USING IMPLICIT LEARNING TO EXPLAIN BRAND PLACEMENT EFFECTS

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by

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CHAPTER 1

BRAND PLACEMENT IN MOVIES

Introduction

Gigi: Boy! What is that on your feet?

Del Spooner: Hmmm (Del swallows his food.) Converse All Stars, vintage 2004. (Gigi shakes her head and laughs.)

Del Spooner: Don't turn your face up like that. I know you want some. All you gotta do is ask.

Gigi: (laughing) No, thank you very much.

Sounding very much like a television advertisement for Converse shoes, this short dialogue is taken directly from a scene in the 2004 blockbuster movie "I, Robot" (Released: July 16, 2004). The movie, as is true of many films today, has various brands woven within the plot in order to add realism to the scenes (DeLorme and Reid 1999), help producers cover costs (Russell and Belch 2005), and persuade the audience to purchase products (Karrh 1998). Traditionally, advertising has been the primary marketing communication used by firms to reach consumers. However, in response to recent trends such as skepticism toward advertising and the skipping of advertisements (Balasubramanian et al. 2006; Obermiller et al. 2005; Phillips and Noble 2007), marketers have begun adopting alternative strategies in reaching their target markets.

Brand placement (BP), simply known as the placement of brands within entertainment, has gained increased popularity in practice (Miller 2007). Spending for BP has shown dramatic

increases in recent years, $2.2 to $2.9 billion from 2006 to 2007 with an expected $3.5 billion in 2008 (Miller and Washington 2009), suggesting a need for increased research into BP's effects.

Practitioners and researchers alike have begun investigating the effects and role of BP as a marketing communication tool (Babin and Carder 1996a; Glass 2007; Karrh et al. 2003; Law and Braun 2000; Percy 2006; Russell 2002; Yang and Roskos-Ewoldsen 2007), often viewing it through the lens of advertising's existing theories of persuasion (Balasubramanian et al. 2006; Shrum 2004a). BP literature often looks at promotion effects as measured in terms of cognition (primarily memory; Babin and Carder 1996b; Nelson 2002; Russell 2002; Steortz 1987), affect (attitude; Matthes et al. 2007; Russell 2002; Russell and Stern 2006), and behavior (actual choice, product usage, etc.; Auty and Lewis 2004b; Morton and Friedman 2002), respectively. Considered in light of Balasubramanian et al.'s (2006) proposed BP effects framework where certain execution and individual factors lead to the type of conscious processing that further leads to BP effects, much of the BP literature has considered the direct impact of various factors on outcome effects while rarely taking into account a viewer's level of conscious processing (see Auty and Lewis 2004b; de Gregorio 2005; Law and Braun 2000; Matthes et al. 2007; Yang and Roskos-Ewoldsen 2007 for exceptions).

Most BP effect measures assume an explicit brand-focused persuasive presentation of which consumers are aware and to which they are attentive, often overlooking the fact that brands are secondary in attention to the entertainment itself (Balasubramanian et al. 2006). Even when attentional differences are acknowledged, BP effects are still considered in terms of explicit measures (Lee and Faber 2007). What if, as recent scholars are suggesting, brand placement does not meet traditional brand-centered assumptions (Law and Braun 2000; McCarty 2004; Percy 2006; Shrum 2004a)? Since BP is found within the context of entertainment rather

than within the context of persuasion, viewers are not only likely to think differently about the brand information, but effects may not always show up explicitly. This different way of thinking about brand placements compared with traditional advertising calls for a theory that takes into account the unique aspects of BP (Shrum 2004b).

A few studies have begun to acknowledge the uniqueness of marketing through entertainment media, considering effects in terms of implicit measures such as implicit attitude (Glass 2007) and implicit memory (Auty and Lewis 2004b; de Gregorio 2005; Law and Braun 2000; Yang and Roskos-Ewoldsen 2007). All of these implicit measures (word completion tasks, choice, and response time measures) look to draw out effects residing in a person's nonconscious mind. That is, these studies look for an effect of brand placement that results from processing that occurs at a level below what an audience member can consciously and verbally articulate, thus being implicit. This dissertation purposes to further explore the various effects of BP, highlighting those that are most appropriate to the entertainment nature of BP.

Chapter 1 gives a review of the brand placement literature to date. The chapter begins by setting BP in its proper context by giving an overview of the terminology and a brief history of the practice. This overview is followed by a discussion of brand placement's advantages and criticisms, which is then followed by a closer look at the literature's findings with regard to the effects of BP. Chapter 1 then compares the characteristics of brand placement with those of traditional advertising, distinguishing the first from the latter in terms of context. Finally, the chapter highlights alternative effects measures (implicit measures) as proposed and tested in the literature. Chapter 1 concludes with a discussion of the structure and organization of the dissertation chapters.

Brand Placement Terminology and History

Although multiple definitions exist in the literature, Karrh's (1998) definition of brand placement (BP) is perhaps the most widely accepted: the paid inclusion of brands into mass media in an attempt to influence audiences (Balasubramanian et al. 2006; Karrh 1998). Other definitions limit BP to specific media such as television and film (Balasubramanian 1994; Nebenzahl and Secunda 1993) and neglect to mention its intentionally persuasive quality (Steortz 1987). Essentially, BP is a strategic marketing decision to place brands in such a way that they reach and subsequently influence captive audiences of various entertainment media.

BP has been used in movies, novels, computer games, music, television shows, Broadway musicals, blogs, and even artwork (Elliott 2005; Gould and Gupta 2006; McKechnie and Zhou 2003; Molesworth 2006; Nelson 2004) to deal with a growing consumer skepticism of traditional advertisements (Obermiller et al. 2005). Consumers, being aware of traditional advertisements' intent to persuade and frustrated with the constant bombardment of marketing messages, have adopted ad skipping methods such as using digital video recorders (DVRs) when watching television (Balasubramanian et al. 2006) or arriving late to movies to avoid the 20 minutes of ads before the film (Phillips and Noble 2007). Increased audience avoidance of ads are leading marketers to adopt alternative strategies whose intent to persuade is not as obvious.

BP, along with tie-ins and infomercials, is considered within the overall framework of hybrid marketing communications (Balasubramanian 1994). Hybrid communications combine advertising and publicity in an attempt to reach captive audiences who may or may not be aware of the commercial intent of the message. The advertiser is able to maintain some control of the message while retaining credibility by disguising the commercial nature of the message.

Brand placements are traditionally the result of barter deals rather than monetary exchanges, such that producers and/or actors incorporate a brand into the script in exchange for products or film promotion (Balasubramanian et al. 2006; Epstein 2006). However, recent trends have shown that marketers are moving from barter deals to direct payment for brands placed (Miller 2007), increasing to some extent the advertiser's control. Although the term "product placement" is most often used in both practice and literature, it is the placement of specific brands rather than product categories that is of key interest in the research (Karrh 1998), and thus the terms "brand placement," "placement," or "BP" will be further used. While academic research in brand placement is just under two decades old (Balasubramanian et al. 2006; Krider 2006), the practice itself has been around since the inception of moving pictures.

The History of Brand Placement

Early forms of the intertwining of entertainment and commerce date back to Roman "billboards" publicizing gladiator matches in artistic style (Newell et al. 2006). Many centuries later in the 1800's, a Japanese entrepreneur and author named Santo Kyoden peppered his writings with promotions for his tobacco shop as well as his other written works. Even the famous Charles Dickens incorporated the brand of a carriage line (the Pickwick) running from London to Bath in his book *The Pickwick Papers*. However, perhaps the earliest instance of a placement barter agreement is the May 1896 incorporation of Lever Brother's "Sunlight Soap" in one of the earliest motion pictures ever made: *Washing Day in Switzerland*. The film, made by early French filmmakers Louis and Auguste Lumiere, promoted the Lever Brother's brand in exchange for the promotion and shooting rights of Lumiere films in Switzerland.

It was later the famous entrepreneur Thomas Edison who turned brand placement, the label emerging only in the 1980's, into a lucrative business (Newell et al. 2006). In the late

1800's and early 1900's, Edison films promoted certain rail lines such as the Pennsylvania Railroad in exchange for transportation for film crews. Additionally, Edison shrewdly self-promoted his company's own products within his films, placing posters of Edison products (i.e.: the phonograph) within commuter cars during film scenes. These initial Edison placements were a way to reduce the cost of film production, and by the 1920's other companies got in on these cooperative promotions. Called "tie-ups," these cooperative arrangements provided manufacturers with product appearances in films. They also provided motion pictures with enhanced advertising paid for by the manufacturers. Tobacco products, cosmetic companies, auto manufacturers, DeBeers diamond cartel, and many others began to take advantage of a comparatively low-cost, subtle practice that gave their products increased exposure. The practice was met with some negative reactions from networks, theater owners, and competing manufacturers. As early as the 1910's, some European theater owners were accused of erasing American product trademarks from films. Networks such as NBC tried to control "free access" to its network in the 1950's by charging for each placement. These network charges were primarily in response to complaints from competing manufacturers who had no tie-up arrangements.

However, it was not until Reese's Pieces' success in the 1982 film *E.T.: The Extra-Terrestrial* that the practice, once a quiet subtle one practiced by a minority group of companies, became public and began to pick up momentum within marketing (Balasubramanian et al. 2006; Newell et al. 2006; Reed 1989). Originally scripted for Mars' M&M's, the candy placements were given to Hershey's Reese's Pieces after Mars turned down the offer (Newell et al. 2006). Hershey's, who invested a mere $1 million to promote its candy and *E.T.* together, attributed to the placement a growth of over 60% in the quarter following the movie. Since that time, the

practice of brand placement has swiftly grown very sophisticated and prevalent over the years, while research efforts have had a difficult time keeping up (Balasubramanian et al. 2006; Krider 2006; Tiwsakul et al. 2005). More specifically, a surge in branded products can be seen throughout popular movies/films, playing both background and central roles in movies such as *Italian Job*, *Cast Away*, *Legally Blonde*, *Spiderman*, *Hitch*, *and Superman Returns*.

There are a number of trends forcing marketers to consider brand placement and other nonconventional forms of marketing communication. Audiences and media channels are increasingly fragmented, traditional media costs are increasing, and consumer skepticism of traditional advertising is rising (Hackley and Tiwsakul 2006; Obermiller et al. 2005; Phillips and Noble 2007). Current promotion spending is beginning to reflect these modern trends, showing an increase in spending for alternative marketing communications. In fact, spending on paid brand placements, representing about a third of total placements and not including barter placements, is projected to reach $5.5 billion by 2010, up from $1.5 billion in 2005 (Miller 2007). Although not likely to soon outpace advertising's $200 billion plus industry (Obermiller et al. 2005), brand placement is proving an attractive alternative that is rapidly gaining popularity.

Advantages and Challenges of Brand Placement

There are many advantages brand placement has over traditional advertising. For the firm, brand placement 1) allows for at least partial control over the message, 2) provides a way for firms to reach captive audiences (i.e.: they cannot switch the channel or filter out brands from movie plot), 3) is non-obtrusive in that it is seamlessly integrated into the entertainment, 4) appears credible in that the sponsor is not directly identified, 5) allows for a fairly long shelf life where programs can be rerun or viewed again, 6) is often cheaper than traditional advertising,

and 7) allows marketers to target specific audiences that are already "pre-segmented" (Balasubramanian 1994; DeLorme and Reid 1999; Hackley and Tiwsakul 2006; McCarty 2004; Morton and Friedman 2002).

For example, within regular television advertising, the consumer is aware of the brand being advertised and is encouraged through the advertisement to consciously process the brand information presented. With brand placement, however, the audience may or may not be aware of the brand and/or its commercial intent (Russell and Belch 2005). This ideally leads to greater acceptance of the brand placement as a means to create realism, being congruent with audience expectations and thus not likely to be consciously noticed. Unlike advertisements, then, which consumers tend to avoid, brand placements are not likely viewed as a commercial message. Consumers generally have a more favorable attitude toward brand placement than traditional advertising (Hackley and Tiwsakul 2006; Karrh et al. 2003; Pokrywczynski 2005), further increasing its attractiveness.

Film potentially allows for a targeting of specific self-selected markets that are categorized by heightened interest in the plot with decreased awareness of the brand. Having an embedded, unavoidable nature, brand placements in movies are often construed to be unobtrusive and even accurate in creating realism, finding greater acceptability with audiences (Balasubramanian 1994; DeLorme and Reid 1999; Karrh et al. 2003). Due to its play toward captive audiences who may or may not be aware of the intent to persuade, brand placement is considered a convenient tool for product managers, who wish to effectively promote their brands, and for film producers, who want assistance in movie funding (Russell and Belch 2005). The increased use in practice has led to the growth of a brand placement industry that operates

through placement agencies who act as liaisons between firms and movie producers (Karrh et al. 2003; Russell and Belch 2005).

In addition to the advantages of brand placement, challenges also exist. Brand placement environments are composed of multiple intervening variables, making the phenomenon difficult to measure and leading to disparate or inconclusive results (McCarty 2004). This is particularly true within the context of a movie, which often runs for about two hours and chronicles a number of events. Additionally, even though marketers often have partial control over the ways in which their brands are depicted, sometimes they do not. Since producers' main focus is creating a film for entertainment purposes rather than establishing a brand, marketers incur a certain level of risk when deciding to use BP. For example, Coca Cola is very precise and clear in the messages conveyed through its advertisements. However, the company was taken by surprise when it saw the bloody murder scene context in which its leading brand was placed in the 1994 movie *Natural Born Killers* (Karrh et al. 2003).

Finally, the uncertainty of brand placement's effects has raised a number of legal and ethical concerns, with regard to brand placement's covert nature compared to traditional advertising (Hackley et al. 2008; Karrh 1998; Krider 2006). Specifically, concerns arise when taking into consideration questionable products (tobacco, alcohol, guns, etc) and placements targeting children (Gibson and Maurer 2000; Krider 2006). Additionally, conflicts of interest are expected if news stations are wary of reporting negative stories about a company whose brand is consistently placed within its newsroom (Clifford 2008a).

Various groups in the United States have requested higher regulations such as the disclosure or ban of BP, while certain placement forms are found to violate laws in other nations (Baerns 2005; Karrh 1998). The effects on children are especially a concern, prompting some

researchers to consider placements effects on attitude and choice with regard to such things as smoking (Auty and Lewis 2004b; Pechmann and Chuan-Fong 1999). Children and adolescents are found to be especially influenced by brand placement, indicating more positive attitudes and exhibiting greater choice when shown scenes with the placed brands/products/behaviors (Auty and Lewis 2004b; Gibson and Maurer 2000; Pechmann and Chuan-Fong 1999). In response, the United State's Federal Communications Commission has recently begun a formal investigation to determine the extent to which brand placement needs to be disclosed to the viewing public (Clifford 2008b; Schatz and Vranica 2008). Thus, along with the advantages of BP, challenges associated with the practice exist. Both those who consider the advantages of BP and those who focus on resolving the challenges have the same assumption: brand placement is an influential marketing communication strategy.

