time of the duration as well as contact information was presented and the respondents were reassured of the confidentiality of their data. Moreover all responses were completely anonymous and could not be traced to a specific person. After the successful completion of the survey questions participants were thanked.

The survey was conducted in German to meet the requirements of the target sample. The availability of an English version would have increased the response rate, but would have led to an increase of respondents not fitting the survey frame.

4.3. Sample Selection

¹⁶⁴ Reijmersdal, Neijens, Smit, 2007, p. 410.

¹⁶⁵ A complete list of the survey questions in German is to be found in the Appendix.

¹⁶⁶ Karrh, Frith, Callison, p. 18.

¹⁶⁷ Gupta, Gould, 1997

Even though movies and TV shows appeal to all ages, many popular movie and TV shows are targeting consumers at college age. It is argued that people age 18-24 are the prime target for many movie and television productions.¹⁶⁸ Deducting from the movie experience and taking into consideration previous studies in the field, the sample is targeting young adults aging 18-29. Furthermore, Reijmersdal et. al. argue that "women, young adults, and lower-educated viewers watch more programs in which brand placements appear"¹⁶⁹. As the demographical questions are featured last in the survey, all respondents are welcomed and not excluded from the survey on the grounds of age. During the analysis emphasis will be on the targeted age group but an excursus will be made to older age groups.

As this study is focusing on the attitudinal behaviour and product placement liking in Germany, only respondents of German nationality are considered in the analysis.

Convenience sampling was applied as a technique for non-probability sampling. The advantage is the simple and quick administration of the survey, with good opportunities for analysis and interpretation, along with the resource limitations brought on by the scope of a bachelor thesis.

Eventually the survey was answered by 194 participants, although six had to be excluded on the basis of nationality and 57 did not complete the survey. Therefore, the analysis will be based on the remaining 131 participants.

4.4. Distribution

The survey was distributed through private emails and sharing the link on social networks as well as university blogs / networks. Respondents were further asked to spread the survey to reach a broader audience and the survey was posted publicly on the website of the survey host.

Through pretesting and the application of best practices a high response rate was anticipated for the survey. The survey questions were kept short and straightforward, using simple and precise language to avoid misunderstanding and misinterpretation. All response options were considered carefully not to cause overlap, and ranking scales were used consistently to avoid confusion. Open-ended questions were used scarcely as processing can be difficult. Additionally, not all questions were mandatory to decrease respondent's frustration and increase response rate.

¹⁶⁸ Karrh, Frith, Callison, pp. 10-12; Karrh, p. 38.

¹⁶⁹ Reijmersdal, Neijens, and Smit, 2007, p. 408.

4.5. Limitations

The usage of convenience sampling applied for this thesis is subject to limitations, among them are systematic bias and extrapolation. The systematic bias refers to the difference between the survey results and theoretical results from the entire population leading to skewed results. This problem arises due to the fact that only readily and easily available respondents are included in the survey and not a representative subset of the entire population. Further, the availability of respondents can lead to an over- or under-representation of certain groups: age, gender, education, and others. Previous studies have used a similar technique with available undergraduate students at universities, leading to an over-representation of younger aged viewers. As most of the findings in product placement effectiveness have been gathered in those studies, the results will be comparable to the results gathered in this survey. Due the above mentioned, on the aspect of extrapolation, this study cannot draw reliable conclusions concerning the entire population.

The influence of implicit memory of product placement is not tested in this survey. Even though a viewer might not consciously recall having seen a brand, it could still affect them and lead to a change in attitude and purchase behaviour. The elusive nature of implicit memory is still the reason for marketing experts and advertisers to rely on explicit memory to assess the success or failure of a placement.

Another influence not tested is the type of modality of the placements employed in the programmes watched by the participants. Researchers indicate that viewers react differently to prominent and subtle placements and visual versus verbal placements.

5. Analysis

5.1. Means Analysis

The participants answered several statements about their TV watching behaviour and involvement in TV programmes. It was followed by items assessing their attitude towards product placements, ethics and possible effects on their buying behaviour. All items were rated using a six-point scale (1 = strongly agree and 6 = strongly disagree); the items concerning the potential buying behaviour were rated dichotomously (1 = yes, 2 = no).

The overall means (column (2) in Table 1) indicate that the participants are regular TV watchers (mean = 2.63), who use it as distraction (2.60). Moreover, the respondents have one or multiple shows they watch regularly (2.53) and attentively (2.34), with many

streaming their programmes over the Internet (2.96). Generally, the participants are involved in their programmes. Most respondents find the characters likable (2.15), are anticipating the next episode (2.02), find the plot appealing (2.43) and concentrate on it (2.14), and think about the plot afterwards (2.74). The respondents disagreed to see parallels to their life (3.92) and cannot identify themselves with the characters (3.35).

(1) Variables	Mean Scores			Median	
	(2) Overall Mean	(3) "Younger than 30"	(4) "Older than 30"	(5) "Younger than 30"	(6) "Older than 30"
I. TV watching Behaviour					
1. I watch regularly.	2,63	2,74	2,09	2	1
2. Watching TV is a mean of distraction.	2,60	2,64	2,41	2	2
3. I have one or multiple shows I watch regularly.	2,53	2,52	2,55	2	2
4. I watch my (favourite) shows attentively.	2,34	2,30	2,50	2	2
5. I watch the advertising blocks inbetween the programme.	4,51	4,48	4,68	5	5
6. I switch to other shows to avoid the commercials.	2,71	2,73	2,59	2	2
7. I use the commercial break to chat, get snacks, etc.	2,38	2,30	2,77	2	3
8. I watch programmes using time-shift.	3,80	3,61	4,73	4	6
9. I watch programmes via Internet streaming.	2,97	2,71	4,27	2	5

TABLE 1-1: Overall Means and Median for Age Segments - TV Behaviour

Most respondents are having a generally negative attitude towards product placement. They believe that product placement is paid for by companies (1.90) to increase the sales of the product (1.87). Moreover, most respondents disagree that product placement fosters realism (3.65), conveys information about the product (4.27) or is presented in a real setting (3.29). Most important, respondents don't appreciate the inclusion of product placement in programmes (3.94).

On the contrary, respondents don't see product placement as a disturbance in the plot (3.69) and a block to the screenwriters creativity (3.81). They rather are able to recognize product placement (2.60) as well as the brand behind it (2.64) and are able to remember product placements (2.97).

(1) Variables	Mean Scores			Median	
	(2) Overall Mean	(3) "Younger than 30"	(4) "Older than 30"	(5) "Younger than 30"	(6) "Older than 30"
II. Involvement					
10. I can identify myself with the characters.	3,35	3,31	3,55	3	4
11. I find the characters likable.	2,15	2,17	2,05	2	2
12. I am looking forward to the new episodes.	2,02	1,97	2,27	2	2
13. I think about the plot of the programme after watching.	2,74	2,68	3,05	2	3
14. I concentrate on the plot of the programme.	2,14	2,16	2,05	2	2
15. The plot of the programme appeals to me.	2,43	2,43	2,41	2	2
16. I see parallels to my life.	3,92	3,87	4,14	4	4
17. I thought about things, dealing with the plot of the programme.	3,05	3,01	3,23	3	3

TABLE 1-2: Overall Means and Median for Age segment - Involvement

From an ethical standpoint most significant is the respondents agreement on the factor that product placement should not be featured in programmes targeting children (1.94). In contrast to the EU and German legislation on disclosure, respondents did not believe that programmes with product placement should be identified (3.30) and audiences should be informed about the technique (3.22). Paradoxically respondents disagreed that placements are inserted skilfully (3.14) but they did not agree that plots were adapted to fit the placement (3.85).

The partakers presented generally agreement on the influence of product placement on their potential buying behaviour. The participants expressed, that they have never bought a product because they have seen it as a product placement (1.89), and further stated that they are not inclined to buy a product due to a placement (1.84). Concerning the respondents answers about their change in opinion of products featured as product placement, they did express that they like a product more (1.91) or less (1.79).

(1) Variables	Mean Scores			Median	
	(2) Overall	(3) "Younger	(4) "Older	(5) "Younger	(6) "Older
III. Attitude towards Product Placement					
18. I recognize the brand behind the product placements.	2,64	2,56	3,05	2	3
19. Product placements foster realism.	3,65	3,60	3,91	3	4
20. Product placements convey product information.	4,27	4,24	4,45	4	4
21. Product placements present real use situations.	3,29	3,20	3,73	3	4
22. I appreciate the inclusion of products into the plot.	3,94	3,91	4,09	4	4
23. I recognize product placements in programmes.	2,60	2,54	2,86	3	3
24. I can remember product placements.	2,97	2,96	3,00	3	3
25. Product placement are a mean to increase sales.	1,87	1,93	1,59	2	2
26. Brand identifiers should not be used.	3,38	3,46	3,00	4	3
27. I feel disturbed by product placements.	3,69	3,79	3,23	4	3
28. I believe, viewers generally find product placements disrupting.	3,62	3,70	3,23	4	3
29. Product placement block the creativity of screenplay writers.	3,81	3,92	3,27	4	4
30. Product placement is payed for by companies.	1,90	1,93	1,77	2	2

TABLE 1-3: Overall Means and Median for Age Segments - Product Placement Attitude

Furthermore, respondents agreed that the information derived from product placement is not trustworthy (1.90).

(1) Variables	Mean Scores			Median	
	(2) Overall Mean	(3) "Younger than 30"	(4) "Older than 30"	(5) "Younger than 30"	(6) "Older than 30"
VI. Ethics					
31. Product placement should not be used in programmes targeting children.	1,94	2,05	1,41	2	1
32. Audiences should be informed about product placement.	3,22	3,39	2,41	3	2
33. Programmes using product placement should indicate the use.	3,30	3,44	2,59	3	2
34. Plots are adapted to fit the placement.	3,85	3,85	3,86	4	4
35. Product placements are skilfully inserted into the programme.	3,14	3,06	3,55	3	3

TABLE 1-4: Overall Means and Median for Age Segments - Ethics

(1) Variables	Mean Scores			Median	
	(2) Overall Mean	(3) "Younger than 30"	(4) "Older than 30"	(5) "Younger than 30"	(6) "Older than 30"
V. Potential Buying Behaviour					
36. Would you buy a product because it was used as a product placement?	1,84	1,83	1,91	2	2
37. Have you ever bought a product because it was used as a product placement?	1,89	1,88	1,91	2	2
38. Do you have a poor opinion of products you have seen as product placement?	1,79	1,83	1,59	2	2
39. Do you have a better opinion of products you have seen as product placement?	1,91	1,90	1,95	2	2
40. Do you find the information derived from product placement trustworthy?	1,90	1,90	1,91	2	2

TABLE 1-5: Overall Means and Median for Age Segments - Potential Buying Behaviour

The cumulative frequencies presented in Table 2, show a similar picture. 72.52 % of respondents watch TV regularly as a distraction (77.86 %), and are attentive to the shows they watch regularly (74.05 %), making them very suitable for this study. The general high involvement of the respondents, as already presented by the means, can be seen in Table 5. The majority agrees to find characters likable (93.13 %), are awaiting new episodes (92.37 %), find the plot appealing (87.79 %) and therefore concentrate on it (97.71 %).