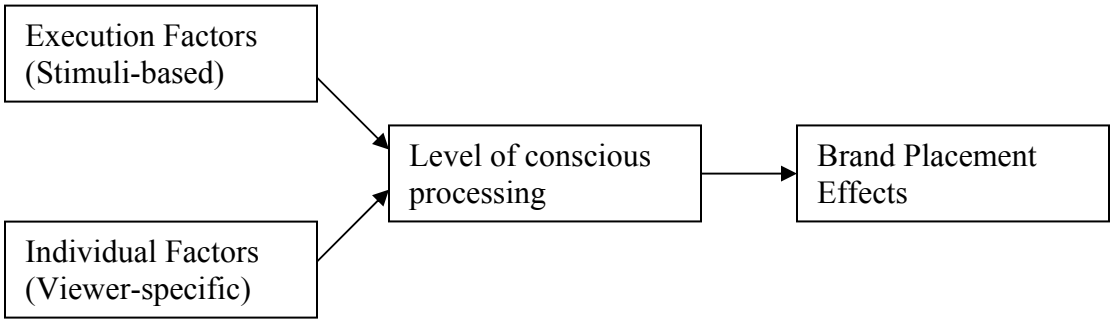
The Effects of Brand Placement

In a recent review of the fairly novel BP literature, Balasubramanian et al. (2006) emphasized the impact of advertising's hierarchy-of-effects approach in explaining the viability of BP. Hierarchy-of-effects models assume an order of outcomes reflective of three mental stages: 1) cognition (reflective of awareness and knowledge), 2) affect (reflective of liking and preference), and 3) conation that includes purchase intent or actual behavior (Vakratsas and Ambler 1999). This order assumes that the first stage leads to the second, which then leads to the third, although variations in order do exist among models.

In light of a framework (Figure 1) presented by Balasubramanian and colleagues (2006), most studies have focused on the effects of execution or individual-level factors on outcomes through the assumption of conscious processing. BP studies have allegedly focused too much on effects that call for explicit memory, attitudinal, and behavioral measures (Babin and Carder

1996b; Brennan et al. 1999; Morton and Friedman 2002; Russell 2002; Steortz 1987), respectively. This cognitive-based approach saturates the literature whether the factors assessed are at the stimulus or individual viewer levels. Execution factors are those that are to some extent under the marketer's control (e.g. a brand placement's prominence), while individual-level factors are inherent or learned audience traits over which the marketer has minimal or no control (e.g. a viewer's awareness of persuasion). The following sections review the literature's findings of BP effects as influenced by execution and individual-level factors.

Figure 1: Brand Placement Effects Framework



Note: This framework is a simplified version of the one found in Balasubramanian et al. (2006)

Effects of Execution Factors

Execution factors refer to the way in which a brand is placed in an entertainment medium and include 1) prominence, 2) modality, 3) exposure frequency, 4) program message style (humor), and 5) media-brand congruence. Overall, placement-level factors impact conscious outcomes such as stated memory, attitude, and reported usage (Gupta and Lord 1998; Lee and Faber 2007; Morton and Friedman 2002; Russell 2002), but do not affect nonconscious outcomes such as implicit memory and choice (Law and Braun 2000; Yang and Roskos-Ewoldsen 2007).

This section reviews the explicit, or stated, effects of BP as impacted by the various execution factors.

Often termed "placement level," prominence, modality, or a combination thereof are the most frequently used execution factors in experimental studies (Brennan and Babin 2004; Cowley and Barron 2008; Gupta and Lord 1998; Law and Braun 2000; Russell 2002; Yang and Roskos-Ewoldsen 2007). Prominence describes those placements that are evident and include those that are closely connected to the plot, are closely linked to a character, or are prominent due to size or position on the screen (Gupta and Lord 1998; Russell 2002). Modality, which shows hierarchical effects on memory (Karrh et al. 2003), is used within the context of audiovisual entertainment to refer to whether the placement is audio, visual, or both (Gupta and Lord 1998). Russell (1998) distinguished three placement types based on modality, each with differing levels of prominence: screen placements, script placements, or plot placements. A screen placement can be either a background placement (such as on a billboard in the movie) or a prop in the setting of a scene. A script placement is the verbal mention of the brand within the movie or show's script, varying in context, frequency, and emphasis. Plot placements are those in which the brand is part of the plot either by becoming a main character itself, as with Wilson volleyball in the movie *Cast Away*, or by adding to a character's persona, such as with the various luxury brands placed in *James Bond* movies. The plot placement classification assumes that plot placements are necessarily both visual and verbal placements.

In light of the hierarchy-of-effects models which begin with awareness, the effects of execution factors have been measured primarily in terms of memory: brand recall or brand recognition. Placements that are both audio and visual (audiovisual) are considered most effective because they are best remembered (Brennan and Babin 2004; Gupta and Lord 1998).

This view is actually a continuation of the earliest empirical BP study conducted in academia, where a theater exit survey found that brands both shown visually and mentioned verbally were best recalled (Steortz 1987). Using a combination of modality and prominence, Gupta and Lord (1998) found that not only did audiovisual placements show the greatest memory effects, but audio brand mentions had higher recall than subtle visual placements. The explanation for this finding is that even when viewers looked away from the screen, they were still able to hear the brand mentioned in the script. The preeminence of audio over visual, when the two were considered separately, did not hold in light of prominence. If visual placements were prominent, there was no need for an audio mention. However, when prominence is equal, prominent audiovisual placements show higher recognition than prominent visual placements (Brennan and Babin 2004). These findings show that brand memory effects are influenced primarily by placement prominence except when prominence levels are equal, causing modality to emerge as the driving factor. Nevertheless, although prominent placements can have greater memory effects than even traditional advertising (Gupta and Lord 1998), they can also negatively impact viewer attitudes toward the brand in some cases (Cowley and Barron 2008).

To better control for the influence of modality and consider execution factor effects on brand attitude in addition to brand memory, Russell (2002) created and filmed a half hour television show, varying placement levels. Russell measured BP effects as a result of the congruence between modality and plot connection. Since verbal mentions are considered essential to the narrative, congruence suggests that verbal mentions are highly connected to the plot. Since visual placements are accessories, as are most props and background placements, they necessarily are more congruent if their connection to the plot is low. Therefore, Russell depicted two “match” and two “mismatch” situations. A match included high plot audio

placements or low plot visual placements, while a mismatch included low plot audio placements or high plot visual placements. It was found that incongruent placements led to better recall, while congruent placements were more persuasive (as measured by brand attitude). Study findings suggest differing effects of BP when brand attitude is considered. These findings question the prevalent use of brand memory measures alone as indicative of BP effectiveness, suggesting that cognition does not necessarily lead to increased affect or even behavior. In fact, as is already well established in persuasive literature, memory for the placement did not impact attitude toward the brand at all, supporting Law and Braun's (2000) earlier findings which showed that while prominent and audiovisual placements are best remembered, seen-only and subtle placements have the greatest impact on behavior (choice). Thus, the hierarchy-of-effects model, where awareness leads to liking and then to purchase, appears to unravel when considered within the BP context. Further execution factors show similar dissociation patterns between memory and other effects.

Exposure frequency is the amount of exposures a viewer has to a brand. This execution factor is found to have a positive effect on evaluations and brand image (Matthes et al. 2007; van Reijmersdal et al. 2007), increasing attitude toward the brand and changing its brand image with more exposures. However, there are qualifiers to these findings. While van Reijmersdal and colleagues found that brand image aligned itself with the program image with increased exposure, Matthes and colleagues saw a positive impact of exposure frequency on brand attitude only when involvement with the program was high and awareness of persuasion was absent. In neither case did cognitive effects (memory) impact the dependent variable (attitude or brand image). In fact, there was no relation between either memory and attitude or memory and brand

image. These findings again question the appropriateness of a hierarchy-of-effects approach with the BP context.

Finally, program affect and media-brand congruence, particularly when used together, can be powerful execution factors. Placing a brand in a highly emotive film or show can aid in the transfer of affect toward the medium to affect toward the brand. Thus, effects are primarily measured in terms of attitude. Jin and Villegas (2007) considered the effects of media humor on brand attitudes, finding that products placed in humorous scenes showed increased attitudes toward the brand (a donut company). The emotion portrayed may show a general spill-over effect onto the placed brand, as with increased humor and positive attitudes, however literature suggests that congruence plays an essential role. Products placed in such a way that they are congruent or they fit with a scene or a character result in increased attitudes toward the brand (d'Astous and Seguin 1999), particularly when they are placed in a positive light. Specifically, associations between a placed brand and the show's characters are reliant on the "fit" between the product and the character and on the character's attitude toward the product. Thus, the character-brand affect is picked up by viewers highly attached to the character. Russell and Stern (2006) found that "consumers align their attitudes toward products with the inside-program characters' attitudes" (p. 15). In fact, the valence of the character's attitude toward the product is more relevant than his/her strength of association with the product (strong associations refer to those where products are integral to communicating information about a character). This finding is very much in line with practitioners' presupposition that the most important placement factor was that brands be placed in a positive light (Karrh 1995). Thus, congruence between the placed brands and the scene, character, etc is essential in either enhancing or distorting the brand's

image by providing an additional associative link for the brand. This level of enhancement or distortion shows up in brand attitude effects.

Thus far, BP research suggests that execution factors can be controlled by marketers in such a way as to increase memory, attitude, and even behavior. However, individuals often respond differently to what they see and hear due to inherent traits that marketers cannot control. So although prominence can increase memory, is that increase necessarily positive? Does the increased attitude persist for a longer duration than that of an immediate reaction to a visual aid? Is it realistic to assume that purchase behavior plays out in reality as in tested labs, where a choice of products is given immediately after a film? Researchers often ask themselves not only, "What factors are within our control?" but also, "How can we best understand those factors that are not?"

Effects of Individual-Level Factors

Individual-level factors relate to differences among audience members and include an individual audience member's 1) demographic traits, 2) level of involvement with or attachment to a program and its characters, 3) inherent need for entertainment versus need for cognition, and 4) awareness of persuasion and familiarity with various marketing tactics. Although individual-level factors are often not under the control of the marketer, understanding them aids marketers in their strategic execution decisions. Individual viewer factors can impact the way in which viewers process and interpret placements, often being triggered or inhibited by execution factors that ultimately impact the placement's effect.

Demographic audience differences impact the way in which brand placement is viewed, further impacting the effects on the brand and product category. A qualitative study conducted in the United States by DeLorme and Reid (1999) sought to explore audience perceptions of

brand placement in order to gain a better understand of the practice's viability. Overall, the responses gathered about audience members' views of BP were primarily positive. The following themes were found to be generally true of audience views: appreciating realism, noticing the familiar, relating to the characters, reinforcing confidence in a previous purchase, providing tools for identity formation, and interrupting entertainment with commercialization. However, age emerged as a factor that greatly impacted moviegoers' views of BP, with younger respondents expressing more positive views than older respondents. Placements appear to evoke feelings of change and discomfort in older participants, while producing feelings of belonging and security in younger participants. However, even within age differences, other factors such as gender and brand awareness play a role in older and younger generations, respectively. Within the older generation (Baby Boomers), gender differences are found such that males have more positive views of BP than females (Schmoll et al. 2006). Within the adolescent group, those with a higher brand awareness or brand consciousness had higher attitudes towards BP (Nelson and McLeod 2005).

These findings are suggestive not only of viewer attitudes toward placements, but also the actual brands placed. Younger audiences have more positive and impressionable views of BP such that adolescents have positive attitudes toward the brands/products/behaviors themselves (Nelson and McLeod 2005; Pechmann and Chuan-Fong 1999), while children exposed to BP are more likely to choose the placed brands, particularly if the BP is viewed multiple times (Auty and Lewis 2004b). The implications of age differences suggest a greater openness to BP by younger viewers, and raise a number of ethical questions (as discussed in the "Advantages and Challenges of Brand Placement" section).

Moreover, individual differences are found in relation to gender, culture, and brand familiarity. Males, overall, have a more positive view for both ethically questionable and neutral placements (Brennan et al. 2004), while women are particularly influenced by certain media forms (Stern et al. 2005). Stern et al. (2005) point out that women are especially influenced in their attitudes and behaviors by soap operas that portray unrealistic luxury living to viewers who cannot afford the luxury lifestyle. This again points to an advantage of BP influence as well as an ethical consideration of abuse of that influence. In addition to gender differences, culture and brand familiarity impact views of brand placement, thus differentially impacting BP effects. In general, U.S. audiences have a more favorable view of the practice than foreign audiences (Brennan et al. 2004; Gould et al. 2000), leading to a potential greater influence of BP on attitude, while brand familiarity increases memory for the placement (Brennan and Babin 2004).

Demographic or brand knowledge characteristics are not the only individual-level factors influencing BP effects. Russell and colleagues have explored another viewer-specific factor that is more often seen in entertainment media: the development of differing levels of "parasocial relationships" with fictional characters (Russell et al. 2004b). These studies consider the involvement of viewers with TV programs and viewer attachment to the characters within those programs (Russell et al. 2004a; Russell and Puto 1999; Russell and Stern 2006; Russell and Stern 2005). A parasocial relationship refers to a viewer's development of a pseudo interpersonal relationship with fictional characters that then extends into the viewer's life and impacts such things like consumption (Russell et al. 2004a). An individual's relationship with a show and its characters lies on a continuum between no involvement at all to fanaticism or obsession (Russell and Puto 1999). In developing a "connectedness" scale, Russell and Puto consider only extreme or intense relationships that go beyond mere involvement with a program. The more

"connectedness" a viewer has to a show and its characters, the more likely that show and its characters are to influence consumption choices (Russell and Stern 2006). This influence plays out primarily in increased attitudes toward brands with which beloved characters are associated, assumed to further impact purchases. The increase of placements that are highly involved with a character's fate, personality, and/or success is seen in film as well (Galician and Bourdeau 2004), playing on the idea of viewer involvement with the plot.

In addition to demographics and show-specific attachments, viewers differ in their perspectives. It has been suggested, though not thoroughly investigated, that an individual's need for entertainment versus his/her need for cognition greatly impacts the way he/she views brand placements (Brock and Livingston 2004). An individual's need for entertainment, inversely related to need for cognition, is a person's desire and need to be entertained. Those high in need for entertainment view entertainment programs (shows, films, etc.) in a passive rather than an active manner, suggesting lowered brand awareness (memory) and greater affect (attitude). As entertainment substitutes interpersonal relationships, those high in need for entertainment may be more inclined to accept persuasive messages embedded in an entertainment without much cognitive processing. On the other hand, those high in need for cognition are more likely to be aware of a brand (higher memory) and may be more critical of its placement (lower attitude). This high need for cognition could impact the viewer's awareness of persuasion with the BP context.

An individual's awareness of persuasion, both in general as a viewer trait and residing within specific situations, is influences the way he/she processes or copes with brand placements (Cowley and Barron 2008; Matthes et al. 2007). Considering that brand placement is a persuasive communication that is not expected in an entertainment experience (Hackley and

Tiwsakul 2006), a viewer's persuasion knowledge can play a role in how much impact a brand placement has. Persuasion knowledge includes what one knows about 1) how to persuade others and 2) what others know about persuasion (Friestad and Wright 1994). Increases in, or the triggering of, persuasion knowledge can change the meaning of an entertainment program into a commercially intended program, potentially causing a reactance effect where one resists the message. When viewers are suddenly aware of the hidden persuasive intent behind brand placement, a backlash could occur (Bhatnagar and Aksoy 2004).

Indeed, it has been found that while persuasion knowledge increases memory for a placement, it works to decrease brand attitude when consumers feel they are being marketed to (Cowley and Barron 2008; Matthes et al. 2007). While a high liking for the viewed program showed increased memory, it decreased attitudes for prominent, but not subtle, brands that triggered persuasion knowledge (Cowley and Barron 2008). The suspicion is that those highly attached to the show felt as though "their show" had been interrupted by brands. High persuasion knowledge, coupled with a low involvement with a program also lead to lower brand attitudes (Matthes et al. 2007), suggesting that positive affective and behavioral BP effects are more likely when this individual-level persuasion knowledge factor is minimized (Law and Braun 2000).

The findings from execution and individual-level factors show a discrepancy. While practitioners gravitate toward and are encouraged to pursue execution factor levels that increase brand awareness through memory (Karrh 1995; Karrh et al. 2003; La Ferle and Edwards 2006; Nelson 2002), individual-level factors suggest adverse effects on attitudinal and behavioral responses (Cowley and Barron 2008; Law and Braun 2000; Matthes et al. 2007). Studies looking both at execution and individual-level factors have primarily considered explicit or

conscious effects of BP: memory (Brennan et al. 1999; Gupta and Lord 1998), attitude (Russell 2002), and brand usage (Morton and Friedman 2002). In light of the cognitive effects found with relation to execution factors, plot placements are considered most effective (Karrh et al. 2003), particularly those placements closely related to a character (Russell et al. 2004a). This brand-character pairing is akin to celebrity endorsement (Karrh 1998) and brings more attention to the brand, triggering "brand-relevant thinking" (Karrh et al. 2003).

Considering the benefits of BP as an "unobtrusive" alternative to advertising (Balasubramanian 1994), increasing brand-relevant thought may not be most appropriate when considering the differences between entertainment and commercial communication (Law and Braun-LaTour 2004; McCarty 2004; Shrum 2004b). Although execution factor levels such as increased prominence is credited for effectively increasing brand salience, the essence of BP lies in its ability to nonconsciously convey brand information (see Johnstone and Dodd 2000). As recent studies have suggested, conscious memory is not necessary for brand placement effects such as attitude and choice to increase (Law and Braun 2000). In fact, conscious memory for placements is not only independent of brand evaluations and choice (Russell 2002; Yang and Roskos-Ewoldsen 2007), it can have negative effects on brand attitude (Cowley and Barron 2008) and behavior (Law and Braun 2000). Findings make sense in light of the fact that brand placement lies within an entertainment rather than a commercial medium, calling researchers to carefully consider the differences (Shrum 2004a). The following section looks at the "inherently different" entertainment nature of brand placements (McCarty 2004) as can be observed by any moviegoer.

A Tale of Two Marketing Communications: Advertising and Brand Placement

Advertising is an industry of over $200 billion that is familiar to consumers because of its prevalent, brand-focused, persuasive nature (Obermiller et al. 2005). Although advertisements are often considered a source of brand information, consumer skepticism of advertising is fairly high. This skepticism, along with media costs and fragmented media channels, is behind the increased adoption of alternative marketing communication strategies such as brand placement (Hackley and Tiwsakul 2006; Phillips and Noble 2007). Brand placements are generally viewed more positively than advertising (Nebenzahl and Secunda 1993) and do not play to consumers who are attempting to weigh the attributes of a brand for purchase, but to an audience wanting to be entertained. As such, viewers do not see themselves as consumers during viewing but as an audience wanting to escape, relax, or socialize with others through an entertainment activity (DeLorme and Reid 1999). This makes the brand itself secondary to the major plot (Balasubramanian et al. 2006).

Movies provide a particularly attractive medium for BP because they have been shown to impact moods and even "social judgments," are distributed globally, and identify strongly with audiences (Karrh et al. 2003). Although a typical movie has a 3.5-year lifespan (Johnstone and Dodd 2000), most movies are watched only once and BPs in movies are presumably less obvious than in other media. Television programs, the closest alternative media, are continuously interrupted by advertisements that can make particular brands or general consumption more salient. Movies, however, provide a setting in which viewers are least likely to be aware of the persuasive intent of a brand placement, potentially decreasing the likelihood of negative effects. Thus, "BP" will specifically refer to brand placement in movies from here on.

The BP setting itself has a number of characteristics distinguishing it from traditional advertising. These characteristics are both stimulus-specific and viewer-specific (see Table 1). Stimulus-specific characteristics are defined here as those that make the BP stimulus different from an advertisement, referring to the way in which brands are placed in movies and the way in which movies are watched. Viewer-specific characteristics are viewers' perceptions of BP in relation to advertising. These characteristics are highlighted from the perspective and observations of an average moviegoer.

As opposed to advertising, BPs have the following characteristics: 1) the audience is captive and viewers are unlikely to leave during the film (Balasubramanian 1994); 2) BPs are continuous in that the brands are often inseparable from the plot (McCarty 2004; Stelter 2009) and 3) play within a very complex audiovisual context of themes, characters, subplots, etc (McCarty 2004); 4) theaters are dark and quiet to minimize distraction from the film; and 5) theater screens are very large, often making audiences feel like part of the action. Viewer perceptions of BP compared to advertising are generally as follows: 1) if done seamlessly, brand placements are not seen as breaks in the film but as tools providing realism (DeLorme and Reid 1999); 2) movies are not usually used as the primary source for brand information (Balasubramanian 1994), but are 3) primarily used for entertainment purposes; 4) viewers are willing to pay for movies; 5) movies have a social aspect in that they are often shared by viewers with others; 6) viewers self-select the movies they want to see, reflecting an interest in the topic (Hackley and Tiwsakul 2006); 7) when watching a film, viewers often view it as an "escape" into another world for a few hours (DeLorme and Reid 1999); 8) viewers tend not to be thinking as consumers when watching movies, but as audiences paying to be entertained; and 9) viewers

are less likely to be aware of the brand placement's persuasive intent due to its unobtrusive nature (Balasubramanian 1994).

Based on the BP characteristics delineated above, the theater movie-viewing context (relaxed, dark, large screen, etc.) particularly works at blurring the lines between entertainment and persuasion (Shrum 2004b). Advertising, on the other hand, does not play to a captive audience but to one which is often distracted in a home setting, the brand information is often the focus of the advertisement, and audiences are very unlikely to get "caught up in" the action of an ad. Audience perception also plays a role. In general, viewers do not expect to find a persuasive message in an entertainment experience (Hackley and Tiwsakul 2006), while persuasion in advertising is expected. Advertising is often viewed as a "break" in the programming that focuses on specific brands, making either those particular brands or consumption in general more salient to the viewer. On the other hand, when watching BP, viewers may not be aware of either the placement or the placement's intent to persuade. The movie's primary focus on entertainment may preclude the triggering of a consumer mind frame, particularly when the film was pre-selected due to viewer interest in the plot. This interest manifests itself in viewers escaping to or submerging themselves in another world, willingly paying for these respites, and desiring to share them with peers and family.

The inherent distinguishing features of BP suggest a need for a new, perhaps complementary, approach to assessing BP effects (McCarty 2004; Shrum 2004a; Shrum 2004b). These distinguishing features arise both from the nature of the BP setting as well as from audience perceptions of and actions toward film viewing. The following section explores the potential benefits of looking at BP effects through an alternative lens.

Table 1: Characteristics of Advertising and Brand Placement

	Setting Characteristics	
	TV Advertisement	***Brand Placement in Movies***
Stimulus-specific Characteristics	The audience is not captive: Viewer's can leave the room or change channels during ads.	The audience is captive: Viewers are unlikely to leave during the film.
	Ads are discrete in nature: Viewers can separate the ads from the programming.	BP is continuous in nature: Viewers may not be able to separate the brand information from the movie.
	Viewers usually watch ads in a home environment where distractions are very likely.	Theaters are dark and quiet, providing a relaxed environment with few things to distract from the film.
	Although audiovisual in nature, TV ads often have few themes, characters, etc.	BP lies within a very complex audiovisual context of themes, characters, subplots, etc
	Viewers usually see ads on home TVs or computers, readily distinguishable from the surrounding furniture and environment. This makes it hard to feel like part of the action.	Theater screens are very large, often making people feel like they are a part of the action.
Viewer-specific Characteristics	Ads are viewed as a "break" in or interruption to the programming.	BP, if done seamlessly, is not viewed as a break to or interruption of the movie but as an enhancement (i.e.: adding realism).
	Ads may be used to directly obtain information about a brand and its attributes.	Movies are often not the source for brand information, although there are exceptions
	Viewers do not self-select the ads they will view between programs.	Viewers self-select and plan in advance which movies they want to see. Thus they are more interested in what they are watching.
	Viewers realize they are consumers when watching ads.	Viewers are not in the "consumer mindset" but are looking for entertainment.
	Viewers are aware of the persuasive intent.	Viewers may not be aware of the persuasive intent.
	Viewers rarely want to share an ad with others unless the ad is very unique and creative.	Viewers often want to share favorite movies with others (*social aspect*).
	Viewers see ads as separate from themselves, unlikely to see themselves as part of the action of an ad (unlikely to "escape" into an ad).	Viewers often submerge themselves in the story, escaping to another realm/world for a few hours.

The Nonconscious Impact of Brand Placement

Due to BP's hybrid nature, lying between advertising and publicity, some have argued that placements, being less obtrusive and within entertainment media, are processed differently than advertisements (Russell 1998; Shrum 2004b). Cristel Russell (1998) is perhaps the first to consider brand placement as a "non-conscious" form of marketing communication. Although not an empirical work, the article suggests that over time viewers learn to associate brand placements with objects with which they are continuously paired (ex: a character, type of behavior, genre of program, etc). This repeated association then allows even subtle placements to ultimately impact attitude, choice, and brand image (Law and Braun 2000; Russell and Stern 2006; van Reijmersdal et al. 2007).

Empirical studies have begun to look at the nonconscious impact of brand placements; that is, the impact of BP without the viewer's conscious awareness. Specifically, implicit measures, particularly choice and implicit memory, have been used as complementary and even alternative measures in assessing the effects of BP (Auty and Lewis 2004a; de Gregorio 2005; Law and Braun-LaTour 2004). However, this area remains to be fully explored. Of the eleven academic articles existent referencing implicit measures in BP, two question the ethics and use of placements in light of their implicit nature (Hackley et al. 2008; Percy 2006), two focus on effects in computer and video games (Glass 2007; Yang et al. 2006), one is a word-for-word conference version of a later article (Roskos-Ewoldsen and Yang 2005), one looks at effects within TV shows (Law and Braun 2000), two consider effects in movies (Auty and Lewis 2004b; Yang and Roskos-Ewoldsen 2007), one looks at effects in television magazines (Matthes et al. 2007), and two are in a foreign language (Fontaine 2006; Sariyer 2005). Although this dissertation focuses primarily on BP in film, a noninteractive audiovisual media, all six empirical

articles are further discussed for a more comprehensive understanding of the use of implicit measures in the brand placement context.

Implicit memory, the impact of an episode on subsequent behavior and judgments without awareness of the episode, is the measure primarily used in considering the nonconscious effects of brand placement (Auty and Lewis 2004b; Law and Braun 2000; Yang and Roskos-Ewoldsen 2007). Implicit memory is considered a complementary measure that 1) goes beyond the limits of conscious-only explicit measures to pick up effects that are not consciously accessible and 2) can account for effects produced by promotional communication that is not attended to fully (Yang et al. 2006). Studies show that while participants show no explicit memory for the placed brand, the effects on implicit memory (as measured through choice and word-fragment completion) are consistent. In fact, even when participants have a more negative explicit attitude, they were still likely to choose the placed brand (Yang and Roskos-Ewoldsen 2007). This supports distinction between implicit and explicit measures, showing dissociation between the two where differing effects propose differing mental processes. Considering the secondary nature of brand placements (Balasubramanian 1994), implicit measures prove useful in picking up effects that are inaccessible to the conscious mind but can still ultimately impact choice. Additionally, it appears that marketers can also circumvent certain negative effects (decreased attitude) associated with placing a brand in such a way that its obtrusiveness interrupts a program and triggers persuasion knowledge (see Cowley and Barron 2008).

In what appears to be the first empirical BP study to incorporate nonconscious processing measures, Sharmistha Law and Kathryn A. Braun (2000) considered the effects of different types of placements on both explicit memory (recall and recognition) and implicit memory (measured through choice). This initial study by Law and Braun led to a number of findings on which

subsequent articles built. First, Law and Braun found, in line with implicit memory literature, that there is dissociation between implicit and explicit memory. That is, there was no correlation between the explicit (recognition and recall) and implicit (choice) measures, suggesting that the two are independent and thus measure different processes. Later studies reiterate this finding, showing implicit effects do not necessitate explicit effects (Auty and Lewis 2004b; Yang and Roskos-Ewoldsen 2007). Auty and Lewis showed that children still chose the brand placed in the movie clip regardless of whether they remembered the brand, while Yang and colleagues used a word-fragment completion measure to show that explicit memory had no impact on implicit memory in movies (2007) and that implicit memory had higher sensitivity to the effect of placements in video games (2006).

Second, Law and Braun used prominence and modality to assess the impact on the explicit and implicit measures used, finding differential effects. Although higher prominence/centrality of a placement positively impacted explicit measures, where higher prominence leads to higher recall, it had no effect on choice. Modality also impacted the two dependent measure types differently. In keeping with previous studies, audiovisual placements had the highest memory, however, they were least likely to be chosen. This finding not only questions the progression of hierarchy-of-effects in BP, but also suggests that brand awareness can actually hinder purchase. Alternately, seen-only placements, which were least remembered due to their low profile nature were most likely to be chosen.

Yang and Roskos-Ewoldsen (2007) also found differential effects of execution factors, showing that placement level impacts explicit but not implicit measures. In fact, using three visual brand placements, the authors found that explicit recognition was significantly greater for brands highly connected to the plot, followed by those used by the main character, and finally by

background placements. This supports the previous BP assumption that the more intricately a product is woven into the storyline of a movie, the more likely it is to be consciously noticed, showing up on explicit memory tests. On the other hand, implicit memory, as measured through word-fragment completion rates and choice, was not affected by placement level. Regardless if the brand was a background placement or integral to the plot, implicit memory was reflected in increased word-fragment completion rates and greater likelihood of choice when participants saw the placed brand.