Regularity	Frequency	Percentage	Cumulative Percentage	Zapping	Frequency	Percentage	Cumulative Percentage
Strongly agree	44	33,59	33,59	Strongly agree	28	21,37	21,37
Agree	29	22,14	55,73	Agree	43	32,82	54,20
Somewhat agree	22	16,79	72,52	Somewhat agree	28	21,37	75,57
Somewhat disagree	14	10,69	83,21	Somewhat disagree	12	9,16	84,73
Disagree	11	8,40	91,60	Disagree	11	8,40	93,13
Strongly disagree	11	8,40	100,00	Strongly disagree	9	6,87	100,00
Distraction	Frequency	Percentage	Cumulative Percentage	Snacking	Frequency	Percentage	Cumulative Percentage
Strongly agree	26	19,85	19,85	Strongly agree	28	21,37	21,37
Agree	44	33,59	53,44	Agree	60	45,80	67,18
Somewhat agree	32	24,43	77,86	Somewhat agree	26	19,85	87,02
disagree	18	13,74	91,60	Somewhat	5	3,82	90,84
Disagree	7	5,34	96,95	Disagree	6	4,58	95,42
Strongly disagree	4	3,05	100,00	Strongly disagree	6	4,58	100,00
Show Regularity	Frequency	Percentage	Cumulative Percentage	Time-shift	Frequency	Percentage	Cumulative Percentage
Strongly agree	44	33,59	33,59	Strongly agree	22	16,79	16,79
Agree	37	28,24	61,83	Agree	26	19,85	36,64
Somewhat agree	16	12,21	74,05	Somewhat agree	7	5,34	41,98
Somewhat disagree	14	10,69	84,73	Somewhat disagree	16	12,21	54,20
Disagree	11	8,40	93,13	Disagree	21	16,03	70,23
Strongly disagree	9	6,87	100,00	Strongly disagree	39	29,77	100,00
Show Attentively	Frequency	Percentage	Cumulative Percentage	Internet	Frequency	Percentage	Cumulative Percentage
Strongly agree	52	39,69	39,69	Strongly agree	35	26,72	26,72
Agree	37	28,24	67,94	Agree	35	26,72	53,44
Somewhat agree	13	9,92	77,86	Somewhat agree	13	9,92	63,36
Somewhat disagree	10	7,63	85,50	Somewhat disagree	14	10,69	74,05
Disagree	13	9,92	95,42	Disagree	15	11,45	85,50
Strongly disagree	6	4,58	100,00	Strongly disagree	19	14,50	100,00
Commercial Break	Frequency	Percentage	Cumulative Percentage				
Strongly agree	3	2,29	2,29				
Agree	7	5,34	7,63				
Somewhat agree	15	11,45	19,08				
Somewhat disagree	37	28,24	47,33				
Disagree	33	25,19	72,52				
Strongly disagree	36	27,48	100,00				

TABLE 2: Frequency Distribution for TV Behaviour

5.2. Hypotheses

5.2.1. *Viewers engage in commercial avoidance techniques.*

In order to assess whether viewers engage in commercial avoidance techniques, their viewing behaviour has to be analyzed. Table 3 gives an overview of the devices the respondents use to watch television programmes. Among all respondents, the majority uses the traditional television set and computers (59 respondents) alongside each other. Nevertheless, still 54 partakers only use their TV to watch shows. This shows that TV is the preferred choice, which means that the majority of participants can still be subject to the exposure to advertising. Only 13,74 % have responded to use computers exclusively, and 12,98 % use their smart phones or tablet computers additionally to computers and television sets to watch TV. The same distribution can be seen across the different segments of age, involvement and liking, with the exception of respondents older than 30, who predominantly only use TV.

Devices Segment	TV only	TV and Computer	Computer only	Tablet/ Phone
Younger than 30	40	53	16	14
Older than 30	14	6	2	3
High involvement	40	49	18	16
Low involvement	14	10	0	1
High liking	23	29	8	8
Low liking	31	30	10	9
Total	54	59	18	17

TABLE 3: Devices used to watch television

Additionally, the majority watches TV regularly (72.52 %) for distraction (77.86 %) as highlighted in Figure 4 with similar results for the different segments. Moreover, respondents agree to have one or more shows they watch regularly (2.53; 74.05 %) and attentively (2.34; 77,86 %) as presented in Figure 5 and Table 2.

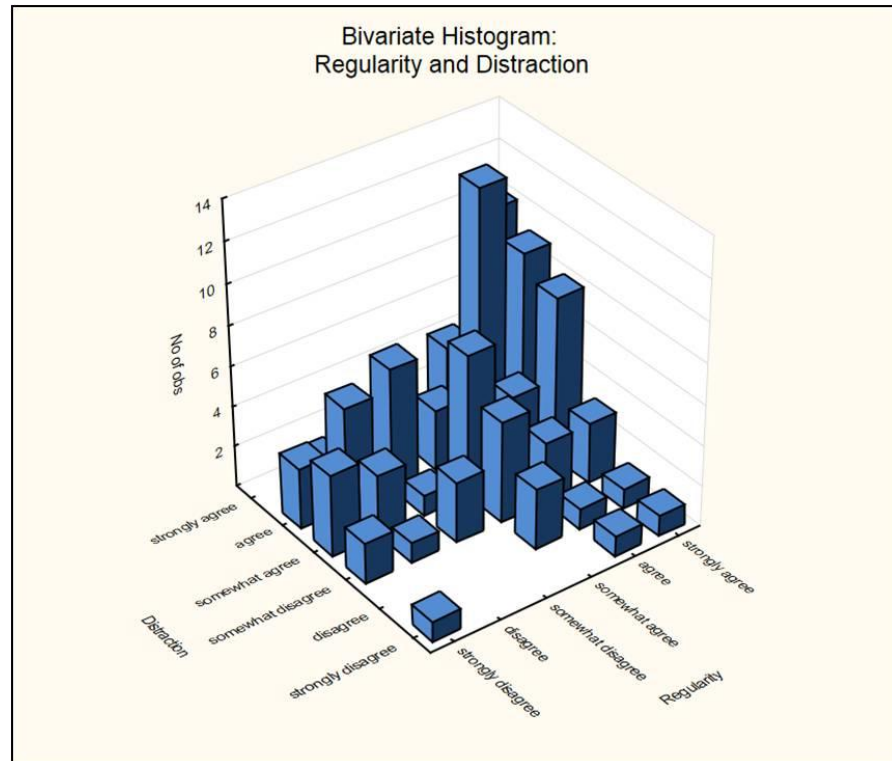


FIGURE 4: Regularity - Distraction - Connection

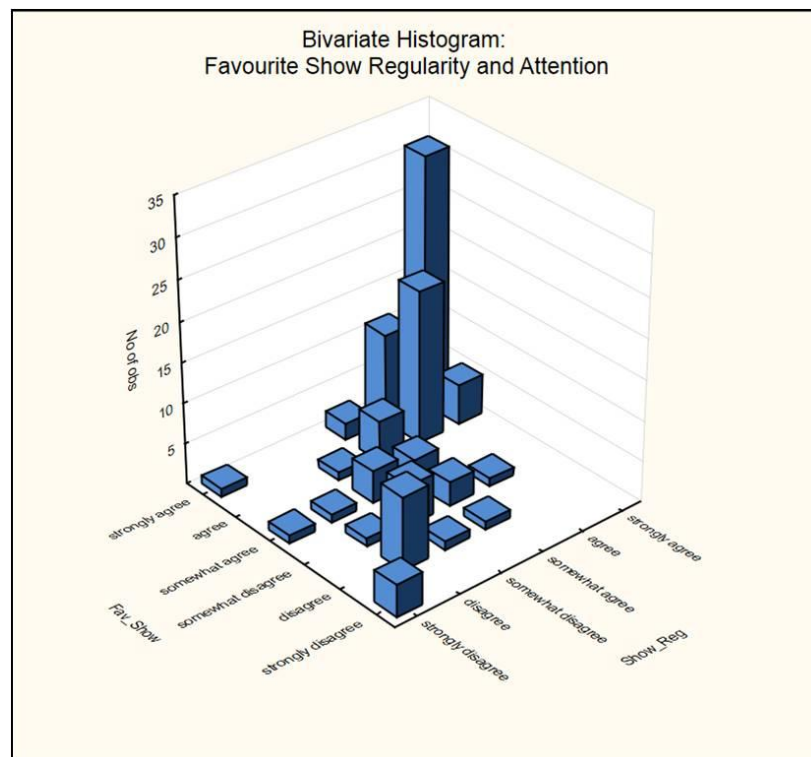


FIGURE 5: Connection between watching favourite show regularly and attentively

A slight exception to the last two items is the segment of "Low programme involvement".¹⁷⁰ Only 62.50 % watch their favourite show regularly and the same amount watches them attentively. Although this group presents the highest frequency for watching TV regularly (83.33 %), they rank lowest on items: switching to other shows (70.83 %), as indicated in Figure 6 or using the break to chat or snack (75.00 %), as seen in Figure 7, and using time-shift (16.67 %) presented in Figure 8. A possible explanation is that those viewers do not initiate the behaviour but merely accompany a high involvement viewer. In this case, the respondent would present a high frequency of regular exposure to TV shows without high results for attentive watching and anticipation of new episodes.