A recent dissertation on the role of implicit memory in both movies and video games reflects both the general and execution factor-specific findings. Using two experiments, one considering BP in movies and the other considering BP in video games, Federico de Gregorio (2005) showed that 1) implicit memory picks up at least two additional brands compared with explicit memory, 2) greater prominence increases explicit memory but implicit effects are found regardless of prominence, and 3) implicit memory is evident even when viewer's/player's minds are cognitively engaged with things other than the brands. Thus, findings consistently suggest that brands are indeed processed to some degree even when viewers are mentally engaged elsewhere and may be unaware of the actual placement.

Implicit memory is not the only implicit measure considered. Zachary Glass (2007) used a relatively new implicit measure called the Implicit Associations Test or IAT (see Greenwald et al. 1998) to assess the implicit attitudes of participants playing video games that included BPs. Glass found that subjects consistently responded more quickly to "good" versus "bad" categorizations of brands placed in the video game as opposed to brands not in the game. This finding expands the measurement of implicit effects to include attitude, which in this case was improved without participant's awareness. Implicit attitude can also be a result of repeated

exposure. Using an intuition-based judgment instruction to implicitly ascertain attitude, Matthes and colleagues (2007) found that participants repeatedly exposed to a brand had higher attitudes. Specifically, participants were asked to intuitively assess how much they liked or disliked particular brands.

While Law and Braun's (2000) study used college students as participants, increased concerns of the impact of BP on children prompted Susan Auty and Charlie Lewis (2004b) to consider implicit effects on children. One concern voiced by the authors is that children, having the likelihood to watch favorite films multiple times, are more likely to be influenced by products and/or behaviors placed in those films. The authors found that children in the experimental group, those viewing a clip with the Pepsi brand, were more likely than the control group to choose Pepsi when allowed to later choose a soft drink as a reward. Specifically, those children who had seen the movie before and were in the experimental group showed the highest likelihood of choosing Pepsi. The authors conclude: "It would seem that with prior exposure some kind of learning occurs …" (p. 709), suggesting that there is a possibility for some form of associative learning to occur when a brand is placed in a movie. The following section discusses the benefits of considering BPs as a brand learning/teaching tool rather than focusing only on immediate yet temporary effects.

An Arrow Pointing to Learning

In light of past and present findings, brand placement seems to increasingly suggest a brand learning process that begs further exploration. Since brands are primarily built through associations, these associations are carefully crafted and repeated to build the brand's image (Keller 1993). That being the case, brand placement is arguably a purposeful association between a brand and a character, situation, setting, etc. This association can be made through the

senses, as reflected in the three modalities of placement: visual, verbal, and audiovisual (Russell 1998), and also conceptually (ex: tying Apple to the concept of creativity). In advertising, these associations are often clearly spelled out. However, due to the different nature of BP, brand information or associations learned during the viewing of a film are not likely to be explicitly stated or perceived. In fact, one could argue that the more aware a viewer is of brand placements, evidenced by increases in explicit results, the more likely he/she is to attempt to control the placement's impact (e.g. Cowley and Barron 2008). As such, it appears possible that learning, as with memory, need not occur at an explicit, conscious level.

Russell (1998) called for studies into various learning paradigms that might explain the link created between a brand and a show over time. She suggested conditioning, affect transfer, and behavior modeling as possibilities. A combination of the affect transfer and behavior modeling paradigms have shed light on viewer's intense "connectedness" to a show and its characters; a connection that creates strong feelings that can transfer over to the products/brands due to the viewer's desire to emulate the show's characters (Russell et al. 2004a; Russell and Stern 2006). Observational learning has also been suggested as an explanation for the way in which audiences may view and copy consumption behaviors (Johnstone and Dodd 2000). Thus, studies have found that consumer brand attitudes align with characters' brand attitudes when attachment to the character is high (Russell and Stern 2006) and the repeated viewing of a brand associated with a program causes the brand's image to take on the program's image (van Reijmersdal et al. 2007).

In light of Russell's (1998) initial suggestion of the "non-conscious" nature of BP, only a few studies have attempted to capture this nonconscious effects that may prove complementary to traditional measures (Auty and Lewis 2004b; de Gregorio 2005; Law and Braun 2000; Yang

and Roskos-Ewoldsen 2007). Of these studies, most have considered implicit memory, which is episodic and does not allow for exploration into the longer-term effects of BP. It also does not allow one to consider the impact learning may have on traditional measures such as memory, attitude, and choice. Since implicit memory has been found in BP, one can presume that repeating the exposure solidifies the association if the association is consistent. That is, some form of learning will take place (Auty and Lewis 2004b) even if it is not recognized by the viewer (Johnstone and Dodd 2000). This form of learning is proposed by some researchers to be implicit learning (Law and Braun-LaTour 2004; Shrum 2004a; van Reijmersdal et al. 2007). That is, learning that takes place without intention to learn, without awareness of what has been learned, and as a byproduct of some form of explicit learning (Kelly et al. 2001; Marsick and Watkins 2001). This form of learning is distinguished from observational learning and affect transfer in that it does not occur at a conscious level.

Two recent brand placement studies have alluded to the use of implicit learning as an alternative measure to assessing brand placement effects. One mentions, but does not measure, nonconscious learning when explaining the effect of a brand placement on change in brand image (van Reijmersdal et al. 2007). Specifically, an information program that primarily focuses on health issues had the Slim Fast brand placed within it. The study found that the more viewers were exposed to the placed brand (through the viewing of multiple episodes where the brand was placed) the more their image of the brand agreed with the program's image (ie: "healthy"), suggesting nonconscious associative learning. The second study, discussed previously, considered mere exposure, an affective branch of implicit learning, as the key to understanding brand evaluations (attitudes) of products placed in television magazines (Matthes et al. 2007). Both studies established that not only does some form of learning occur within the BP context,

but that this learning can occur at a nonconscious level. This finding is directly reflective of the unobtrusive, secondary nature of BP within films. The following chapter further explores this topic.

Dissertation Chapters and Organization

This dissertation is organized into five chapters. Chapter 1 provided a literature review of the problem setting, brand placement in movies, specifically considering alternative effects reflective of the inherent features of BP compared with traditional advertising. This chapter showed that BP studies are increasingly pointing to a form of learning that can 1) evaluate the associative context reflective of a BP setting and 2) assess the secondary, not fully conscious nature of brand information placed within entertainment. The following chapter, Chapter 2, lays out the theoretical framework under which BP will be studied. This includes an assessment of the implicit learning literature and its implications with regard to BP. Chapter 2 concludes with hypotheses proposed based on the literature, outlined within the context of three separate experimental studies. Chapter 3 lays out the methodologies for each of the three studies, and Chapter 4 presents the data analysis and results in light of the hypotheses. Chapter 5 concludes with a discussion of the dissertation's implications, limitations, and future research.

CHAPTER 2

IMPLICIT LEARNING

Introduction

Bearing in mind that one of the major benefits of brand placement is its unobtrusive nature (Balasubramanian 1994), and considering the recent negative effects found with prominent (obvious) placements (Cowley and Barron 2008), this dissertation considers a different, complementary approach to measuring the effects of brand placement. While traditional advertisements clearly state brand-specific information that the viewer is supposed to learn, placements do not. Specifically, brand placements in movies (BP) provide 1) a longer, systematic dosage of exposure than advertising and 2) use associations to imply rather than overtly state the brand information. Thus, this dissertation considers that brand information portrayed through BPs can be learned implicitly. That is, learning can take place as a byproduct of the explicit learning of the plot, unintentionally and even without awareness of what is being learned (Kelly et al. 2001; Marsick and Watkins 2001; Reber 1993). This dissertation proposes to show 1) that brand associations are learned differently in the BP and advertising contexts, 2) that prominence may actually deter the implicit learning within BP, and 3) that there are interactive effects when BP and advertising are used together (as they often are used in practice).

Consequently, Chapter 2 offers a review of the implicit learning literature. The chapter begins with a review of implicit learning literature, including its definitions, general framework, and its relation to implicit memory. The review is followed by a discussion of the appropriateness of applying implicit learning theory to the brand placement context. This discussion is followed by a closer look at covariation learning, a form of implicit learning that is

most applicable to BP. Chapter 2 then concludes by laying out the dissertation's research objectives and proposed hypotheses.

What Is Implicit Learning?

Before one can address the question, "What is implicit learning?", it is useful to delineate what exactly one means by "learning" and how explicit learning differs from implicit learning. In general, learning is some form of knowledge acquisition that is revealed in its subsequent use (Reber 1993). It is argued that most researchers focus more on how knowledge is retrieved and used rather than how it is acquired. This is perhaps the reason for the traditional view of learning as a change in *behavior* due to direct experience (Kihlstrom et al. 2007). This view focused primarily on the resulting behavior evident from knowledge acquisition rather than the knowledge acquisition itself. Studied primarily under the term "conditioning," early studies emphasized behavioral change through the formation of associations between a stimulus and a particular response. The definition of learning has, however, more recently been considered as a change in *knowledge* resulting from direct experience, placing more of an emphasis on the knowledge acquired and its impact on already existing knowledge.

When considered in light of its new definition as an enduring knowledge change resulting from experience (Kihlstrom et al. 2007), learning expands beyond stimulus-response conditioning and includes the acquisition of knowledge about complex patterns such as changes in perception (perceptual learning), the learning of abstract concepts from specific instances (conceptual learning), the learning of a language, and learning through observation (through imitation or precept). In fact, researchers distinguish between learning that memorizes specific episodes and that which acquires information about relationships between episodes, such as system rules (Shanks and St. John 1994). This distinction is most often between "memory,"

which is episodic, and "learning," which includes the acquisition of knowledge about objects and the associations between them (Kihlstrom et al. 2007).

Learning, then, is assumed to be composed of three processes: a perceptual process, acquisition of knowledge, and retrieval (Frensch 1998). Specifically, the perceptual process involves observation of the basic elements (i.e.: two objects) among which a relation exists that needs to be learned. One therefore perceives the "information bits" along with the relation between them, one then learns this association (acquires the knowledge), and finally retrieves the learned association (by knowledge applied to a task, etc). Thus, the acquisition of knowledge about the relation/association between two objects is "the actual learning" that occurs (p. 51). Along this vein, relations between "basic elements" or associations can be learned both through the five senses as well as conceptually. Within marketing, for example, one can learn to associate a brand name with a particular color or a specific jingle, as is often done in advertising. Additionally, one can create conceptual associations for objects. For example, the Apple company is very much associated with the concepts or traits of ingenuity, nonconformity, and creativity, associations that the company has worked hard to create over many years (see Fitzsimons et al. 2008).

Association is therefore a function of the underlying structure, whether cross-sectional (covariating two otherwise unrelated objects) or sequential, which considers association based on sequence (see review by Seger 1994). Covariational associations are exemplified in the examples just mentioned (Apple and the related traits, a brand and a particular color, etc.), while sequential associations refer to similar sequences within multiple structures. An example of a sequential association is the typical fairy tale story of an underdog coming out on top (Cinderella, The Ugly Duckling, etc.). Although the structure of each story is different (different

plot, characters, etc.), the sequence of events is fairly predictable: an ugly, poor, overlooked "underdog" wins the "jackpot" and comes out on top of the previously "high and mighty" yet cruel critics. Once one is familiar with the underlying structure, the association can be derived. With language, which is often used in implicit learning literature, one need not learn every word in a language to be able to categorize and infer meanings of new words (Reber 1993). Thus, one is essentially learning a structure (pattern, rule, etc.) by which he/she can then infer various associations.

This knowledge about relationships between objects becomes implicit when there is no initial explicit knowledge (Seger 1994). Learning is divided into explicit and implicit components based on the role awareness plays in the learning process (Shanks and St. John 1994). While the ultimate outcome of each type of learning remains the acquisition of knowledge about an associative link between two or more objects, explicit learning is what most people think of when the term "learning" comes to mind: a hypothesis-driven process that is conscious (Gaillard et al. 2006). Explicit learning occurs when one actively engages conscious strategies to deliberately learn a pattern or rule underlying a task (O'Brien-Malone and Maybery 1998). This form of learning is purposeful and is one of which people are aware, often initiated through some form of instruction. However, even organisms that have no capacity for consciousness have been found to learn, suggesting that there is some sort of learning that can occur at a level below conscious awareness; that is, implicitly (Kihlstrom et al. 2007).

Implicit Learning: Terminology and Definitions

As an academic area, implicit learning differs greatly across studies, both in definitional and implementation terms. It is argued that implicit learning is too complex to allow for a simple definition (Gaillard et al. 2006). Although progress has been made over the last 30 years of

academic research, "defining and operationalizing implicit learning remains a theoretical challenge" (Frensch and Runger 2003, p. 13). While some researchers argue that the term "implicit" refers to learning without awareness and intention (Kelly et al. 2001), others argue that the term refers to learning without intentional control (Frensch 1998). Additionally, the terms "incidental learning" and "implicit learning" are often used interchangeably in the literature, particularly in referring to learning as a byproduct of another (explicit) activity (Marsick and Watkins 2001). Recent distinctions view *incidental learning* as referring to learning without intention and *implicit learning* as learning without awareness in addition to learning without intention (Kelly et al. 2001; Kihlstrom et al. 2007).

There are two dimensions that distinguish implicit learning as a construct, first from explicit learning and second from implicit memory. Each of these dimensions will be discussed at some length. First, awareness as a key factor distinguishes implicit from explicit knowledge acquisition. However, the lack of a common definition of awareness has led to much disagreement about whether knowledge acquisition does or does not take place at an unconscious level (Baeyens et al. 1994). While some researchers argue that there is little support for implicit learning occurring at all (Shanks and St. John 1994), others have found learning to occur in people with low conscious ability such as amnesiacs (see Seger 1994) and those under anesthetic (Kihlstrom et al. 2007). In fact, while participants could not recall or even recognize associative pairs read to them when they were under anesthetic, they could more readily list associative pairs through free association, an implicit measure (Kihlstrom et al. 1990). That is, when participants were read a cue and asked to list the first word that came to mind, they were more likely to correctly list the word associated to the cue as read to them while they were unconscious.