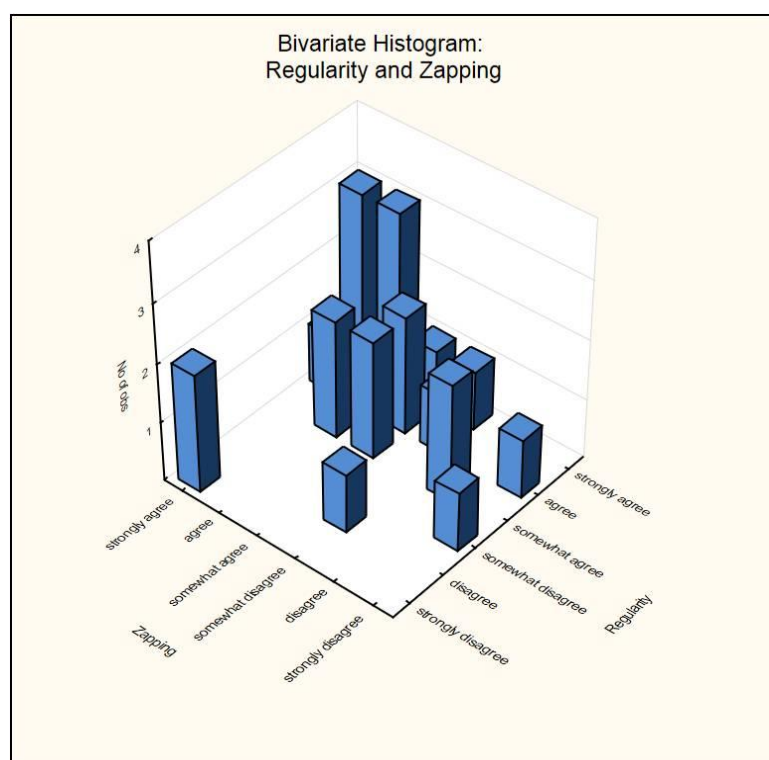


FIGURE 6: Regularity - Zapping - Connection for Low Involvement segment

Though traditional TV sets prevail among the respondents, a minority (4.51; 11.45 %) admits to watch the spots in the commercial breaks. This negates the earlier statement that the audience is still highly exposed to commercials. This is supported by the participants agreement of using the break to switch to other channels (2.71; 75.57 %) or to chat or snack (2.38; 87.02 %). It can be seen in Figure 9 that respondents switching to other channels are also more inclined to chat or divert their attention otherwise during the commercial break. Similarly, the majority who watches their favourite shows regularly and attentively does not watch the commercials, as can be seen in Figures 10 and 11.

¹⁷⁰ Please see Appendix - 2) Table of Frequencies for Segments "High and Low Programme Involvement".

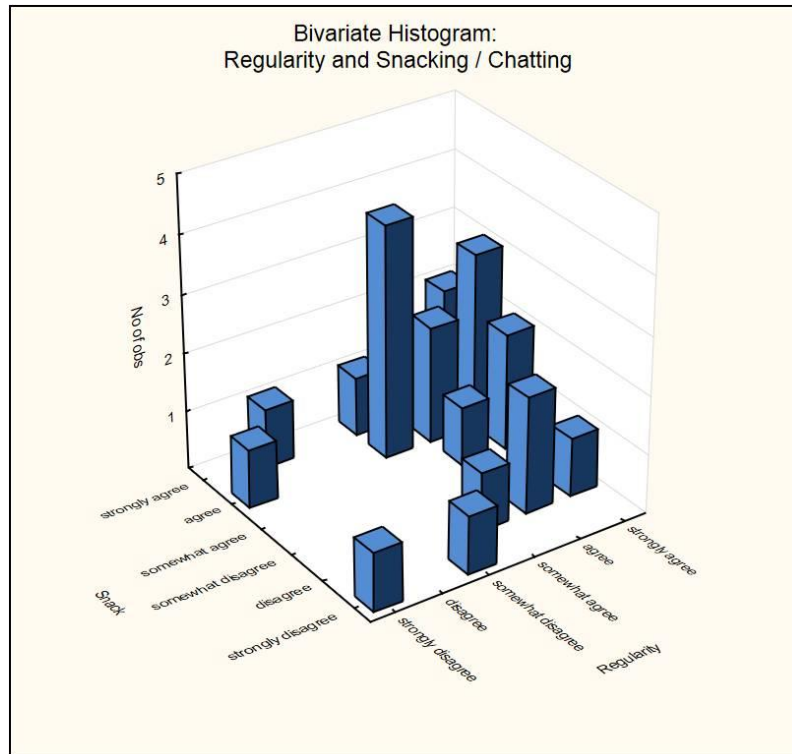


FIGURE 7: Regularity - Snacking / Chatting - Connection for Low Involvement segment

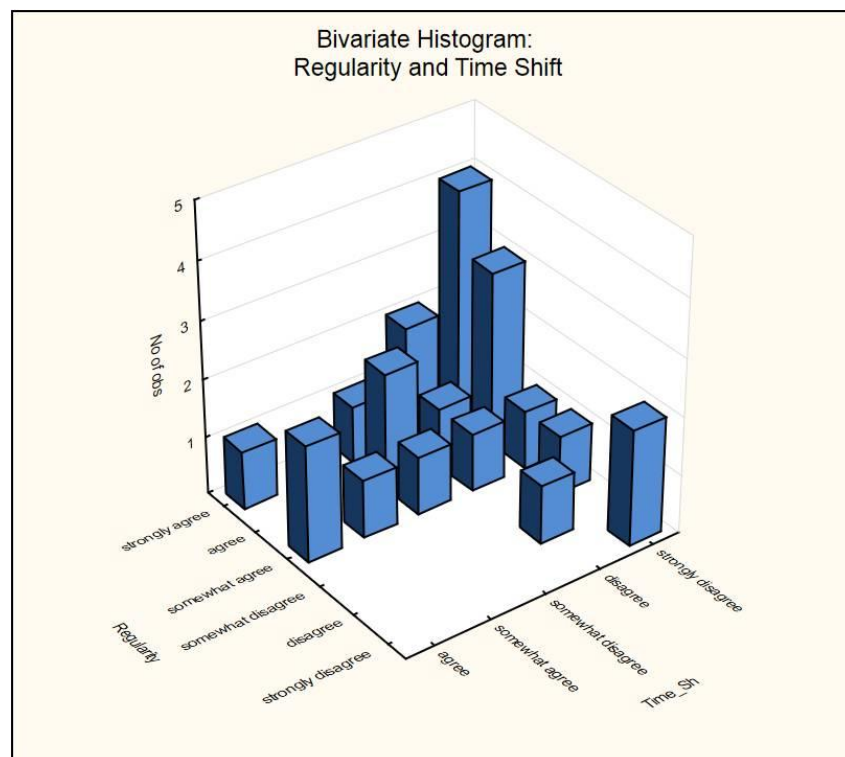


FIGURE 8: Regularity - Time Shift - Connection for Low Involvement segment

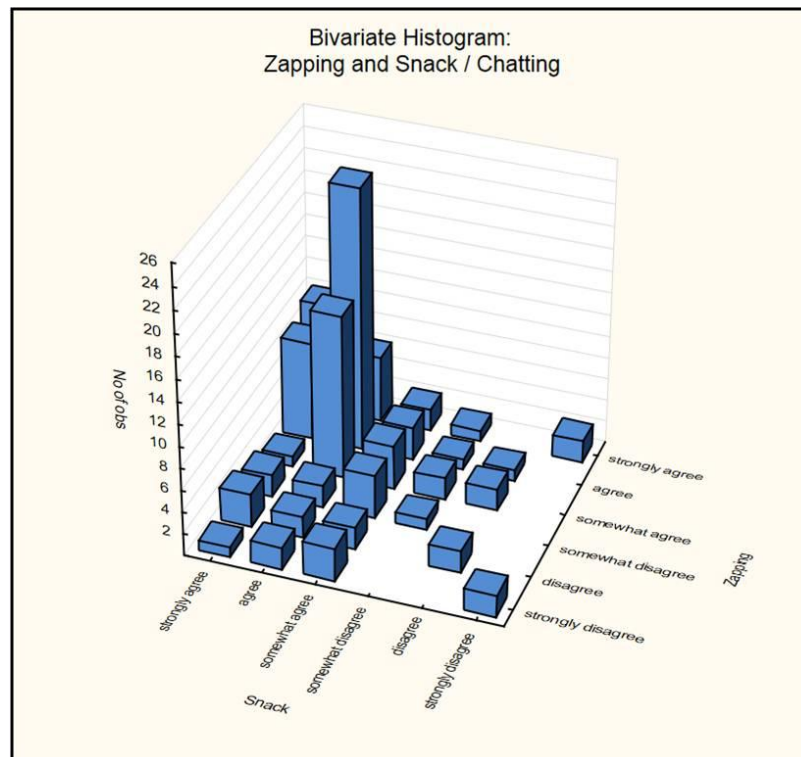


FIGURE 9: Zapping - Snacking / Chatting - Connection

Even though the viewers enjoy the show and are anticipating it, as presented in Figure 12, they rather risk to miss the recommencement after the break than to wait for the show to come back on. Especially in the light of the general high involvement, this clearly indicates that the viewers are not interested in traditional commercial advertising.

The majority of respondents agree to use Internet streaming to watch TV programming. Nevertheless, respondents older than 30 and those less involved respond differently.¹⁷¹ It is reasonable to assume that older generations are less familiar with streaming sites and have a higher fear of possible repercussions associated with online streaming.

¹⁷¹ Please see Appendices 3) Table of Frequencies for Age Segments on the Items of Involvement and 4) Table of Frequencies for Involvement Segments on the Items of Involvement.

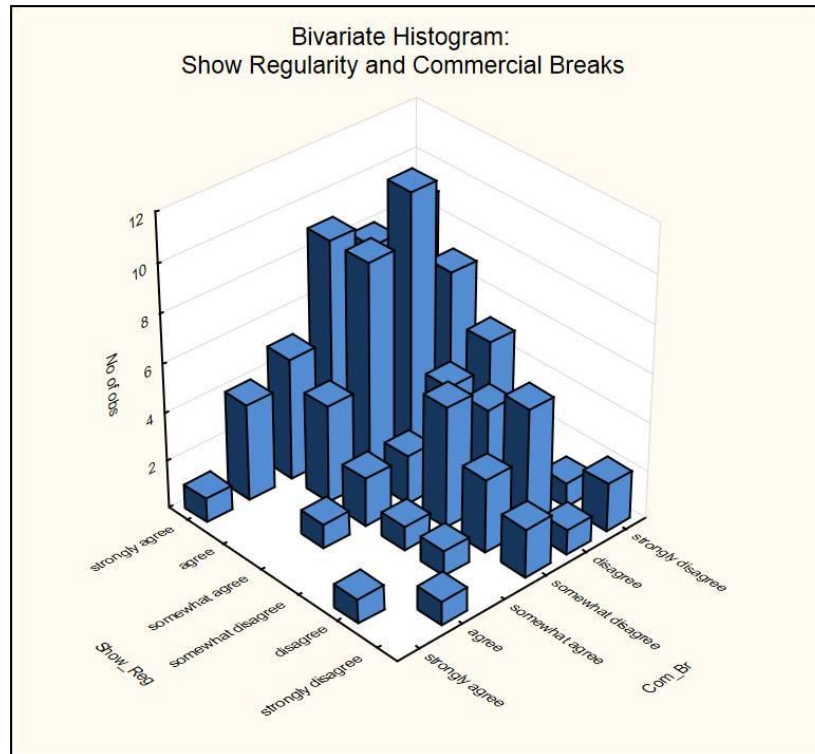


FIGURE 10: Connection between watching regularly and commercial break

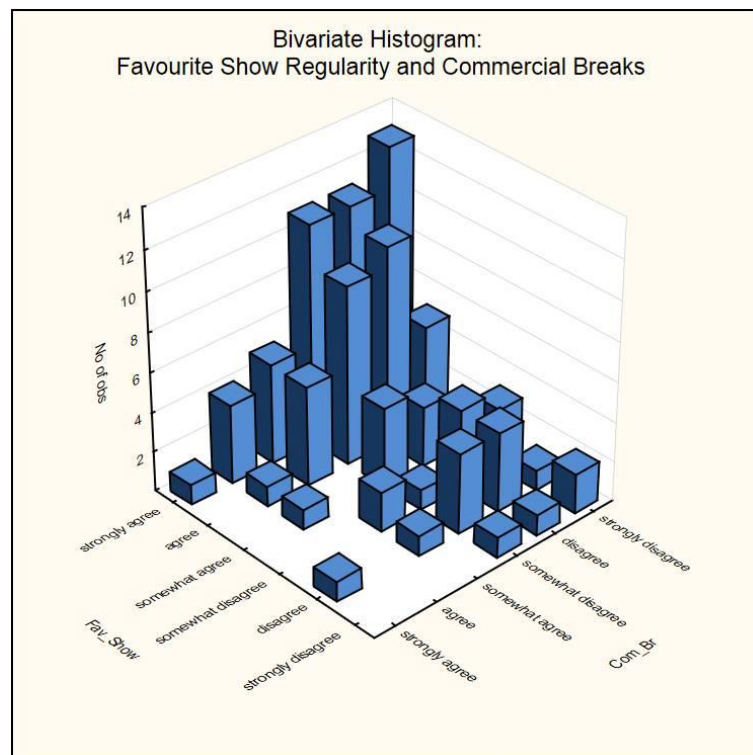


FIGURE 11: Connection between watching favourite show regularly and commercial breaks