Some researchers sustain that conscious measures should be as sensitive as possible to ensure that all conscious effects are picked up (Shanks and St. John 1994). Thus, learning is explicit in all cases except where 1) there is no explicit memory for the stimulus or episode and 2) there is no explicit awareness of the relationship between objects A and B. This view suggests that as measures increase in sensitivity, they are more likely to exhaustively pick up conscious effects, allowing for a solid foundation from which to infer learning that occurs below consciousness. For example, recognition measures pick up effects not picked up by free recall when recognition follows recall. This is not the case when the reverse sequence is true, thus suggesting that recognition is a more sensitive measure that taps into the same conscious memory store. As such, this argument further suggests that performance measures also tap into the conscious mind through a more sensitive measure. However, other researchers object to this interpretation, arguing that this sensitivity view assumes that *any* performance or other measure reflecting a judgment that is based on a belief equates to awareness of that belief (Baeyens et al. 1994). Thus, even tests carefully conceptualized and administered to measure implicit knowledge would demonstrate awareness because the participants' performance/judgment would automatically suggest awareness of the underlying belief, rule, etc. The view of performance or other implicit measures as simply more sensitive measures of information learned and stored consciously suffers from an inherent assumption of conscious processing, placing the burden of proof on implicit learning researchers (Berry 1994). This stringent limit on what does and what does not fall into the realm of awareness renders the whole argument of implicit/explicit learning meaningless because it is nearly impossible to test empirically (Baeyens et al. 1994).

Although it appears that researchers sharply disagree on what includes awareness, implicit learning most often refers to learning without an awareness *of what is being learned*

(Kihlstrom et al. 2007; Seger 1994). Thus, implicit learning can occur whether or not the participant is aware of the stimulus *as long as* they remain unaware of the knowledge acquired. This view is very much in line with Frensch's (1998) claim that one of the primary distinctions among definitions of implicit learning has to do with which process (perceptual, acquisition, retrieval) is labeled "implicit." Seven possible combinations exist, out of which only two are used to define the concept of implicit learning (Table 2). In neither case is perception viewed as implicit, leaving that concept to the area of implicit perception, which includes the areas consisting of subliminal and embedded stimuli (MacLeod 1998). Thus, the major distinction is whether learning-only is viewed as implicit or whether both learning and retrieval are viewed as implicit (Frensch 1998). In the former case, implicit memory tasks after the learning episode are used to gauge what was learned implicitly. This assumes that an implicit retrieval through an implicit memory task implies an implicit acquisition. In the latter case, however, the implicit memory task measures retrieval and therefore cannot be used to also measure learning. This latter case arguably has not the adequate dual measures necessary to make the definition sustainable, but must rely entirely on the experimental design to ensure that learning is implicit (such as with anesthetic rendering one unconscious). As this is often difficult to ensure, researchers such as Frensch argue for a learning-only definition of implicit learning that relies on implicit memory tasks to show that learning took place implicitly.

Table 2: Implicit Learning's Definitional Combinations

Perception	Knowledge Acquisition	Retrieval
Implicit	Explicit	Explicit
Explicit	***Implicit***	***Explicit***
Explicit	Explicit	Implicit
Explicit	***Implicit***	***Implicit***
Implicit	Explicit	Implicit
Implicit	Implicit	Explicit
Implicit	Implicit	Implicit

Note: The table is adapted from Frensch (1998). Learning sequences in bold reflect the two potential definitions of implicit learning.

An unpublished work by Axel Cleeremans and Luis Jimenez (summarized in Frensch 1998) distinguishes between various forms of learning. These authors classify explicit acquisition paired with explicit retrieval as "rule-following behavior," explicit acquisition paired with implicit retrieval as "automatization," implicit acquisition paired with explicit retrieval as "human conditioning," and implicit acquisition paired with implicit retrieval as "implicit learning." These categorizations show implicit learning as a distinct concept from not only other learning types (i.e. conditioning) but also from other nonconscious processing types (i.e. automatization). While this distinction makes for a conceptually more unique and focused definition of implicit learning, it also operationally confounds acquisition with retrieval. Thus, in keeping with Reber's (1993) original definition and Frensch's (1998) arguments, this dissertation adopts the learning-only view of implicit learning. That is, the distinction is at the knowledge acquisition stage. Learning is considered implicit if one is unaware of the knowledge acquired (Kihlstrom et al. 2007), as is often measured after the learning episode using implicit measures (Frensch 1998). In this case, the participant uses the knowledge acquired without awareness, suggesting that learning was also without awareness.

The second distinguishing dimension of implicit learning has to do with the substance of learning or the specific information learned (Shanks and St. John 1994). Implicit learning,

contrasted with implicit memory, refers to the learning of rules or structures rather than the learning of instances or episodes (Reber 1993; Seger 1994). Before delving into a discussion of the similarities and differences between implicit learning and implicit memory, it is essential to understand the overarching framework within which they both reside. This will not only highlight their unique versus their overlapping features, but will also clarify why the literature has found it so difficult to separate the two constructs.

General Framework: Nonconscious Processing

Both implicit learning and implicit memory fall within the framework of unconscious or nonconscious processes, those that occur when consciousness is absent (Buchner and Wippich 1998). The traditional view is that conscious processes have all of four qualities – 1) are intentional, 2) are controllable, 3) are limited with regard to attentional resources, and 4) are conducted within awareness – while nonconscious processes are devoid of all (Bargh 1994). However, such a view greatly limits what occurs within and without consciousness, rendering an oversimplified view of this conscious-nonconscious dichotomy (Gaillard et al. 2006). Mental processes, then, are not exclusively conscious or exclusively nonconscious/automatic, but rather combinations of the four factors, with some features being automatic and some not. Bargh's "Four Horsemen of Automaticity" (1994) help describe the nonconscious processing framework, particularly in helping us distinguish between what makes a process conscious and what makes it nonconscious.

The Four Horsemen of Nonconscious Processing

The "four horsemen of [nonconscious processing]" are factors describing to what extent thought and behavior 1) occur outside of the person's awareness, 2) are uncontrollable, 3) are

unintentional, and 4) are efficient in regard to how attentional resources are used (Bargh 1994). First, awareness, the first dimension of implicit learning discussed above, is especially important in most theories of nonconscious processing and thus deserves further consideration. Since the 1970's, researchers observed that people were often unaware of the influences guiding their behaviors (see Bargh 2007; Dijksterhuis and Smith 2005). Theories about a person's nonconscious, unconscious, or subconscious mind (as they are often used interchangeably in psychology) are currently found in various academic areas and attempt to describe how an individual learns, remembers, makes judgments about, and reacts *without awareness* (Bargh 1994; Chun and Jiang 1998; Kihlstrom et al. 2007; Seger 1994). Various branches of psychology (social, cognitive, and others) have begun placing a greater emphasis on the nonconscious mind. Studies find that nonconscious processing does indeed lead to effects such as: implicit learning of artificial grammar patterns (Reber 1993), covariation learning of illogical associations (Lewicki 1986), automatic goal pursuit activation (Bargh et al. 2001; Eitam et al. 2008), automatic stereotype activation (Bargh et al. 1996), automatic activation of norms (Aarts and Dijksterhuis 2003), nonconscious mimicry of others (Ashton-James et al. 2007; Chartrand and Bargh 1999), and many other effects. Although research was initially scant, the importance of nonconscious processing has became apparent, distinguishing itself from conscious processing which implies learning, reaction, judgment, etc. with conscious awareness and intent.

A few researchers have attempted to delineate the stages at which people are unaware (Chartrand 2005; Frensch 1998). Tanya Chartrand parallels Frensch's earlier distinction of the three stages/levels at which one can be unaware: perception, knowledge acquisition, and retrieval. Thus, a person can be unaware of 1) the environment (social situations, presence of people and objects, etc.), 2) the automatic process (attitude activation, emotion, learning,

automatic evaluation, behavioral mimicry, etc.), and/or 3) the outcome (behavior, decisions, judgments, emotions, etc.). A person may be unaware of the stimulus, unaware of the way he/she interprets or categorizes the stimulus (automatic process), or unaware of the influence on his/her feelings, judgments, and behaviors. Much of a person's control is dependent on awareness. Thus, if one is unaware of either the stimulus or its influence, he/she cannot control the impact. In fact, of the two, awareness of the stimulus matters least. That is, both subliminal, below the threshold of perception, and supraliminal, within the threshold of perception, stimuli have similar effects *as long as participants are unaware of the potential influence* (Bargh 1994; Frensch 1998). It appears that being aware of the stimulus is somewhat less important than being aware of its influence, the processing. However, unawareness of the actual stimulus also assumes an unawareness of the potential influence of said stimulus.

People are said to be "sometimes aware of environmental cues that can affect [outcomes], usually not aware of the processes by which such cues affect [outcomes], and usually aware of the outcome of the process" (Dijksterhuis and Smith 2005, p. 225-226). In the case of an environmental cue, one cannot avoid a trigger of which he is not aware (Chartrand 2005). For example, if one knows that the smell of baked products makes him eat more, he can avoid the stimulus. However, without realizing that it is the smell that triggers the behavior, a person cannot consciously avoid it.

In the processing stage, most people are usually unaware of the automatic process leading to their behaviors and judgments unless they are very introspective (Dijksterhuis and Smith 2005). If one notices that she has been eating more (outcome), she may try to pinpoint the associations leading to this behavior (processing), finding that the heightened presence of her mother-in-law in recent days (environment) makes her nervous and desirous to eat (process). In

this instance, the person is aware of her mother-in-law and aware that she is overeating, but is unaware of the activated feelings and cravings leading to the overeating. Once one is aware of this association, she can make a conscious effort to break it. With respect to a nonconscious process like implicit learning, one may never in fact be aware of what he/she has learned, but is often aware of the outcome (being able to effectively use the learned knowledge). This is evident with studies using artificial grammar. Participants are able to accurately categorize new words into an implicitly learned grammatical structure without ever being able to delineate the rule used, even when they are not aware of learning anything at all (Reber 1993).

Although people are sometimes unaware of the environmental cues and processing that determine their thoughts and behaviors, they are often aware of their own final behaviors. In this last case, people are able to control those behaviors (outcomes) of which they are aware. If, however, one, although realizing he is eating, is unaware of overeating, it will be hard for him to realize he needs to change his habits. Thus, unawareness, at any stage, is the most critical in rendering a process nonconscious (Bargh 1994).

Conversely, when people *are* aware of the impact of a stimulus or its influence, they are motivated to control that influence. This leads to the following two "horsemen" that underlie consciousness: controllability and intentionality. Both intention and control delineate to what extent one controls his/her thoughts and behaviors (Bargh 1994). Intention deals with how the process begins, while control refers to one's ability to override the influence or stop the process once it has begun. The concept of control is intertwined with the concept of awareness and represents both the awareness of a stimulus' influence as well as the motivation and ability to counteract such influence. Therefore, control refers to the ability of one to detect the stimulus and effectively command his/her responses. Intention, on the other hand, considers purpose.

Research on the automatic activation of attitudes, goal, stereotypes, and traits stresses the fact that activation is done unintentionally. That is, the participant does not purpose to act in line with the activated schema and is in fact unaware that such a schema was activated (Aarts and Dijksterhuis 2000; Aarts and Dijksterhuis 2003; Bargh et al. 1996; Chartrand 2005; Dijksterhuis et al. 2005).

Efficiency, the final "horseman," refers to the way in which people become increasingly able to perform a task with minimal attention. Skills, such as typing, driving, and playing an instrument, become increasingly efficient and independent from conscious processing. For example, even a person with average driving skills, although realizing that he/she is driving, has an efficiency of process when driving (Bargh 1994). One can engage in an activity in which he/she is skilled while focusing attention elsewhere, even though new information from the environment is coming in constantly.

It is evident that the four factors distinguishing the conscious from the nonconscious are to some extent intertwined. A process does not necessitate all four to be considered automatic or nonconscious, and therefore encompasses more of everyday life than one would initially imagine. Many streams of nonconscious processing in psychology reflect various combinations of Bargh's (1994) four factors, which often delineate the differences between the conscious and nonconscious. Although it is impossible to illustrate all the streams of nonconscious processing, three examples are given of fields using a combination of one of more of Bargh's factors to illustrate the nonconscious. First is automaticity research. Although mostly automatic in their efficiency, driving and typing are to some extent intentional and controllable in that people intend to learn them, do them, and can stop the activity at will (see Logan 1988). Efficiency is a factor important in the automaticity research field, a nonconscious processing stream where

skills are often initially learned consciously until their repetition becomes automatic in nature. Second, the mimicry literature precludes awareness and intention of mimicking another. That is, within a social context people are found to automatically mimic others to build rapport without intending to do so and without awareness of doing so (Chartrand 2005). When one realizes he/she is mimicking another, one can control his/her response. The efficiency factor does not really apply in this field. Finally, the automatic activation of often enduring traits and beliefs (goals, stereotypes, norms, etc.) preclude awareness, intention, and control. That is, people are unaware of the beliefs that govern their actions (Dijksterhuis and Smith 2005). In fact, even when people are actively trying to inhibit the activation of certain traits or beliefs (e.g. stereotypes), respondents have a hard time controlling their responses when they are measured implicitly (Dateline 2007; Maison et al. 2004).

Some researchers view implicit learning and implicit memory as unconscious at different stages. That is, while implicit learning resembles encoding (knowledge acquisition), implicit memory mirrors retrieval (Stadler and Roediger III 1998). Hermann Ebbinghaus, the founding father of experimental research with regard to human learning and memory, depicted three forms of memory which were all relevant at the retrieval stage: voluntary recollection, involuntary recollection, and memory without conscious recollection (as cited in Roediger III 1990). Voluntary recollection is that which we can "will back" into consciousness, while involuntary recollection refers to memories that spontaneously and unintentionally return to consciousness. Voluntary recollection, through recall and explicit recognition measures, has been the primary focus in research. The final memory form, memory without conscious recollection, refers to times when a previous experience impacts current thoughts or actions without a "trace of conscious recollection" (Roediger III 1990, p. 1044). This nonconscious recollection, then, is

what some consider implicit memory, distinguishing it as the mechanism for implicit retrieval following implicit knowledge acquisition. This view is a reflection of Frensch's (1998) "learning plus retrieval" definition, where knowledge is both acquired and retrieved implicitly.

Others, however, claim that both implicit learning and implicit memory are nonconscious at the process stage (knowledge acquisition) rather than the environment (perception) or behavior (retrieval) stages (Frensch 1998). In this case, it is the substance of what is learned that distinguishes the two processes, not the stages (Shanks and St. John 1994). Within this view, implicit learning and implicit memory are intertwined such that learning is the acquisition of relations between objects and memory is knowledge acquisition of objects in specific episodes (Buchner and Wippich 1998; Seger 1994). Not only could learning not exist without the capacity for memory, but memory itself would be random bits of stored events, information, etc. were it not for the links created through learning. Both implicit memory and implicit learning are believed to occur without awareness, intention, and control, but with increased response efficiency. Thus, both are tested after knowledge acquisition through different kinds of implicit measures that are reflective of the type of learning acquired. Since implicit learning and implicit memory are viewed are intertwined constructs either across learning stages or within the knowledge acquisition stage, why are they not viewed and studied together as some suggest (Shanks and St. John 1994)? The following section discusses the close similarities between implicit learning and implicit memory, while bringing to the forefront the differences distinguishing the constructs from each other. This may shed light on why theories and measures for these two interrelated constructs have been developed and tested separately.

Distinguishing Implicit Learning from its Close Cousin: Implicit Memory

While implicit learning (or IL) and implicit memory (or IM) are interrelated forms of nonconscious processing, they are considered separate constructs (Kihlstrom et al. 2007; Seger 1994; Shanks and St. John 1994). IL and IM are interrelated in the sense that one can learn only if knowledge can be retained, making stored knowledge an essential backdrop for new learning to take place (Kihlstrom et al. 2007). Thus, one necessitates memory in order to learn and learning in order to build memory. Since learning relies on memory and memory is constructed through learning, some researchers view implicit learning as a field incorporated in the broader area of implicit memory (Schacter 1987), suggesting that it is very difficult to separate the two areas entirely. Other researchers, however, argue for the distinctness of the two areas, claiming that they are both conceptually and operationally distinguished (Buchner and Wippich 1998). An initial discussion of the common features between IL and IM is followed by the distinguishing features of IL that set it apart from IM.

Implicit memory and implicit learning have six common features that are said to underlie both (Berry and Dienes 1991; Seger 1994). First, both are said to be tied to an object's surface characteristics. Therefore, modality shifts that occur between learning and testing reduce implicit but not explicit memory/learning. For example, implicit measures are reduced if a visual stimulus was used during encoding and a verbal test was used during retrieval, while explicit measures remains unaffected (Schacter 1992). Second, both implicit memory and implicit learning are more durable over time than explicit memory and explicit learning, respectively (Berry and Dienes 1991; Seger 1994). Findings in implicit learning show that those under anesthesia exhibited enduring implicit learning after a median two-week interval (Kihlstrom et al. 1990). In fact, while explicit knowledge learned through explicit learning declines over time,

implicit knowledge learned through implicit learning is still evident after two years (see Berry and Dienes 1991). Third, implicit memory is unaffected by processing style (elaborative versus nonelaborative), while intentional processing has not been found to benefit learning in implicit learning areas such as artificial grammar (Berry and Dienes 1991). Therefore, while explicit memory/learning increases with elaboration, implicit memory/learning is not affected by increased elaboration.

Fourth, stochastic independence has been found between the implicit and explicit for both memory and learning (Berry and Dienes 1991; Eitam et al. 2008). That is, there is a dissociation, or no correlation, between the explicit and implicit tests, showing that the two are independent. Specifically, dissociation shows that the implicit is independent from the explicit. Fifth, both implicit memory and implicit learning have a lack of conscious accessibility to what has been learned or what is retrieved (Seger 1994). It has been found in both IL and IM studies that subjects, although acting in line with the knowledge learned or retained implicitly, can give no verbal account of what has been learned or retrieved (Eitam et al. 2008; Lewicki 1986; Reber 1993). Finally, both implicit memory and implicit learning have found implicit, but not explicit, changes in studies done with amnesiacs. Those with severe amnesia show strong performance in implicit but not explicit memory measures (Berry and Dienes 1991). This finding highlights the most popular view based on cognitive neuroscience: that implicit and explicit tasks are encoded by and stored in different memory systems (Kihlstrom et al. 2007). Studies with amnesiacs have also found that implicit learning is preserved such that participants improve in their performance of a task without recognizing that they have done the task before (e.g. putting together a puzzle) (Seger 1994). The six common features between IL and IM show very close similarities that would suggest the two constructs be examined in conjunction.

However, implicit memory and implicit learning are distinct constructs with parallels made early on becoming more muddled in recent years (Buchner and Wippich 1998). Although the implicit has been viewed as clearly linked to surface features and the explicit as linked to more conceptual features, this may not be the case. In fact, implicit learning studies using artificial grammar have found that the rules for a set of strings can be transferred both within the same modality as well as across modalities (Altmann and Dienes 1995; Mathews et al. 1989). This suggests that acquired implicit knowledge can be transferred to similar situations even if the surface features are slightly different. Findings suggest that implicit memory stimuli are usually verbal, while implicit learning stimuli tend to be nonverbal or visual (see Seger 1994). Thus, modality may actually help to distinguish between the two constructs.

Second, implicit memory focuses on the influence of episodic information (Buchner and Wippich 1998; Kihlstrom et al. 2007). This is perhaps the most distinguishing feature between IM and IL because IM specifically focuses on instances, considering the impact of information acquired during one past instance. Thus, the content or substance of the type of knowledge acquired reveals a distinction between IM and IL (Shanks and St. John 1994). In contrast to the acquisition of a single episode, implicit learning is the acquisition of relationships between objects/events (Buchner and Wippich 1998). Seger's review (1994) further distinguishes between the literature streams, claiming that with implicit memory, memory structures or knowledge gained is with respect to a specific stimulus, while implicit learning is memory or knowledge for patterns or rules. So while implicit memory reflects nonconscious "priming effects" of past stimuli, implicit learning reflects knowledge acquisition of highly complicated information that cannot be verbalized. Thus, IM is considered an activation of already existing representations, while IL "requires the creation of new associations" (Berry and Dienes 1991, p.

369). The third distinction between IM and IL, then, is that the former is some activation of "information bits" from the past, while the latter is the building of a mental "bridge" (an association) between those information bits.

Fourth, theoretical standards and perspectives differ across the two areas. While there are standards available for researching implicit and explicit memory, implicit and explicit learning do not have such standards (Kihlstrom et al. 2007). Buchner and Wippich's review (1998) claims that some researchers view IM, although strong in empirical studies, as lacking in theory specificity. That is, being very general in its approaches. These same researchers see IL as having the opposite problem. Namely, IL has very specific models for particular tasks but no overarching framework.

In sum, it appears that although IM and IL are indeed very much intertwined concepts (Berry and Dienes 1991; Seger 1994), they are two very different constructs, both conceptually and empirically (Buchner and Wippich 1998; Stadler and Roediger III 1998) and should be treated as such. Based on the literature presented, this dissertation adopts the general definition and application of implicit learning as learning that occurs 1) without an intention to learn, 2) without an awareness of what has been learned, 3) as a byproduct of some explicit learning that is taking place, and 4) with respect to relationships between objects (patterns or rules) as opposed to single instances (Buchner and Wippich 1998; Kelly et al. 2001; Marsick and Watkins 2001; Reber 1993; Seger 1994). The question, however, remains, "Is implicit learning an appropriate framework for brand placement in movies?" The following section discusses the appropriateness of considering the implicit learning framework within the context of BP.

The Appropriateness of Implicit Learning to Brand Placement

Spurred on by consistent findings in cognitive psychology, social psychology, and neuropsychology, marketing researchers have begun to consider the possibility that consumers do not always consciously process brand information, but oftentimes make choices automatically (Bargh et al. 1996; Chartrand 2005; Dijksterhuis et al. 2005). In fact, it is argued that many of the decisions a consumer makes lies outside of his/her conscious awareness (Fitzsimons et al. 2002). Although it is generally agreed, even by critics of nonconscious processing, that consumers rely on both conscious and nonconscious processes when making purchasing decisions (Simonson 2005), little attention has been given to the latter as compared to the former. Within the context of BP, findings show that not only are decisions implicitly affected by the presence of a BP (Auty and Lewis 2004b; Law and Braun 2000), but so are other implicit measures such as word-fragment completion tests (de Gregorio 2005; Yang and Roskos-Ewoldsen 2007). However, it may not be the mere memory of a placed brand that is essential in impacting thought and behavior. In light of the fact that brand images are built through the learning of associations (with concepts, colors, music, celebrities, etc.) and that brand placements are often associated with characters, the plot, etc. (Keller 1993; Russell 1998), a theory of learning is appropriate.

Since movies are viewed 1) in a relaxed, quiet setting with minimal distraction, 2) on a very large screen that allows the audience to feel like part of the action, 3) for entertainment purposes, and 4) within a context where the audience is captive, the brand becomes secondary to the plotline (Balasubramanian et al. 2006). Viewers' self-selection of movies also increases their interest in the film and thus their involvement with the storyline. Viewers' involvement with and attention to the movie's plot and characters makes them less likely to pay attention to the placed

brands which often play the "supporting role" of creating realism (DeLorme and Reid 1999). This leads to a lowered awareness of both the stimulus (brand placement) and its potential influence on subsequent thought and behavior (Balasubramanian 1994). This unawareness suggests that the processing of brand information in movies takes place differently from the processing of brand information in traditional advertising (Shrum 2004b). The primary emerging themes related to the characteristics of the BP context appear to highlight the viewers' increased interest in the movie itself and decreased awareness of the persuasion attempt. Thus, whatever is learned about the brand itself within the BP context is primarily done so implicitly. The case for implicit learning is based primarily on the four essential themes arising from the BP-specific characteristics discussed in Chapter 1: 1) reduced awareness of persuasion or unawareness, 2) the secondary nature of the brand, 3) its "entertainment-focused" DNA, and 4) the complex nature of the visual and audio layout.

Implicit learning addresses the first three of these themes in that it reflects a type of learning that is without intention to learn, without awareness of what has been learned, and as a byproduct of some explicit learning that is taking place (Kelly et al. 2001; Marsick and Watkins 2001). For example, in interacting with a new acquaintance one often unintentionally picks up the nuances of the acquaintance's conversation and behavioral style as a byproduct of the conversation/interaction. Though one might be unaware of this process and may not be able to describe the details underlying the new acquaintance's "essence," one could "sense" (often accurately so) that a person *is* a certain way.

In the same way, audiences watching movies pick up on the "essence" of a character, sometimes enhanced through the inclusion of brands in the storyline. For example, the movie *Ocean's Eleven* includes a scene where one of the main characters works on an Apple laptop in

order to "creatively" sabotage the bad guy. This placement is not obvious. In fact, one has to look for it. However, it distinctly, and probably purposely, places the Apple brand in a positive position that associates the brand with creativity and good guys (good thieves in this case). An audience member watching this film is unlikely to come out saying, "Did you see that Apple brand? The movie has helped solidify my view of Apple as creative in light of the role the brand played in helping the characters develop a creative plan." A comment like that would be just plain weird. However, it is possible that at a below-conscious level the association was learned even if the learning cannot be verbalized (for existing brands, this learning might be incremental or a reinforcement of the association). Thus, brand information within the context of BP can potentially be learned implicitly at a nonconscious level.

The final theme, complexity of the audiovisual movie structure, reflects a general characteristic of movies. Movies are complicated audiovisual stimuli encompassing many themes, characters, brands, etc. over the course of about two hours. The complexity of the movie structure suggests a difficulty in separating out and measuring brand-specific effects due to their secondary nature to the plot. Implicit learning specifically deals with the learning of complex rules and structures underlying explicit learning (Seger 1994). It has been found that people can learn even very complex patterns not only without meaning to do so, but also without being aware of the patterns learned (Eitam et al. 2008; Reber 1993). The implicit learning of visual or visuospatial stimuli structures becomes irrelevant when such structures can be explicitly detected and learned; that is, consciously and purposely learned (Seger 1994). Implicit learning addresses the type of learning that occurs as a byproduct of explicit learning as long as the person remains unintentional about learning and unaware of the patterns learned. Once one begins to focus on the underlying structure, in the case of BP this underlying structure is the brand association,

learning is no longer implicit but explicit. Additionally, implicit learning is such that repeated systematic patterns are easier to learn, as might be found in a two hour film, often resulting in more enduring results than explicit learning.

In fact, recent articles have suggested the use of implicit learning in ascertaining BP in light of research findings with implicit memory (Auty and Lewis 2004a; Law and Braun-LaTour 2004; van Reijmersdal et al. 2007) and implicit attitude (Glass 2007). Specifically, two BP studies allude to implicit learning. While Matthes et al. (2007) use an instruction for participants to rely on intuition-based judgment, van Reijmersdal et al. (2007) infer rather than measure implicit learning in a setting akin to affect transfer. The first study looks primarily at affective response through implicit attitude (mere exposure effect), while the second looks at knowledge through explicit brand image. However, neither gives a thorough review of implicit learning nor measures it as *knowledge acquired implicitly* as stated in the theory's literature (Frensch 1998; Kihlstrom et al. 2007; Seger 1994). Thus, the following section considers the ways in which implicit learning theory has been applied in various contexts, endeavoring to pinpoint a mechanism suitable to measuring implicit learning effects within a BP context.

Forms of Implicit Learning and Applications

Beginning with Arthur S. Reber's studies in artificial grammar in the 1960's, the area of implicit learning has seen considerable growth in publications since the 1980's (Buchner and Wippich 1998; Reber 1993). IL has grown to include multiple "task areas" (the mechanisms through which implicit learning can be seen) including: artificial grammar learning, sequence learning, puzzle learning, dynamic systems, covariation learning, etc. (Seger 1994). Experiments within each task area are made up of one of three stimuli structures (visual, sequential, and

functional) and one of three response modalities or dependent measures (conceptual fluency, efficiency, and prediction/control).

Although one can theoretically use all three response modalities (conceptual fluency, efficiency, and prediction/control) with any stimulus type (visual patterns, sequences, and functions), each task area is fairly consistent in the stimulus structures and response modalities used (Seger 1994). Stimuli structures are fairly self-explanatory. Visual stimuli are those appealing to sight and may include pictures, visual patterns, or visual-conceptual associations. Sequential stimuli might be something like light patterns in a particular succession pattern. Functional stimuli include such things as situations in which the participant must provide an input for an output to result (as in dynamic systems). Response modalities are the dependent measures that show IL has occurred. Conceptual fluency is a measure of judgments based on intuition or feelings. This includes tasks in which participants are asked to categorize new stimuli based on "intuition" rather than a stated structure. Efficiency refers to measures in which speed and accuracy of response has increased, often assessed using response time measures. Prediction and control measures are those in which participants show learning by "accurately predicting or controlling some aspect of the stimuli" (p. 166).

The two IL task areas most often studied are artificial grammar learning and sequence learning. Artificial grammar learning is the learning of an artificial grammar structure without being aware of the structure learned (Reber 1989). This learning is measured as a participant's ability to categorize new words as "grammatical" with respect to the learned artificial grammar. Note: the artificial grammar is explicitly memorized with intention, control, and awareness; however, the underlying structure is so complex that subjects cannot later verbalize it. Sequence

learning is the learning of a pattern sequence (which stimulus follows in sequence) as evidenced by greater accuracy and lowered response time (Seger 1994).

Other IL tasks such as puzzle learning, dynamic systems, and covariation learning also consider the learning of complex underlying patterns. Puzzle learning includes a learning of movement patterns such that a participant improves in being able to solve puzzles after multiple tries even when they are unable to verbalize the puzzle structure (e.g. Tower of Hanoi). Dynamic systems is an IL task where subjects are asked to control the input of one variable in order to obtain a certain output (e.g. number of workers = factory output). The two variables are related by a mathematical equation that the subject cannot articulate even though they are found to act in line with the underlying pattern. Covariation learning studies show that one can implicitly learn covariations (associations) between a visual stimulus and a verbal label or between multiple visual stimuli.