A similar principle applies to those with low programme involvement. Despite the general low involvement, this group scores particularly low on their anticipation for new episodes (3.17; 62.50 % compared to 1.77; 99.07 % of their responding group). The lack in interest

means that those viewers refrain from streaming a show episode (possibly in the original language) after the release but instead wait for the broadcast in Germany. This is further empathized by this segments low scores on the items watching regularly and attentively, as explained previously.

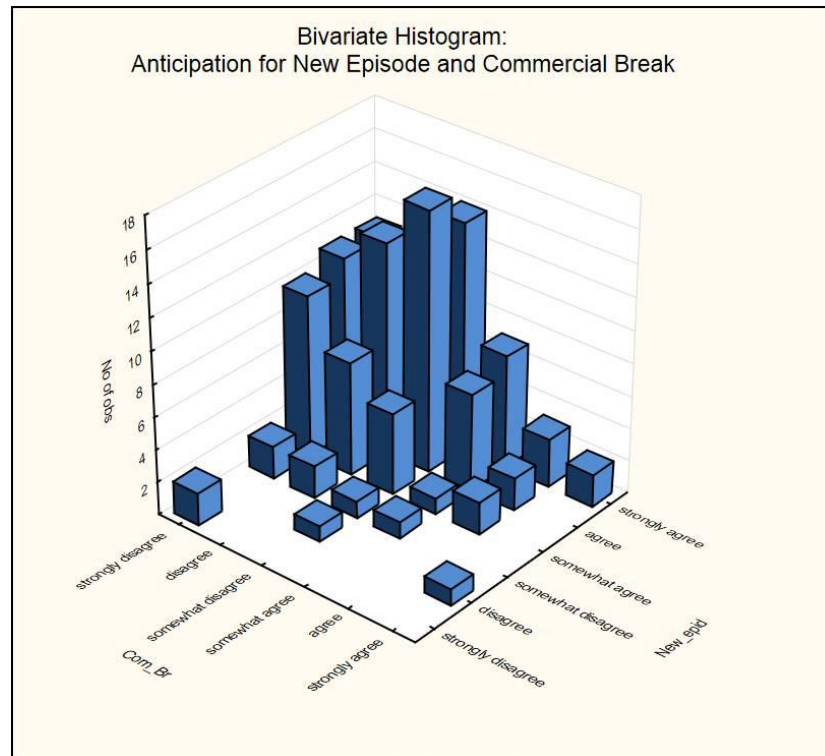


FIGURE 12: Connection between anticipation for new episodes and watching commercial breaks

According to this survey, highly involved and younger viewers and those with favourable attitudes toward product placement use time-shift to enhance their TV watching experience. Still across all segments viewers using time-shift are in the minority, making it a rarely used technique among viewers to avoid commercials. The rare use might be due to the fact, that Germans are not as familiar with the technique as Americans. So far, special devices, like external DVRs or computer-based DVRs, are needed to record and watch programmes skipping over the commercials. Although the devices are available for many years in the German market and their presence is increasing, the *bpb* reported that in 2008 16.5 % of German households owned a DVR. Still the report predicted that young viewers will increasingly turn to internet-based media outlets.¹⁷² This prediction aligns with the results present in this study with 68.81 % of viewers under the age of 30 using Internet streaming.

¹⁷² 'Tele-Visionen: Fernsehgeschichte Deutschlands in Ost und West - Festplattenrekorder' from 30 August 2012, <http://www.bpb.de/gesellschaft/medien/deutsche-fernsehgeschichte-in-ost-und-west/147415/hintergrund-informationen> (accessed 26 February 2014).

To summarize, the respondents engage in commercial avoidance techniques; they are either zapping (2.71; 75.57 %), engage in conversation (2.38; 87.02 %) or like-wise activities, with little use of time-shift (3.80; 41.98 %), supporting the first hypothesis.

5.2.2. Younger audiences have a positive attitude towards product placement.

Table 1 provides the mean scores for the segments of participants younger and older than 30 years. It can be seen that both segments have similar tendencies concerning their TV watching behaviour and their involvement with the programme. The differences in Internet streaming and time-shift have been mentioned previously. However, younger respondents rated seven items of the attitudinal measures positive compared to only five positive ratings by their counterpart.

Younger audiences stated that they are able to recognize a product placement (2.54; 84.4 %¹⁷³) and are able to identify the brand (2.56; 87.16 %). Moreover, they can remember the placements. 63 respondents (48.09 %) were able to remember mainly car brands (Mercedes Benz, Audi, BMW, Volvo and VW¹⁷⁴), electronic products (Apple, Microsoft, Sony and Samsung) and food products (CocaCola, Radeberger, Fiji) or restaurant chains (McDonald's, Subway, Starbucks, Pizza Hut). In comparison, only 6.1 % of the "Older than 30" segments remembered seeing Apple products and car brands (Nissan, GMC, Ford).

Though many respondents were able to identify the placement and brand, they disagreed on the positive effects the technique should provide. The younger viewers expressed that they did not feel disturbed (3.79; 59.63 %) or did they believe that the general audience is bothered (3.70; 63.30 %). Interestingly, though they did not feel negatively affected, the mean score and frequencies indicate that they did not appreciate the inclusion of products into the plot (3.94; 64.22 %) either. Furthermore, the respondents disagreed that product placement fosters realism (3.65), conveys product information (4.27) and presents the products in a real life situation (3.91). The response to the last items is especially worrisome as directors and producers include product placement to create verisimilitude, enabling the viewer to identify the cinematic world as his own. For advertisers, the integration of the product presents the audience with possible usages of the product. Due to the realistic setting, they should be able to visualize the potential of the product for their own life, without the product being forced on them. Advertisers rely on the scenes and the

¹⁷³ Please see Appendix 5) Table of Frequencies for Age Segments on Items of Product Placement Attitude.

¹⁷⁴ Please see Appendix 6) Brand Recall.

characters to make the product appealing, but according to the respondents neither segment (3.20 and 3.73) believed that the products were used realistically. For the respondents the scenes did not gain from the use of product placements, as neither segment appreciated the integration of the placements (3.90 and 4.09). This leads to believe that the scenes would have had the same plot appeal to the viewer without the placement as it has with. This stands in contrast to the statement of Gupta et al. that the investment of time and money from a product placement can be justified by an increased entertainment value.¹⁷⁵

The majority of both segments agreed that placements are a paid mean (95.41 % and 100.00 %) to increase sales (93.58 % and 100.00 %), exposing the advertisers' intent for product placement. This notion is particularly bad for advertisers, as the knowledge of the advertising intention will lead viewers to prepare for it, and dismiss any message connected to it. Even if the product might be endorsed by the character, viewers will associate the placement and actor with the payment and, in the worst case, discredit both. When the viewers get tired of the presentation of the product and the sales intent, this could also be detrimental for the producers. When the believed to be advertisement-free show is perceived by the audience to be paid for by the advertisers to accommodate product placement, people might switch to other shows. In the worst case, the perception can extend to other programmes of the channel, leading to a decrease in ratings, which in turn decreases the prices for product placement on the channel's programme and traditional advertisement spots, as fewer people will be exposed to the advertisement.

Interestingly, despite the young viewers knowledge on the sales intention of product placement, they disagree that product placement block the creativity of screenwriters (3,92; 67,89 %), a fact frequently acknowledged in the industry. This leads to assume, that the audience still believes in the channel's integrity to direct and produce a programme based on creativity rather than the advertisers budget to include a product placement. This supposition is supported by the participants disagreement that programme plots are made to fit the placement rather than the other way around.

In conclusion, the hypothesis that younger audiences have a positive attitude can be supported, though the differences between the two segments are marginal for certain items;

¹⁷⁵ P. B. Gupta, S. K. Balasubramanian, M. L. Klassen, 'Viewers' Evaluations of Product Placement in Movies: Public Policy Issues and Managerial Implications' *Journal of Current Issues and Research in Advertising*, vol. 22, no. 2, 2000, p. 52.

still younger audiences present more positive mean scores in relation to the "Older than 30" segment.

5.2.3. Product placement is positively influential to the potential buying behaviour.

The third hypothesis states that respondents feel positively influenced in their potential buying behaviour after the exposure to a product placement. With the main motive of advertisers to increase the sales of their products, a positive change in the buying behaviour would be the preferred outcome and confirm the hypothesis.

Nevertheless, the author is aware that changes in buying behaviour are triggered by a variety of factors and not solely due to exposure to product placement. Moreover, product placements are usually integrated into a bigger marketing campaign and therefore, cross-over effects occur. Consequently, no single tool or exposure can be identified to trigger a change. The five items presented to the respondents were supposed to enable a tendency to whether a potential change in buying behaviour can occur or not.