Covariation Learning

As a mechanism of IL, covariation learning is particularly applicable to the BP context because it focuses on the learning of associations that are both visual-verbal and visual-visual. BPs are placed as both visual and verbal brand associations with films. For this reason, covariation learning is further discussed.

Visual stimuli patterns make up the stimulus structure often used in covariation learning (Seger 1994), although one can argue that *associations* in sequence and function patterns can be implicitly learned as well. However, visual patterns are primarily presented as integrated stimuli at one point in time, while sequences and functions are not. Although most IL studies use visual stimuli, covariation learning focuses specifically on the learning of paired associations between simultaneously presented stimuli. The covariation stimulus structure has enough complexity that

subjects cannot explicitly acquire the knowledge, circumventing explicit learning from explaining the implicit learning effects. Complexity is necessary for implicit learning because simple patterns are easily picked up through explicit learning, precluding the need for implicit learning. Complexity of patterns can be found in any number of contributors: the number of rules or variables a subject needs to learn or process, the existence of unrelated "random stimuli," the ability of the subject to clearly distinguish the boundaries between stimuli, and the salience of a particular rule to explicit thought. Within covariation learning tasks, associations are fairly simple (e.g.: hair length and personality; Lewicki 1986). Yet these associations are not typical to what is expected or known and their hidden nature makes them inaccessible to explicit thought.

Covariation studies use either the efficiency modality of response, where speed and accuracy reflect amount of learning, or the conceptual fluency response modality, where subjects are asked to classify stimuli based on the covariation learned (Seger 1994). In an important work by Pawel Lewicki (1986), subjects showed learning of a covariation through response latency differences as well as through subsequent judgments of new stimuli. Learning occurred even though subjects could not verbally articulate the covariation. The study proceeded as follows: subjects were shown pictures of women with either long or short hair and given short descriptions about each woman's personality. In one condition long hair was associated with capability and short hair with kindness, while in the other condition the opposite association was made. Based on a previous argument by Glucksberg and McCloskey (1981), it was expected that response latencies would be longer rather than shorter when the question was relevant to the learned information. This "question-answering model" assumes that some form of memory exists for the learned association, causing a response latency to be longer while the mind

subconsciously searches for the information. Indeed, it was found that those who had learned the "long hair = capable" relation took longer to respond to questions asking about the capability of those with long hair. Not only was response time consistent with predictions, but judgments were biased toward the learned covariation. Those who had implicitly learned that long-haired individuals were capable were more likely to answer "yes" when asked if a particular long-haired individual was capable.

In a more recent study replicating Lewicki's (1986), Barker and Andrade (2006) found that although judgments were still impacted by the covariation learned, response times were actually faster. Barker and Andrade's study controlled for facial variation by digitally manipulating hair length on the same faces, arguing that priming studies should reflect "preferential processing" such that responses are quicker and/or more accurate. This discrepancy in response time across the two studies, however, should not be of concern. Although the efficiency response latency considers implicit learning through changes in speed or accuracy in response to a stimulus, the direction of these changes are determined by the study's theoretical framework (Seger 1994). Lewicki sought to show covariation learning as a distinctive cognitive process separate from implicit learning, while Barker and Andrade, along with other researchers (Hendrickx et al. 1997), see covariation learning as a form of IL. This dissertation takes the approach of the latter: efficiency in covariation learning describes increased response speed and accuracy.

Conceptual fluency, another response modality used in covariation learning, is best described as a conscious reliance on what one perceives to be "intuition" (Seger 1994). This reliance on intuition can be due to initial explicit instruction by the researcher or post-hoc deduction by the participant. In studies where conceptual fluency is measured, subjects are

asked to classify new stimuli based on what they *feel* or *sense* to be right (Hill et al. 1989). Such studies show that subjects often state that they have relied on intuition or feelings and not on specific guidelines (Reber 1989). Subjects may also be asked to use intuition to affectively evaluate new stimuli after an implicit learning experience, leading to what has been termed the "mere exposure" effect where people show a stronger preference for familiar rather than novel items (see Seger 1994). This preference is an affective learning (implicit attitude) rather than a rule- or structure-based learning (implicit learning) effect.

Considering the nature of the BP context and the likelihood of nonconscious processing it suggests through recent studies (Auty and Lewis 2004b; Law and Braun 2000; Yang and Roskos-Ewoldsen 2007), it seems very likely that brand associations in a BP setting can be implicitly learned. Specifically, the theory of implicit learning adequately describes the learning that occurs 1) without awareness of the brand placement and/or its influence, 2) without intention to learn about the brand, 3) of a brand that is secondary to the plot, and 4) as the result of a relationship between the brand and the plot, a theme, a character, etc. Considering the appropriateness of the covariation learning IL task in measuring the learning of brand associations, the following section lays out this dissertation's research objectives and hypotheses.

Research Objectives and Hypotheses

The primary purpose of this dissertation is to assess the ways in which consumers learn brand associations (explicitly and/or implicitly), particularly within the brand placement in movies (BP) context. The impact of awareness of persuasion is likely to play a significant role in explaining how the learning of brand associations occurs within the context of BP as compared with traditional advertising. As such, this dissertation has three objectives that consider the learning of brand associations in the context of BP 1) as compared to traditional advertising, 2)

as a product of prominence level within a particular film, and 3) as a supplementary marketing communication used alongside traditional advertising. The three studies along with related hypotheses are outlined in the following sections.

Study 1: A Look across Promotion Methods

Study 1 looks at an execution-level factor, marketing communication type, to consider how the learning of brand information occurs across two marketing communications: traditional advertising (Ads) and brand placement in movies (BP). Additionally, the individual-level factor of awareness, or knowledge of persuasion, is considered a factor impacting how one consciously processes information. This study considers the characteristics of the two marketing communication forms and expects that implicit learning not only occurs in BP, but does so to a greater degree than in traditional advertising. There are two reasons for this overall expectation: 1) the embedded nature of BP as a marketing communication form suggests that IL is more likely to occur in this setting than in advertising and 2) the heightened level of awareness in advertising is expected to inhibit IL while increasing explicit learning (EL). Thus, this first study has two primary objectives: 1) to show that IL of brand information (considered through brand associations) can occur in BP, and is more likely to do so than in advertising, and 2) to consider the effects of persuasion knowledge (both at the trait and situational levels).

Two Marketing Communications, Different Expectations

Since BP is very different from traditional advertising, both in terms of the stimulus and in terms of viewer experience, BP and Ads are expected to have differing effects. As discussed in Chapter 1, the particular characteristics of BP increases interest for the film and its characters, reducing brand awareness, and making information about the brand secondary (Balasubramanian

1994; Balasubramanian et al. 2006; Russell et al. 2004a). Thus, Ads and BP have differing types of brand awareness due to brands being primary in the first and secondary in the latter. While advertising is brand-focused, ubiquitous, sometimes distrusted, and recognized for its persuasive nature (Newspaper Association of America "Mort" 2000; Obermiller et al. 2005; Phillips and Noble 2007), BP is not as familiar, is viewed more positively, reflects a seamless, entertainment-setting brand integration where the brand is not necessarily focal, does not overtly display its persuasive nature, and has reduced awareness for both the brand and its influence (Karrh et al. 2003; McCarty 2004; Russell and Belch 2005). Thus, it is expected that BP and Ads will reveal different effects across knowledge of persuasion, learning, brand memory, and brand attitude.

Existing BP literature considers at length the impact of BP on explicit dependent variables (DVs) such as memory and attitude (Babin and Carder 1996b; Russell 2002; Russell and Stern 2006; Steortz 1987). Thus, initial hypotheses seek to confirm these past findings: that condition (BP – Ads) differentially impacts recall, recognition, and brand attitude. The majority of advantages of brand placement are based on the claim that memory is lower and attitude is greater in brand placement as opposed to traditional advertising, making the brand less obvious but increasing affect (see Balasubramanian et al. 2006). The first two hypotheses propose that explicit memory, brand recall and recognition, is likely to be greater within the context of Ads. This is suspected because the brands are explicitly displayed and described in Ads but not in BP. Thus, it is suspected that there will be higher correct brand recall and recognition within the context of Ads than BP.

H1a: Advertising will lead to greater correct brand recall than Brand Placement in movies.

H1b: Advertising will lead to greater correct brand recognition than Brand Placement in movies.

In addition to memory, brand attitude is an important explicit measure considered in past BP literature, often increasing with attachment to the characters (Russell and Stern 2006). Higher attitude toward BP versus Ads is implied to carry over in increased attitude toward the brand (Hackley and Tiwsakul 2006; Karrh et al. 2003). The following hypothesis proposes that brand attitude will be 1) increased due to BP and 2) higher for those who view BPs versus those who view Ads.

H1c: Brand Placement will have a positive impact on brand attitude.

H1d: Brand Placement will lead to greater brand attitude than Advertising.

Differences in Learning

Since brands are built through associations (Keller 1993) and companies such as Apple invest heavily to tie their brands to very specific concepts or traits like creativity (Fitzsimons et al. 2008), the way in which these associations are portrayed are likely to impact the way brand information is learned. While brand associations are clearly portrayed, visually and verbally, within Ads, they may not be as clearly delineated in BP. The seamless integration of brands in entertainment (McCarty 2004) is often reflected in the linking of brands with characters, the plot, etc (Russell 1998). This difference in the presentation of brand associations leads to the suspicion that associations are learned differently from BP, an entertainment venue, versus Ads, a persuasion context (see Shrum 2004b). In fact, different implicit effects already considered in BP literature have shown that even without explicit memory, implicit memory and implicit attitude result (Auty and Lewis 2004b; Law and Braun 2000; Matthes et al. 2007; Yang and Roskos-Ewoldsen 2007). While implicit attitude is an affective branch of implicit learning, implicit memory is the "close cousin" of implicit learning mentioned earlier. If the implicit

acquisition of episodes (implicit memory) is shown as an effect of BP, it follows that implicit learning, more aligned with the brand-plot associated nature of BP, will result.

Although useful in showing implicit effects in BP, implicit memory for an episode does not consider the knowledge acquisition of a brand association, but merely knowledge that the brand was placed in the film. While useful in the sense that brand presence is "sensed" even without conscious retrieval, researchers suggest that more than implicit episodic memory takes place with BP. In fact, when brand associations are repeated (as with prior exposure) a form of implicit learning appears to occur (Auty and Lewis 2004b). Thus, of perhaps greater value than "sensing" brand presence nonconsciously is what exactly is "sensed" about the brand. Although not specifically measured, IL is attributed with the brand image transfer that occurs from a program to a placed brand (van Reijmersdal et al. 2007). Nonconscious learning is considered the primary factor explaining how consistent associations (multiple viewings) between a "health issues" show and a brand sometimes questioned about its "healthiness" (Slim Fast) caused the "healthy" image to transfer from the show to the brand. Additionally, the affective branch of IL, mere exposure, is attributed with one "learning" to like a brand with repeated BP exposure, as measured through both conceptual fluency using intuition-based judgment instructions (Matthes et al. 2007) and efficiency response time measures (Glass 2007). All except the brand image transfer study, which looked at explicit effects, considered implicit effects in BP through the "learning-only" view of IL. That is, where IL is measured after the learning episode through implicit measures that were used as evidence that learning took place implicitly (Frensch 1998).

Considering the visual-verbal and visual-visual nature of BPs often found in film, covariation learning, the learning of associations implicitly, is a useful mechanism (see Seger 1994). In BP, brands are seamlessly integrated and associated either visually with a setting,

scene, etc. (screen placement), verbally with an action, dialogue, etc. in the script (script placement), or both visually and verbally with the plot, a character, etc. (Russell 1998). Although fairly simple covariations, brand associations in BP are more difficult to pick up than brand associations in Ads, making them not as easily accessible to conscious thought (see Seger 1994). The added layer of complexity in BP leads brand association detection even more difficult due to various irrelevant stimuli present in the film (other themes, characters, brands, etc.). Within the context of BP, learning of brand associations is more likely to take place implicitly, without intention to learn and without awareness of what has been learned (see Lewicki 1986), rather than explicitly (see van Reijmersdal et al. 2007). Thus, it is suspected that even without EL, IL will occur in BP, as evidenced by increased speed and accuracy (efficiency) (Barker and Andrade 2006).

Yet, that is not to say that no IL will take place in advertising. After all, Ads are also visual, have simple brand associations, and are placed amidst a number of other stimuli; although it is often the Ads themselves that are considered "random" rather than the program into which they are placed. However, based on the above arguments, it is EL that is expected to be greater when people are viewing Ads. Thus, it is hypothesized that people will show greater EL when viewing Ads versus BPs.

H2a: Advertising will show greater explicit learning than BP.

It is also hypothesized that while there will be some IL with both advertising and BP, the learning of brand associations is most likely to occur in the BP context versus the Ad context.

H2b: Brand associations are likely learned implicitly to some extent through both Ads and BP.

H2c: Brand Placement will show greater implicit learning than Advertising.

Awareness of Persuasion

The individual-level factor of persuasion knowledge is also expected to play a role in distinguishing the effects of Ads and BP. While viewers often have a negative, often skeptical, view of ads (Obermiller et al. 2005), they view BP more favorably for one primary reason: there is no expectation of a commercial persuasion in entertainment (Balasubramanian 1994; Hackley and Tiwsakul 2006).

According to Friestad and Wright (1994), persuasion knowledge (PK) is knowledge about both how one can persuade others and knowledge about what others know about persuasion. PK has been considered both as situational awareness of persuasion, triggered within a particular situation (Dahlén and Edenius 2007), and as an inherent individual trait that generally makes one more aware of persuasion (Bearden et al. 2001). Considered as an inherent trait, PK refers to an individual's mental knowledge about persuasion and persuasion tactics. PK includes those things one believes to be mediators to persuasion, the extent of one's control over responses in a persuasion situation, and the belief that a persuasive tactic is appropriate and effective. As differing aspects of the same variable (PK), PK as a trait and situational PK are likely to be related such that the trait is triggered within specific situations. Thus, the situational activation of PK becomes the focus.

When considered situationally, there are a number of conditions under which one is likely to use PK. First, PK is triggered when an ulterior motive is suspected due to expectations in a particular situation, such as with a sales attempt in a social setting (Campbell and Kirmani 2000). An ulterior motive may be suspected both in situations frequently associated with persuasion such as advertising and sales as well as in situations where a person suddenly becomes aware of an influence that he/she believes may impact behavior. Second, when one's familiarity and/or

experience with a situation, communication type, and/or product is low, he/she is more likely to rely on PK (Wei et al. 2008). Finally, PK is more likely to be used when an individual has the capacity to cognitively process "what's going on." When an individual is distracted by another task, stimulus, etc., he/she is less likely to use PK.