(1) Variables	Frequencies					
	"High Placement Liking"			"Low Placement Liking"		
Potential Buying Behaviour	(2) Count	(3) Percentage	(4) Cumulative Percentage	(5) Count	(6) Percentage	(7) Cumulative Percentage
Future Purchase						
Yes	14	23,33	23,33	7	9,86	9,86
No	46	76,67	100,00	64	90,14	100,00
Previous Purchase						
Yes	9	15,00	15,00	6	8,45	8,45
No	51	85,00	100,00	65	91,55	100,00
Poorer Opinion						
Yes	4	6,67	6,67	23	32,39	32,39
No	56	93,33	100,00	48	67,61	100,00
Better Opinion						
Yes	9	15,00	15,00	3	4,23	4,23
No	51	85,00	100,00	68	95,77	100,00
Trustworthiness						
Yes	10	16,67	16,67	3	4,23	4,23
No	50	83,33	100,00	68	95,77	100,00

TABLE 4: Frequencies for Segments of "Low and High Placement Liking" - Potential Buying Behaviour
Among respondents, who are favourable towards product placement, the majority expressed that they have never bought a product because they have seen it as a product

placement (1.89; 85.00 %), and further stated that they are not inclined to buy a product due to a placement (1.84; 76.67 %), as presented in Table 4. Concerning the respondents answers about their change in opinion of products featured as product placement, no modification occurred as they neither liked a product more (1.91; 85.00 %) or less (1.79; 93.33 %). Furthermore, respondents agreed that the information derived from product placement is not trustworthy (1.90, 83.33 %).

An even clearer picture is painted by those who express a low liking of product placement. Only few respondents have ever made a purchase due to the product placement (1,92; 8,45 %) and / or are inclined to do in the future (1,90; 9,86 %). Even though, they have equally unchanged opinions about product placements, 32,39 % expressed having a worst opinion compared to 6,67 % of people with placement liking.

(1) Variables	Frequencies					
	"High Programme Involvement"			"Low Programme Involvement"		
Potential Buying Behaviour	(2) Count	(3) Percentage	(4) Cumulative Percentage	(5) Count	(6) Percentage	(7) Cumulative Percentage
Purchase						
Yes	20	18,69	18,69	1	4,17	4,17
No	87	81,31	100,00	23	95,83	100,00
Previous Purchase						
Yes	14	13,08	13,08	1	4,17	4,17
No	93	86,92	100,00	23	95,83	100,00
Poorer Opinion						
Yes	22	20,56	20,56	5	20,83	20,83
No	85	79,44	100,00	19	79,17	100,00
Better Opinion						
Yes	11	10,28	10,28	1	4,17	4,17
No	96	89,72	100,00	23	95,83	100,00
Trustworthiness						
Yes	12	11,21	11,21	1	4,17	4,17
No	95	88,79	100,00	23	95,83	100,00

TABLE 5: Frequencies for Segments of "Low and High Placement Involvement" - Potential Buying Behaviour

Balasubramanian expressed that a high programme involvement leads to positive changes in buying behaviour. Looking at the segment of "High programme involvement" (Table 5), those participants expressed the same negative opinion as their counterpart. Again, the majority of the high programme involved has not made a previous purchase (86.92 %) nor will they in the future (18.69 %). Though still unchanged in their opinion, a fifth of the

respondents in this segment (20.56 %) expressed having a poorer opinion compared to other positively assessed segments (i.e. "Younger than 30", "High Placement Liking").

With product placement and movie and television productions primarily targeted towards young audiences, one could expect a changes for the younger age group. However, their responses were similar to those with a high programme liking. At the same time, the group older than 30, reached similar scores to those presenting low programme liking. The only exception is the "Older than 30"'s high percentage of respondents expressing a poorer attitude towards products they have seen as product placement (40.91 %).

(1) Variables	Frequencies					
	"Younger than 30"			"Older than 30"		
Potential Buying Behaviour	(2) Count	(3) Percentage	(4) Cumulative Percentage	(5) Count	(6) Percentage	(7) Cumulative Percentage
Purchase						
yes	19	17,43	17,43	2	9,09	9,09
No	90	82,57	100,00	20	90,91	100,00
Previous Purchase						
Yes	13	11,93	11,93	2	9,09	9,09
No	96	88,07	100,00	20	90,91	100,00
Poorer Opinion						
Yes	18	16,51	16,51	9	40,91	40,91
No	91	83,49	100,00	13	59,09	100,00
Better Opinion						
Yes	11	10,09	10,09	1	4,55	4,55
No	98	89,91	100,00	21	95,45	100,00
Trustworthiness						
Yes	11	10,09	10,09	2	9,09	9,09
No	98	89,91	100,00	20	90,91	100,00

TABLE 6: Frequencies for Age Segments - Potential Buying Behaviour

Of 131 respondents only 15 have ever bought a product because they have seen it previously as product placement. 80 % of them would buy a product again because they have been convinced by the placement of the product. Additionally, nine respondents would buy a product, but have not done so previously. Only five participants, three of which have made previous purchases, expressed a positive influence on their potential future purchase while indicating a trustworthiness towards the information conveyed by product placement. Overall, merely 13 partakers trust the information.

12 respondents replied that they have a better opinion of a product after the exposure to the product placement. Interestingly four of them never have or intend to buy a product after

seeing it as a product placement, and only one is trustful to the information derived from product placement. A fifth of the participants (20.61 %) expressed to have a poorer opinion, with the exception of three people, would never buy a product because it was featured as a product placement. Although 15 participants have made previous purchases of products they have seen as product placement, only three of them evaluate the information trustworthy, but the majority of them would by a product again (80.00 %).

Even though Balasubramanian expressed that a high programme involvement leads to increases in purchase intent, only 21 respondents who rated their plot appeal positive, would buy a product because it was featured as a product placement, and only seven respondents expressed to have a better opinion. Despite their appeal to the plot, 22 partakers convey to have a poorer attitude, but three of them would still buy a product. This concludes that the majority of participators, regardless of their plot appeal, are neither having a better nor worse opinion. One possible explanation is that despite the respondents appeal to the story, their anticipation and their general feeling of likability and identification with the character, no one identifies themselves through the programme, and is eager to copy the fashion and lifestyle of the characters.

All respondents indicated that they are generally not influenced by product placement on their buying behaviour. Further, no distinction can be made between groups being more or less favourable of placements, those being more or less involved in their programmes or between different ages. Although no segment indicates changes in their buying behaviour, the respondents with a higher programme liking presented more positive results than their opposing group.

Hours	Count			Percentage	Accumulated Percentage
	Male	Female	Total		
less than 5	16	21	37	28,24	28,24
6 - 10	8	20	28	21,37	49,62
11 - 15	10	19	29	22,14	71,76
16 - 20	10	13	23	17,56	89,31
21 - 25	5	2	7	5,34	94,66
more than 25	3	4	7	5,34	100,00
	52	79	131		

TABLE 7: Weekly Amount of Hours spent watching TV

This could possibly be explained by a higher general exposure to programmes featuring product placement, which leads to a higher acceptance of product placements, as described

by Reijmersdal et al.¹⁷⁶ In the case of the participants, the majority, 71.76 % spend less than 15 hours watching TV, with 28.24 % watching less than five hours per week, and 49.62 % about six to ten hours per week (Table 7). Even though Reijmersdal et al. did not signify the mean of high exposure, the author does not classify an average exposure of two hours / day as high.

The results of this study could therefore not necessarily be explained with a high exposure to programmes featuring product placement. Another possibility, not tested in this survey, is the participants liking of the programme which can positively influence the viewers attitude towards product placement.

At last, this concludes that hypothesis three, product placement is positively influential, cannot be supported. With that, the presented results contrast findings by Karrh et al. that American and Singaporean students were affected in their purchasing behaviour by the brands shown in movies and television programmes.¹⁷⁷

6. Conclusion

In spite of the long existence of product placement in the movie and television industry, the existence of multiple factors contributing to the effectiveness challenge researchers to determine what makes a placement effective. Consequently, researchers have conducted a variety of studies to validate and expand their knowledge on those factors. So far, the majority of the research focuses on product placement in movies rather than television. This was the reason for conducting a survey that specifically targeted the viewers attitude of product placement on television.

Further, previous studies have focused on young American viewers, due to their availability to researchers. Responses of viewers in Europe and Asia are scarce, which triggered this thesis to set the focus on German viewers. Even though the German and American cultures are alike in many aspects, it cannot be assumed that German react similar to product placements. For that reason, this thesis was set out to explore the German attitude on product placement and its' influence on the potential buying behaviour.

The engagement of viewers in commercial avoidance techniques makes it also necessary for German advertisers to reach their audience using other marketing instruments to overcome the increasing fragmentation of the television audience. Although German

¹⁷⁶ Reijmersdal, Neijens, and Smit, 2007, p. 408.

¹⁷⁷ Karrh, Frith, Callison, p. 20.

viewers are yet to experience to full potential of television 2.0, the increasing availability of online video stores, web-enabled televisions, DVRs and online streaming presents plentiful opportunities to bypass traditional advertising spots.

The study clearly indicated the viewers' dislike for commercial breaks, as all segments engaged in some kind of avoidance technique, most of them being zapping, or using the break to get a snack or chat. With the younger viewers, the development to television 2.0 becomes evident through their frequent use of online streaming. The legality of those streams was not of concern for this study, but in both cases commercials are eliminated, preventing the viewer from exposure to product placements. Older viewers engaged more in the traditional techniques. Due to the limited sample size and the under-representation of participants over 30, no predictions can be made concerning the whole population. However, it can be assumed that younger viewers generally are more inclined to use web-based technologies to watch commercial-free TV. For a large portion of the older age groups, this may also apply, although the tendency presented by the participants in this study tends to the traditional techniques. For senior citizens, this tendency will most likely be even stronger, and their usage of internet-based technologies slimmer.

As product placement is supposed to target younger audiences, this study did unveil a general positive attitude. With that younger viewers correspond in their results with the positive attitudes shown previously American viewers. German viewers do not yet feel disturbed by the technique, and show clear brand recall for big as well as smaller, regional brands. The likability of younger viewers is especially advantageous for advertisers as an early priming and conditioning to a brand can create lifelong customers. This means that advertisers should capitalize on this technique, to gain from the positive attitude but need to ensure a skilful insertion as viewers are already aware of the sales intention.

Even though, no participant expressed a purchase intent, the brand recall indicates that products indeed are remembered and are possibly part of the viewers' evoked set. The survey showed that the participants were not influenced in their opinion, but some respondents indicated previous purchases based on product placement and some expressed their willingness to purchase a product in the future based on their exposure to product placement. This can be a sign for the placements implicit processing, as it occurs for subtle placements, and their implicit influence on the buying decision. Once more, this study's sample size does not allow for extrapolation. Nevertheless, it can be assumed that younger viewers, who represent the largest portion of this study, will present the same tendencies.

7. Recommendations

Through the globalisation of movies and television programmes, products placed in international productions face a very multicultural audience with diverse values and beliefs. The association with a certain character, actor or programme can enhance the brand image and attitude to the product worldwide, or damage it. Unfortunately, product placement does not work as a standardized tool. Despite international successes like the placement of the BMW Z3 in the 1995 movie *GoldenEye*¹⁷⁸, audiences in different cultures respond differently to product placement. The present survey prevails that product placement is less popular with German audiences, making it necessary for advertisers to find a possibility to adapt the technology to fit the German market.

One possibility proposed by Karrh and Lehu is the adaption to region. So far, this technique is used especially in video games. Depending on the region of the player, different products or billboard can be inserted into the game to target a specific group of players.¹⁷⁹ This techniques hasn't been used much for movie and television production due to the expenditure associated with the renewed shooting of scenes. The most quoted example for this method though, is the fast food scene in the 1993 movie *Demolition Man*. Due to the international recognition of Pizza Hut, some non-American releases replaced the original references to Taco Bell with Pizza Hut, including reshooting of scenes, dubbing and digital insertions, all paid for by the advertiser.¹⁸⁰ In this way, the movie was altered to adapt to the preferences of the audience without compromising the integrity of the programme. In the same way, advertisers could adapt television programmes to fit the European market. Making an international production fit to the regional differences of each country, would be preposterous. However, studies, this one including, presented differences between American, Asian and European viewers and adaptations in the dubbing is a possibility for advertisers to promote products available in the region.

The recall of brands in this studies indicated that the audience remembers known brands like Coca-Cola, Apple, Microsoft and Volvo, and regional brands like Radeberger Pilsner, Ferrero and Milka. Other less known brands can be assumed to be ignored or they are believed to be no-name brands, nullifying the marketing intent. The attitude of the participants in this study and their recall however can be assessed positively and give hope,

¹⁷⁸ Karrh, p. 34.

¹⁷⁹ Lehu, p. 190.

¹⁸⁰ Karrh, p. 39.

that the information from the product placement are processed implicitly and viewers are not consciously aware of a change during their next purchase.

Another possibility is digital insertion, which can also be used to execute regional adaptation. With technology making placements possible to be inserted into movies or TV programmes after shooting, advertisers and producers are given the chance to accommodate more product placement or change the used product. The advantage of this technology is the control it provides for advertisers over duration and the placement location. Unfortunately, this technique is only possible for visual placements without interaction with the actor, meaning that the actor is neither handling the object or verbally referring to it. Nevertheless, it is a possibility to use it as a way to adjust the programme to regional differences and expose the viewers to known brands, rather than to products or brands not available in their area.

The regulations for public broadcasters make the use of product placement virtually impossible, whereas private broadcasters can exploit the technique. Even though product placements are banned from a variety of programmes, enough possibilities arise for producers to improve their budget with the technique. Products can be presented and handled by the actors, even mentioned, as long as there is no sale incitement. The liberalisation will give producers some leeway to use product placement to improve the verisimilitude while improving their budgets.

Though channels are authorized to use product placement, most exposures still occur in imported shows. Domestic programmes are cautious and refrain from using it. This dissimilarity can be an influence to the negative attitude as product placement is something uncommon in domestic produced shows, and thus should not be trusted. An increase in the usage, though, could lead to an improvement of the viewers as proposed by Reijmersdal et al. who reason that an increased exposure to shows with product placement will lead to a more positive attitude.¹⁸¹ Through skilful usage viewers could become well acquainted with product placement in domestic shows causing their reactance to decrease and attitude to improve.

¹⁸¹ Reijmersdal, Neijens, and Smit, 2007, op. cit.

8. Future Research

Although many areas of product placement effectiveness have been explored by researchers previously, the situation is different for television. So far, there has been no big-scale survey exploring changes in attitude when presented with product placement in television. Even though product placement are very popular for movies, the time of exposure is higher for television programmes. Therefore, it would be advisable to conduct a research focusing on this medium. Despite the existence of the 'theater methodology', the research should be conducted in a realistic setting, allowing the participants to watch the clips or episodes within the walls of their own homes. There, partakers would be exposed to the material in a realistic environment, including distractions.

Moreover, the studies have primarily assessed the respondents right after the exposure rather than at a later point, or over a longer time period. With respondents just being exposed to the material, a higher brand recall and more positive attitudes could be presented, then when they are questioned at a later point. To fill this gap in research, future research should consider the long-term effects of product placement, which could help to better determine the success of a placement.

So far, research has been conducted in the United States primarily, with minimal extension to Asia and Europe. Those studies have confirmed the existence of cultural differences on product placement attitude and, as a result, effectiveness. Future research should therefore be extended to other countries / cultures, to be able to define the aspects of a successful product placement. It might occur that products acceptable in one country, are appalling in others, which leads to lower liking than expected. Further, ethically-charged products (alcohol, tobacco, guns) could be perceived differently, and other products could be identified to be ethically-charged.

At last, research needs to be extended to other age groups. Due to the availability of college students for the past surveys, a rather clear picture can be drawn concerning their attitude, in the United States, as well as for the Asian and European studies. However, it is not possible to reason that older age groups exhibit the same results. Although, product placement is targeting younger viewers, adults are similarly exposed to the placements and can be positively influenced. Hence, it needs to be examined whether the existing findings holds true for older ages. Additionally, research needs to examine whether other age groups respond differently to visual or verbal placements and how they are influenced by different levels of integration. Especially in the light of persuasion knowledge, the results

presented by older age groups might reveal significant differences in the audience response and attitude towards product placement effectiveness.

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APPENDIX

1) Original Survey Questions

Werbung im Fernsehen

Lieber Teilnehmer, liebe Teilnehmerin,

Im Rahmen meiner Bachelorarbeit an der Hochschule für Wirtschaft und Recht in Berlin führe ich eine Umfrage zum Thema "Werbung im Fernsehen" durch.

Diese Umfrage beansprucht nicht mehr als 8 Minuten Ihrer Zeit. Bitte füllen Sie die Umfrage komplett und ehrlich aus. Es gibt keine richtigen oder falschen Antworten; es geht nur um Ihre persönlichen Präferenzen und Einstellungen. Ihre Teilnahme ist vollkommen freiwillig und die erhobenen Informationen werden streng vertraulich behandelt und lassen sich keinem Teilnehmer zuordnen. Die gesammelten Daten werden ausschließlich für meine Bachelorarbeit verwendet und nicht an Dritte weitergegeben.

Falls Sie Fragen zu dieser Umfrage haben, kontaktieren Sie mich bitte: s_kegler@stud.hwr-berlin.de

Ich bedanke mich für Ihre Unterstützung.

Sarah Kristin Kögler

Seite 1

Welche Geräte benutzen Sie zum Fernsehen? *

☐ Fernseher

☐ Computer / Laptop

☐ Smartphone

☐ Andere

Wie viele Stunden pro Woche sehen Sie (durchschnittlich) fern? *

☐ < 5

☐ 6 - 10

☐ 11 - 15

☐ 16 - 20

☐ 21 - 25

☐ > 25

Seite 2

Wie beurteilen Sie ihr Fernsehverhalten? *

	trifft völlig zu	trifft zu	trifft eher zu	trifft eher nicht zu	trifft nicht zu	trifft überhaupt nicht zu
Ich sehe regelmäßig fern.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Für mich ist Fernsehen im Allgemeinen eine Ablenkung.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich habe eine oder mehrere Serien, die ich regelmäßig angucke.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich schaue mir meine (Lieblings-) Serien ganz bewusst an.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich gucke mir die Werbungen in den Werbepausen an.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Während der Werbepausen schalte ich zu anderen Sendern.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich nutze die Werbepausen für Unterhaltungen, um Snacks zu holen, etc.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich schaue Sendungen zeitversetzt zur Originalübertragung.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich sehe Serien und Filme übers Internet.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Seite 3

Wie involviert sind Sie in Ihre Fernsehsendungen? *

	trifft völlig zu	trifft zu	trifft eher zu	trifft eher nicht zu	trifft nicht zu	trifft überhaupt nicht zu
Ich sehe Parallelen zu meinem Leben.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich mache mir über die Handlung in der Sendung Gedanken.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich kann mich mit den Charakteren identifizieren.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich finde die Charaktere sympathisch.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich habe an Dinge gedacht, die mit der Handlung zu tun hatten.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich konzentriere mich auf die Handlung.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich freue mich auf die neuen Folgen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich fühle mich von der Handlung angesprochen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Seite 4

Wie ist Ihre Einstellung zu Produktplatzierungen im Fernsehen? *

Produktplatzierung ist die Einbindung von Markenprodukten in die Handlung von Sendungen in visueller, verbaler oder audio-visueller Form im Austausch für eine Gegenleistung.

	ich stimme völlig zu	ich stimme zu	ich stimme eher zu	ich stimme eher nicht zu	ich stimme nicht zu	ich stimme überhaupt nicht zu
Produktplatzierungen übermitteln Informationen über die Produkte.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Produktplatzierungen zeigen Produkte im realen Gebrauch.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich erkenne Produktplatzierungen in Fernsehsendungen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Produktplatzierungen machen die Sendung/Handlung realistischer.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich mag die Einbindung von Produkten in die Handlung.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich erkenne die Marken hinter den Produktplatzierungen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich kann mich an Produktplatzierungen erinnern.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Seite 5

Erinnern Sie sich an die letzten Episoden Ihrer Lieblingssendung.
An welche Marken bzw. Markenprodukte können Sie sich erinnern?

Seite 6

Bitte bewerten Sie die Aussagen bezüglich Produktplatzierungen. *

	ich stimme völlig zu	ich stimme zu	ich stimme eher zu	ich stimme eher nicht zu	ich stimme nicht zu	ich stimme überhaupt nicht zu
Ich denke, dass sich Zuschauer allgemein von Produktplatzierungen gestört fühlen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Produktplatzierungen werden von Unternehmen bezahlt.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Markensymbole sollten nicht gezeigt werden.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Produktplatzierungen dienen dem Verkaufszweck.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich fühle mich von Produktplatzierungen gestört.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Produktplatzierungen blockieren die Kreativität der Drehbuchschreiber.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Bitte bewerten Sie die folgenden Aussagen nach Ihrem ethischen Empfinden. *

	stimme ich völlig zu	stimme ich zu	stimme ich eher zu	stimme ich eher nicht zu	stimme ich nicht zu	stimme ich überhaupt nicht zu
Zuschauer sollten über Produktplatzierungen informiert werden.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sendungen mit Produktplatzierungen sollten gekennzeichnet sein.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Handlungen werden den Produktplatzierungen angepasst.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Produktplatzierungen sollten nicht in Kindersendungen genutzt werden.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Produktplatzierungen werden sinnvoll in die Handlungen eingebaut.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Seite 7

Bitte bewerten Sie die folgenden Aussagen in Bezug auf Ihr künftiges Kaufverhalten. *

	Ja	Nein
Würden Sie ein Produkt kaufen, weil es als Produktplatzierung zu sehen war?	<input type="radio"/>	<input type="radio"/>
Haben Sie schon mal ein Produkt gekauft, weil es als Produktplatzierung zu sehen war?	<input type="radio"/>	<input type="radio"/>
Haben Sie eine schlechtere Meinung von Produkten, die Sie als Produktplatzierung gesehen haben?	<input type="radio"/>	<input type="radio"/>
Haben Sie eine bessere Meinung von Produkten, die Sie als Produktplatzierung gesehen haben?	<input type="radio"/>	<input type="radio"/>
Empfinden Sie die Informationen aus Produktplatzierungen vertrauensvoll?	<input type="radio"/>	<input type="radio"/>

Seite 8

Alter *

- ☐ 19 oder jünger
- ☐ 20 - 24
- ☐ 25 - 29
- ☐ 30 - 34
- ☐ 35 - 39
- ☐ 40 oder älter

Geschlecht *

- ☐ männlich
- ☐ weiblich

derzeitiger Wohnort (Land) *

Nationalität *

Höchster erreichter Schulabschluss: *

Berufsstand *

Mehrfachantworten möglich (z.B. Student und Nebenberuflich)

- ☐ Schüler
- ☐ Student
- ☐ Lehrling / Auszubildener
- ☐ Angestellt
- ☐ Selbstständig
- ☐ Nebenberuflich
- ☐ Arbeitssuchend
- ☐ Pensioniert

Seite 9

Haben Sie noch Fragen oder Anmerkungen?

Die Umfrage ist beendet. Vielen Dank für die Teilnahme.

Das Fenster kann nun geschlossen werden.

2) Table of Frequencies for Segments "High and Low Programme Involvement"

Frequencies for Segments "High Programme Involvement" and "Low Programme Involvement"						
(1) Variables	Frequencies					
	"High Programme Involvement"			"Low Programme Involvement"		
TV watching Behaviour	(2) Count	(3) Percentage	(4) Cumulative Percentage	(5) Count	(6) Percentage	(7) Cumulative Percentage
Regularity						
Strongly agree	36	33,64	33,64	8	33,33	33,33
Agree	23	21,50	55,14	6	25,00	58,33
Somewhat agree	16	14,95	70,09	6	25,00	83,33
Somewhat disagree	13	12,15	82,24	1	4,17	87,50
Disagree	10	9,35	91,59	1	4,17	91,67
Strongly disagree	9	8,41	100,00	2	8,33	100,00
Distraction						
Strongly agree	21	19,63	19,63	5	20,83	20,83
Agree	37	34,58	54,21	7	29,17	50,00
Somewhat agree	25	23,36	77,57	7	29,17	79,17
Somewhat disagree	16	14,95	92,52	2	8,33	87,50
Disagree	4	3,74	96,26	3	12,50	100,00
Strongly disagree	4	3,74	100,00	0	0,00	100,00
Show Regularity						
Strongly agree	40	37,38	37,38	4	16,67	16,67
Agree	29	27,10	64,49	8	50,00	50,00
Somewhat agree	13	12,15	76,64	3	62,50	62,50
Somewhat disagree	11	10,28	86,92	3	75,00	75,00
Disagree	8	7,48	94,39	3	87,50	87,50
Strongly disagree	6	5,61	100,00	3	100,00	100,00
Show Attentively						
Strongly agree	46	42,99	42,99	6	25,00	25,00
Agree	30	28,04	71,03	7	29,17	54,17
Somewhat agree	11	10,28	81,31	2	8,33	62,50
Somewhat disagree	8	7,48	88,79	2	8,33	70,83
Disagree	9	8,41	97,20	4	16,67	87,50
Strongly disagree	3	2,80	100,00	3	12,50	100,00
Commercial Break						
Strongly agree	2	1,87	1,87	1	4,17	4,17
Agree	5	4,67	6,54	2	8,33	12,50
Somewhat agree	15	14,02	20,56	0	0,00	12,50
Somewhat disagree	30	28,04	48,60	7	29,17	41,67
Disagree	28	26,17	74,77	5	20,83	62,50
Strongly disagree	27	25,23	100,00	9	37,50	100,00

Frequencies for Segments "High Programme Involvement" and "Low Programme Involvement"						
(1) Variables	Frequencies					
	"High Programme Involvement"			"Low Programme Involvement"		
TV watching Behaviour	(2) Count	(3) Percentage	(4) Cumulative Percentage	(5) Count	(6) Percentage	(7) Cumulative Percentage
Zapping						
Strongly agree	22	20,56	20,56	6	25,00	25,00
Agree	37	34,58	55,14	6	25,00	50,00
Somewhat agree	23	21,50	76,64	5	20,83	70,83
Somewhat disagree	9	8,41	85,05	3	12,50	83,33
Disagree	9	8,41	93,46	2	8,33	91,67
Strongly disagree	7	6,54	100,00	2	8,33	100,00
Snacking						
Strongly agree	23	21,50	21,50	5	20,83	20,83
Agree	50	46,73	68,22	10	41,67	62,50
Somewhat agree	23	21,50	89,72	3	12,50	75,00
Somewhat disagree	5	4,67	94,39	0	0,00	75,00
Disagree	2	1,87	96,26	4	16,67	91,67
Strongly disagree	4	3,74	100,00	2	8,33	100,00
Time-shift						
Strongly agree	22	20,56	20,56	0,00	0,00	0,00
Agree	23	21,50	42,06	3,00	12,50	12,50
Somewhat agree	6	5,61	47,66	1,00	4,17	16,67
Somewhat disagree	12	11,21	58,88	4,00	16,67	33,33
Disagree	16	14,95	73,83	5,00	20,83	54,17
Strongly disagree	28	26,17	100,00	11,00	45,83	100,00
Internet						
Strongly agree	35	32,71	32,71	0,00	0,00	0,00
Agree	30	28,04	60,75	5,00	20,83	20,83
Somewhat agree	9	8,41	69,16	4,00	16,67	37,50
Somewhat disagree	9	8,41	77,57	5,00	20,83	58,33
Disagree	11	10,28	87,85	4,00	16,67	75,00
Strongly disagree	13	12,15	100,00	6,00	25,00	100,00

3) Table of Frequencies for Age Segments on the Items of Involvement

Frequencies for Segments "Younger than 30" and "Older than 30"						
(1) Variables	Frequencies					
	"Younger than 30"			"Older than 30"		
Involvement	(2) Count	(3) Percentage	(4) Cumulative Percentage	(5) Count	(6) Percentage	(7) Cumulative Percentage
Identification						
Strongly agree	5	4,59	4,59	2	9,09	9,09
Agree	23	21,10	25,69	3	13,64	22,73
Somewhat agree	33	30,28	55,96	5	22,73	45,45
Somewhat disagree	33	30,28	86,24	7	31,82	77,27
Disagree	11	10,09	96,33	3	13,64	90,91
Strongly disagree	4	3,67	100,00	2	9,09	100,00
Sympathy						
Strongly agree	29	26,61	26,61	6	27,27	27,27
Agree	43	39,45	66,06	9	40,91	68,18
Somewhat agree	28	25,69	91,74	7	31,82	100,00
Somewhat disagree	8	7,34	99,08	0	0,00	100,00
Disagree	0	0,00	99,08	0	0,00	100,00
Strongly disagree	1	0,92	100,00	0	0,00	100,00
New Episode						
Strongly agree	44	40,37	40,37	4	18,18	18,18
Agree	37	33,94	74,31	11	50,00	68,18
Somewhat agree	19	17,43	91,74	6	27,27	95,45
Somewhat disagree	6	5,50	97,25	0	0,00	95,45
Disagree	2	1,83	99,08	0	0,00	95,45
Strongly disagree	1	0,92	100,00	1	4,55	100,00
Plot Thoughts						
Strongly agree	19	17,43	17,43	3	13,64	13,64
Agree	37	33,94	51,38	5	22,73	36,36
Somewhat agree	26	23,85	75,23	4	18,18	54,55
Somewhat disagree	19	17,43	92,66	8	36,36	90,91
Disagree	3	2,75	95,41	2	9,09	100,00
Strongly disagree	5	4,59	100,00	0	0,00	100,00
Plot Concentration						
Strongly agree	23	21,10	21,10	5	22,73	22,73
Agree	52	47,71	68,81	11	50,00	72,73
Somewhat agree	31	28,44	97,25	6	27,27	100,00
Somewhat disagree	1	0,92	98,17	0	0,00	100,00
Disagree	1	0,92	99,08	0	0,00	100,00
Strongly disagree	1	0,92	100,00	0	0,00	100,00

Frequencies for Segments "Younger than 30" and "Older than 30"						
(1) Variables	Frequencies					
	"Younger than 30"			"Older than 30"		
Involvement	(2) Count	(3) Percentage	(4) Cumulative Percentage	(5) Count	(6) Percentage	(7) Cumulative Percentage
Plot Appeal						
Strongly agree	15	13,76	13,76	3	13,64	13,64
Agree	51	46,79	60,55	9	40,91	54,55
Somewhat agree	29	26,61	87,16	8	36,36	90,91
Somewhat disagree	10	9,17	96,33	2	9,09	100,00
Disagree	3	2,75	99,08	0	0,00	100,00
Strongly disagree	1	0,92	100,00	0	0,00	100,00
Parallels						
Strongly agree	3	2,75	2,75	2	9,09	9,09
Agree	12	11,01	13,76	1	4,55	13,64
Somewhat agree	23	21,10	34,86	3	13,64	27,27
Somewhat disagree	40	36,70	71,56	6	27,27	54,55
Disagree	20	18,35	89,91	6	27,27	81,82
Strongly disagree	11	10,09	100,00	4	18,18	100,00
After thoughts						
Strongly agree	12	11,01	11,01	1	4,55	4,55
Agree	30	27,52	38,53	5	22,73	27,27
Somewhat agree	29	26,61	65,14	9	40,91	68,18
Somewhat disagree	25	22,94	88,07	3	13,64	81,82
Disagree	9	8,26	96,33	3	13,64	95,45
Strongly disagree	4	3,67	100,00	1	4,55	100,00

4) Table of Frequencies for Involvement Segments on the Items of Involvement

Frequencies for Segments "High Programme Involvement" and "Low Programme Involvement"						
(1) Variables	Frequencies					
	"High Programme Involvement"			"Low Programme Involvement"		
Involvement	(2) Count	(3) Percentage	(4) Cumulative Percentage	(5) Count	(6) Percentage	(7) Cumulative Percentage
Identification						
Strongly agree	7	6,54	6,54	0	0,00	0,00
Agree	26	24,30	30,84	0	0,00	0,00
Somewhat agree	36	33,64	64,49	2	8,33	8,33
Somewhat disagree	29	27,10	91,59	11	45,83	54,17
Disagree	7	6,54	98,13	7	29,17	83,33
Strongly disagree	2	1,87	100,00	4	16,67	100,00
Sympathy						
Strongly agree	33	30,84	30,84	2	8,33	8,33
Agree	45	42,06	72,90	7	29,17	37,50
Somewhat agree	24	22,43	95,33	11	45,83	83,33
Somewhat disagree	5	4,67	100,00	3	12,50	95,83
Disagree	0	0,00	100,00	0	0,00	95,83
Strongly disagree	0	0,00	100,00	1	4,17	100,00
New Episode						
Strongly agree	51	47,66	47,66	2	8,33	8,33
Agree	37	34,58	82,24	7	37,50	37,50
Somewhat agree	18	16,82	99,07	6	62,50	62,50
Somewhat disagree	1	0,93	100,00	5	83,33	83,33
Disagree	0	0,00	100,00	2	91,67	91,67
Strongly disagree	0	0,00	100,00	2	100,00	100,00
Plot Thoughts						
Strongly agree	21	19,63	19,63	1	4,17	4,17
Agree	39	36,45	56,07	3	12,50	16,67
Somewhat agree	26	24,30	80,37	4	16,67	33,33
Somewhat disagree	16	14,95	95,33	11	45,83	79,17
Disagree	3	2,80	98,13	2	8,33	87,50
Strongly disagree	2	1,87	100,00	3	12,50	100,00
Plot Concentration						
Strongly agree	25	23,36	23,36	3	12,50	12,50
Agree	55	51,40	74,77	8	45,83	45,83
Somewhat agree	27	25,23	100,00	10	87,50	87,50
Somewhat disagree	0	0,00	100,00	1	91,67	91,67
Disagree	0	0,00	100,00	1	95,83	95,83
Strongly disagree	0	0,00	100,00	1	100,00	100,00

Frequencies for Segments "High Programme Involvement" and "Low Programme Involvement"						
(1) Variables	Frequencies					
	"High Programme Involvement"			"Low Programme Involvement"		
Involvement	(2) Count	(3) Percentage	(4) Cumulative Percentage	(5) Count	(6) Percentage	(7) Cumulative Percentage
Plot Appeal						
Strongly agree	17	15,89	15,89	1	4,17	4,17
Agree	56	52,34	68,22	4	16,67	20,83
Somewhat agree	29	27,10	95,33	8	33,33	54,17
Somewhat disagree	4	3,74	99,07	8	33,33	87,50
Disagree	1	0,93	100,00	2	8,33	95,83
Strongly disagree	0,00	0,00	100,00	1	4,17	100,00
Parallels						
Strongly agree	5	4,67	4,67	0,00	0,00	0,00
Agree	13	12,15	16,82	0,00	0,00	0,00
Somewhat agree	26	24,30	41,12	0,00	0,00	0,00
Somewhat disagree	36	33,64	74,77	10,00	41,67	41,67
Disagree	19	17,76	92,52	7,00	29,17	70,83
Strongly disagree	8	7,48	100,00	7,00	29,17	100,00
After thoughts						
Strongly agree	13,00	12,15	12,15	0,00	0,00	0,00
Agree	35,00	32,71	44,86	0,00	0,00	0,00
Somewhat agree	37,00	34,58	79,44	1,00	4,17	4,17
Somewhat disagree	17,00	15,89	95,33	11,00	45,83	50,00
Disagree	5,00	4,67	100,00	7,00	29,17	79,17
Strongly disagree	0,00	0,00	100,00	5,00	20,83	100,00

5) Table of Frequencies for Age Segments on Items of Product Placement Attitude

Frequencies for Segments "Younger than 30" and "Older than 30"						
(1) Variables	Frequencies					
	"Younger than 30"			"Older than 30"		
Product Placement Attitude	(2) Count	(3) Percentage	(4) Cumulative Percentage	(5) Count	(6) Percentage	(7) Cumulative Percentage
Recognition Brand						
Strongly agree	12	11,01	11,01	2	9,09	9,09
Agree	45	41,28	52,29	6	27,27	36,36
Somewhat agree	38	34,86	87,16	8	36,36	72,73
Somewhat disagree	10	9,17	96,33	2	9,09	81,82
Disagree	1	0,92	97,25	3	13,64	95,45
Strongly disagree	3	2,75	100,00	1	4,55	100,00
Verisimilitude						
Strongly agree	5	4,59	4,59	0	0,00	0,00
Agree	16	14,68	19,27	5	22,73	22,73
Somewhat agree	36	33,03	52,29	4	18,18	40,91
Somewhat disagree	25	22,94	75,23	5	22,73	63,64
Disagree	15	13,76	88,99	4	18,18	81,82
Strongly disagree	12	11,01	100,00	4	18,18	100,00
Information						
Strongly agree	3	2,75	2,75	0	0,00	0,00
Agree	5	4,59	7,34	1	4,55	4,55
Somewhat agree	19	17,43	24,77	3	13,64	18,18
Somewhat disagree	35	32,11	56,88	9	40,91	59,09
Disagree	30	27,52	84,40	3	13,64	72,73
Strongly disagree	17	15,60	100,00	6	27,27	100,00
Real use						
Strongly agree	6	5,50	5,50	0	0,00	0,00
Agree	23	21,10	26,61	8	36,36	36,36
Somewhat agree	44	40,37	66,97	2	9,09	45,45
Somewhat disagree	21	19,27	86,24	4	18,18	63,64
Disagree	9	8,26	94,50	4	18,18	81,82
Strongly disagree	6	5,50	100,00	4	18,18	100,00
Integration						
Strongly agree	2	1,83	1,83	1	4,55	4,55
Agree	9	8,26	10,09	1	4,55	9,09
Somewhat agree	28	25,69	35,78	4	18,18	27,27
Somewhat disagree	40	36,70	72,48	10	45,45	72,73
Disagree	18	16,51	88,99	1	4,55	77,27
Strongly disagree	12	11,01	100,00	5	22,73	100,00

Frequencies for Segments "Younger than 30" and "Older than 30"						
(1) Variables	Frequencies					
	"Younger than 30"			"Older than 30"		
Product Placement Attitude	(2) Count	(3) Percentage	(4) Cumulative Percentage	(5) Count	(6) Percentage	(7) Cumulative Percentage
Recognition Placement						
Strongly agree	17	15,60	15,60	3	13,64	13,64
Agree	36	33,03	48,62	8	36,36	50,00
Somewhat agree	39	35,78	84,40	4	18,18	68,18
Somewhat disagree	14	12,84	97,25	4	18,18	86,36
Disagree	3	2,75	100,00	2	9,09	95,45
Strongly disagree	0,00	0,00	100,00	1	4,55	100,00
Recall						
Strongly agree	15	13,76	13,76	4	18,18	18,18
Agree	32	29,36	43,12	5	22,73	40,91
Somewhat agree	28	25,69	68,81	6	27,27	68,18
Somewhat disagree	14	12,84	81,65	3	13,64	81,82
Disagree	16	14,68	96,33	2	9,09	90,91
Strongly disagree	4	3,67	100,00	2	9,09	100,00
Sales						
Strongly agree	42,00	38,53	38,53	11,00	50,00	50,00
Agree	41,00	37,61	76,15	9,00	40,91	90,91
Somewhat agree	19,00	17,43	93,58	2,00	9,09	100,00
Somewhat disagree	6,00	5,50	99,08	0,00	0,00	100,00
Disagree	1,00	0,92	100,00	0,00	0,00	100,00
Strongly disagree	0,00	0,00	100,00	0,00	0,00	100,00
Identifier						
Strongly agree	15	13,76	13,76	5,00	22,73	22,73
Agree	9	8,26	22,02	2,00	9,09	31,82
Somewhat agree	29	26,61	48,62	5,00	22,73	54,55
Somewhat disagree	31	28,44	77,06	8,00	36,36	90,91
Disagree	17	15,60	92,66	2,00	9,09	100,00
Strongly disagree	8	7,34	100,00	0,00	0,00	100,00
Disturbance						
Strongly agree	9	8,26	8,26	3	13,64	13,64
Agree	11	10,09	18,35	4	18,18	31,82
Somewhat agree	24	22,02	40,37	7	31,82	63,64
Somewhat disagree	26	23,85	64,22	3	13,64	77,27
Disagree	28	25,69	89,91	3	13,64	90,91
Strongly disagree	11	10,09	100,00	2	9,09	100,00

Frequencies for Segments "Younger than 30" and "Older than 30"						
(1) Variables	Frequencies					
	"Younger than 30"			"Older than 30"		
Product Placement Attitude	(2) Count	(3) Percentage	(4) Cumulative Percentage	(5) Count	(6) Percentage	(7) Cumulative Percentage
Viewer Disturbance						
Strongly agree	5	4,59	4,59	2	9,09	9,09
Agree	12	11,01	15,60	4	18,18	27,27
Somewhat agree	23	21,10	36,70	7	31,82	59,09
Somewhat disagree	44	40,37	77,06	6	27,27	86,36
Disagree	21	19,27	96,33	2	9,09	95,45
Strongly disagree	4	3,67	100,00	1	4,55	100,00
Creativity						
Strongly agree	2	1,83	1,83	3	13,64	13,64
Agree	10	9,17	11,01	4	18,18	31,82
Somewhat agree	23	21,10	32,11	4	18,18	50,00
Somewhat disagree	46	42,20	74,31	8	36,36	86,36
Disagree	16	14,68	88,99	1	4,55	90,91
Strongly disagree	12	11,01	100,00	2	9,09	100,00
Payment						
Strongly agree	39	35,78	35,78	9	40,91	40,91
Agree	46	42,20	77,98	9	40,91	81,82
Somewhat agree	19	17,43	95,41	4	18,18	100,00
Somewhat disagree	3	2,75	98,17	0	0,00	100,00
Disagree	2	1,83	100,00	0	0,00	100,00
Strongly disagree	0	0,00	100,00	0	0,00	100,00

6) Brand Recall

Food Items	Count	Automobile	Count
Cola (general)	5	Audi	1
Glacéau vitaminwater	1	Volvo	7
Coca Cola	10	Nissan	1
Mountain dew	1	BMW	2
Pepsi Cola	2	Mercedes Benz	3
Mars	2	VW	6
Twizzlers	1	Chevrolet	1
Dr. Pepper	1	Jaguar	1
Pringles	2	GMC	1
Fiji Wasser	2	Ford	1
Radeberger	3	Hyunda	2
Milka	1	SUV	1
Red Bull	1	Hummer	1
Leibnitz (Pick up)	1	Total	28
Jack Daniel's	1	Restaurants	
Johnny Walker	1	Mc Donalds	1
Bärenmarke	1	Pizza Hut Pizza	2
Ferrero (Nutella, Kinderschokolade, Tic Tac)	3	Starbucks	1
Total	39	Subway	2
Tobacco		Total	6
Marlboro	2	Clothing	
Total	2	Bench	1
Elektronics		Billabong	1
Apple	41	Nike	1
Microsoft	5	Adidas	2
Samsung	4	Bugatti	1
Sony	1	Total	6
Nintendo	1	Miscellaneous	
Dell	3	RayBan	1
Nokia	2	Deilmann-Reisen	1
Blackberry	1	Nivea	1
Smartphones	1	Gilette	1
Telekom	1	Barcelona Chair	1
Vodafone	1	Total	5
Total	61		