Within the context of BP, viewers 1) have low cognitive capacity to process brands because their primary focus is the movie (plot, characters, etc), 2) are familiar with the movie-going experience but may or may not be familiar with the practice of brand placement, and 3) are less likely to suspect an ulterior motive to entertainment than with more overt forms of marketing communication such as advertising. Due to the nature of BP, the situational aspect of PK is less likely to be activated in BP than in the context of an advertisement. Thus, regardless of the individual's inherent PK, the situation is likely to play the main role in triggering that inherent knowledge (Campbell and Kirmani 2000; Dahlén and Edenius 2007). Within the context of BP, situational PK is likely to be lower than in the context of advertising, while PK as an inherent trait will not vary by viewing context.

H3a: Situational PK will be greater with Advertising versus Brand Placement.

H3b: PK as an inherent trait will not be affected by viewing context (Ads or BP).

Recent BP studies have suggested that the triggering of PK in individuals adversely affects their brand attitude, particularly when this happens in a situation where persuasion is not expected (Cowley and Barron 2008). It is suspected that the triggering of PK (situational PK) will result in coping behavior that would lead to decreased attitude. This triggering of PK is also likely to have differing effects on explicit and implicit variables. An increased awareness of persuasion makes consumers more aware of the brands being portrayed, likely increasing brand memory. However, increased awareness of persuasion likely leads to irritation with the

persuasive attempt and results in coping behavior that 1) decreases brand attitude and 2) decreases a viewer's willingness to learn brand information. In fact, Situational PK is suspected to mediate the impact of media type on brand attitude (Cowley and Barron 2008). However, since implicit measures are not influenced by explicit measures (Auty and Lewis 2004b; Yang and Roskos-Ewoldsen 2007), it is unlikely that situational PK will impact IL. Thus, the following hypotheses are made based on the impact of situational PK.

H4a: Situational PK will have a negative impact on brand attitude.

H4b: Situational PK will have a negative impact on explicit learning.

H4c: Situational PK will have a positive impact on brand memory.

H4d: Situational PK will have no effect on implicit learning.

H5: Situational PK will mediate the "media type-brand attitude" relationship.

Learning's Other Effects

The learning of information often does not end with the process itself. In fact, the knowledge gained is then used in some form of subsequent behavior such as predicting and/or controlling environmental factors (Kihlstrom et al. 2007). The learning of associations has been suspected as a key factor impacting later increases in implicit attitude, explicit brand image, and actual choice (Auty and Lewis 2004b; Matthes et al. 2007; van Reijmersdal et al. 2007). It is suspected that the forms of learning, explicit and implicit, will have different effects on brand attitude and brand memory, both overall and within each treatment group.

H6: IL and EL will differentially impact brand attitude and brand memory.

Study 2: A Look within Brand Placement

The majority of BP literature has looked within brand placement (rather than across marketing communications), considering both the placement- and individual-level factors leading to BP effects (see Balasubramanian et al. 2006 for a review). Thus, Study 2 takes a look within BP at the impact of one placement factor viewed as essential: prominence. In short, prominence, as described in more detail in Chapter 1, is the extent to which a placement is evident (e.g. central to the plot) within the entertainment (Gupta and Lord 1998; Russell 2002). In light of past literature, this dissertation looks at prominence as a key factor driving the effects of BP (La Ferle and Edwards 2006). Additionally, the individual-level factor of persuasion knowledge is again considered, this time at different levels of prominence.

The primary purpose of this study is to show that placement prominence is a key factor in triggering PK, increasing EL while reducing IL, and leading to negative effects (negative attitude). That is, it is expected that the more prominent a placement, the more likely viewers are to be aware of the placement and its persuasive intent, leading to more explicit learning and greater negative effects. Alternatively, more subtle placements are more likely to show implicit effects. The overall effects may be marginal, however, considering that when looking within BP the range of PK that is triggered is likely to be a lot less than when looking across marketing communications.

Persuasion Knowledge

On the one hand, prominent placements lead to positive effects such as increased memory as well as increases in evaluation about both the placement and the brand (d'Astous and Seguin 1999; Gupta and Lord 1998; Karrh et al. 2003). These findings have resulted in the assumption

that only prominent placements are effective (La Ferle and Edwards 2006); that is, those BPs that are highly linked to the plot or used by a main character.

On the other hand, prominent BPs are found to be resented by viewers at times. In fact, they can lead to negative effects such as decreased attitude when program fans feel a BP is a commercial interruption (Cowley and Barron 2008) or when the brand is too much connected with the plot (Yang and Roskos-Ewoldsen 2007). Alternatively, findings show that implicit effects do not necessitate explicit results (Auty and Lewis 2004b; Yang and Roskos-Ewoldsen 2007), suggesting that BPs do not need to be prominent in order to be effective. In actuality, a placement that is overly connected to a plot or character is similar to an endorsement such that the movie characters mirror celebrity endorsers (Karrh 1998), bringing more attention to the brand and triggering "brand-relevant thinking" (Karrh et al. 2003).

This "brand-relevant thinking," however, contrasts a major advantage of BP: its unobtrusive, hidden nature that decreases an awareness of, and thus resistance to, persuasion (Balasubramanian 1994). In fact, when brands become too obvious, viewers react negatively as was the case with complaints about America Online's "movie debut" in the film *You've Got Mail* (Soar and Ericsson 2002). Prominence, then, could elicit negative reactions from movie viewers as they become aware of an interruption to their entertainment. This interruption produces a change of meaning (Friestad and Wright 1994), making consumers realize that the brand placement is there to persuade. An increased persuasion knowledge may elicit counter-arguing and resistance to the placement. As such, viewers may "cope" by discarding brand information, laughing at the placement, and/or resisting the persuasion.

Less prominent or more subtle placements, however, are likely to be more accepted within the BP context. A subtle placement is not likely to draw much attention or to be overtly

noticed by viewers. Thus, it is not expected that viewers would explicitly remember the placement or the brand information even though implicit effects are likely (Yang and Roskos-Ewoldsen 2007). Since the human mind is constantly taking in information (Bargh 1994), it follows that even information that is not the focus of conscious attention is being learned. In fact, findings show that even while prominent audiovisual placements are most often explicitly remembered, subtle seen-only placements are most often chosen (Law and Braun 2000). Considering that subtle, background placements are approximately 70% of all placements, it is useful to consider these implicit effects.

Since prominent placements are more likely to be noticed by a viewer, they are also more likely to create an interruption to the film by momentarily taking the focus off the movie and placing it on the brand. This focus will increase their awareness of persuasion within the BP context. This increased awareness is suspected to result in higher situational PK because the brands will be recognized as marketing communications. Thus, those viewing movies with more prominent brands will show a greater situational PK.

H7: Prominence will be positively related to situational PK.

Brand Memory

In addition to increasing viewer awareness of persuasion, prominent placements shift the focus from the film to the brand such that brand memory of placed brands increases (see Gupta and Lord 1998; Russell 2002). When looking across different placement levels for the same brand, explicit memory is expected to be higher when brands are prominent versus when brands are subtle. Thus, brand recall and brand recognition will be positively related to prominence.

H8a: Prominence will positively impact brand recall.

H8b: Prominence will positively impact brand recognition.

Brand Attitude

Due to this increased awareness of persuasion, participants viewing movies with prominent placements, and thus with higher situational PK, will have lower brand attitudes than those viewing movies with subtle placements (see Cowley and Barron 2008; Yang and Roskos-Ewoldsen 2007). However, the pattern is unlikely to be linear. On the one hand, subtle placements are not given much attention and may go unnoticed, leading to low brand attitudes. On the other hand, placements that are very prominent may cause irritation due to an interruption of the entertainment, also leading to low brand attitudes. Thus, brands that are placed at an intermediate level such that the placements may or may not be noticed without detracting attention from the film are likely to result in high brand attitude.

H9: Brand attitude will show an inverted "U" curvilinear pattern such that attitude will be greatest at intermediate levels of prominence.

The triggering of PK in a situation is suspected to adversely affect brand attitude, particularly in situations where persuasion is not expected (Cowley and Barron 2008). It is therefore hypothesized that situational PK will have a negative impact on brand attitude.

H10: Situational PK will be negatively related to brand attitude.

Explicit Learning

Since prominence is suspected to shift a viewer's focus to the brand, information about the brand is expected to be learned explicitly as prominence increases. The more prominent a placement, the more likely viewers are to be aware of the placement. Since more prominent placements are those that are more highly connected with characters and/or the plot, they are more likely to trigger "brand-relevant thinking" (Karrh et al. 2003). The more aware viewers are

of the brand, the more likely that brand information is learned explicitly because viewers begin to pay attention to the placed brand. Explicit learning of brand associations will increase as prominence increases because with increased brand prominence. Thus, viewers will be explicitly learning information about the brand at greater levels of prominence.

H11: Explicit learning will be positively related to prominence.

Implicit Learning

Explicit learning, however, may not be ideal in measuring the learning of brand associations within the BP context (Auty and Lewis 2004a; Law and Braun-LaTour 2004). Not only have recent negative effects been found due to prominence (Yang and Roskos-Ewoldsen 2007), but a focus on explicit learning seems to suggest that 70% of all placements (those that are not prominent) are useless. Recent implicit memory and implicit attitude studies show that preference (affect) can be learned implicitly (Matthes et al. 2007) and suggests that brand-specific information might also be learned implicitly (see van Reijmersdal et al. 2007).

According to implicit learning theory, some level of attention may be required for implicit learning to occur, even if that attention is very low (Seger 1994). However, if attention is too high, learning becomes explicit rather than implicit. This happens because the implicit learning of visual or visuospatial stimuli structures becomes irrelevant when such structures can be explicitly detected and learned; that is, consciously and purposely learned. However, because stimuli have similar effects *as long as participants are unaware of the potential influence* (Bargh 1994; Frensch 1998), it is suspected that some level of IL will be detected at every level of prominence. It is thus hypothesized that some IL will occur at all levels of prominence.

However, at both low and high levels of attention implicit learning will be low, such that placements at an intermediate level of prominence will show the greatest IL.

H12a: Implicit learning will take place to some extent at each level of prominence.

H12b: Implicit learning will show an inverted "U" curvilinear pattern such that IL will be greatest at intermediate levels of prominence.

Learning's Other Effects

Since learning is suspected to further impact other variables (Kihlstrom et al. 2007), including variables like attitude (Matthes et al. 2007), it is again suspected that explicit and implicit learning will differentially impact brand memory and brand attitude.

H13: IL and EL will differentially impact brand attitude and brand memory.

Study 3: Brand Placement alongside Advertising

There may, however, be interaction effects when BP is used alongside traditional advertising. Considering increased consumer aversion to ads and the fact that each marketing communication strategy lies within a larger toolbox consisting of multiple promotion strategies, it follows that strategies are more effective when used in conjunction. The integrative effects of marketing communication strategies are particularly important to consider in light of the fact that marketers are looking for opportunities to create synergy to establish a unified brand message (Karrh et al. 2003). While referring to a book chapter by Sandra Moriarty (1996), Karrh et al. (2003) claim that marketers' increased use of integrated marketing communications creates a "circle of synergy" that distinguishes and establishes the brand concept in the consumer's mind. In fact, researchers have argued that the obscurity of the initial Reese's Pieces placement in *E.T.* would have rendered it ineffective had it not been for the company's strategic tie-ins following

the movie's release (Law and Braun-LaTour 2004; McCarty 2004; Newell et al. 2006). Thus, it is important to consider the effects of BP in relation to advertising. Using multiple marketing communications together reinforces in a second form of communication what has been conveyed in the first. By emphasizing brand information in two or more forms, marketers hope to solidify the information and make the brand a viable purchase consideration. When BP is used alongside advertising, it is expected that brand information learned is solidified in the consumer's mind. Thus, the primary purpose of Study 3 is to show the effects of using BP alongside advertising.

Aggregate and Sequence Effects

As mentioned above, using BP alongside advertising creates synergy. There are at least two ways in which BP and advertisements can be used together: a BP is shown first and then followed up with ads or ads are shown first to anticipate BP. The sequence of marketing communications is likely to determine if BP is focal or supplemental. If one's desire is to draw customers' attention to brand placement, making it focal, advertising is used before the movie comes out to point to the film. In fact, if ads for the brands are shown directly before the film, as in theater ads before a movie, viewers are more likely to notice these brands in the film, increasing their likelihood of acquiring knowledge explicitly. If a company desires to introduce a brand through BP and then shows advertising to emphasize the brand, the company will be using BP as a supplemental common ground upon which the advertisement can build. This second strategy allows knowledge to be acquired implicitly and then reinforces that learning through explicit communication, ultimately creating synergy and distinguishing the brand in the consumer's mind (Karrh et al. 2003). The sequence, "BP followed by ads," uses explicit learning of brand associations through advertising to enhance the implicit learning originating with BP.

This is the method that was used by Hershey's after Reese's Pieces' placement in the movie *E.T.* (McCarty 2004). The actual placements of the Reese's Piece's candy were not obvious. Following the movie, however, Hershey's developed an ad campaign to explicitly tell movie viewers that it was Reese's Pieces candy that "led E.T." out of hiding. Making explicit the brand information that was initially learned implicitly is credited with a direct effect on the brand's sales. The company claimed a 65% jump in sales in the quarter following the movie's release, leading other marketers to consider the benefits of BP within their overall communications strategy (Newell et al. 2006).

However, when a BP follows rather than precedes an advertisement, the initial explicit learning likely deters subsequent implicit learning. Being aware of an initial advertising campaign likely makes the placement more evident for the consumer (DeLorme and Reid 1999; Karrh et al. 2003). The initial advertisement draws greater attention to the brand, leading to greater awareness of the commercial intent. Under the current cognitive paradigm, sponsors are encouraged to prime upcoming placements through advertising and/or other promotions (Karrh et al. 2003). This is the tactic used with BMW's Z3 in the 1995 James Bond *GoldenEye* film. As such, viewers go to the movie expecting to see, and perhaps purposely looking for, the placed brand. This awareness of the placement detracts from the implicit learning likely to occur were the viewers not aware of the placement or its persuasive attempt. Viewers might thus analyze the placement, discuss the placement, and perhaps resist the persuasive attempt. Even if the placement is appreciated rather than resented, the awareness of the placement makes the brand information initially learned explicit rather than implicit. In a sense, this sequence may detract from both types of learning. By making the initial learning explicit, implicit learning is less likely to result and resistance for further explicit learning could also ensue.

The following hypotheses reflect the idea that explicit information enhances the initially acquired implicit information and suggest that the medium seen last is most likely to affect responses. Overall, it is expected that in the "BP followed by ads" sequence, implicit learning, explicit learning, and attitude will be greater than in the "ads followed by BP" sequence. Alternatively, because of the initial focus on the brands through ads, viewers will be more aware of BPs when watching the film, increasing their situational PK and brand memory in an "ads followed by BP" sequence compared with a "BP followed by ads" sequence.

H14a: "BP followed by ads" will result in greater implicit learning than "ads followed by BP."

H14b: "BP followed by ads" will result in greater explicit learning than "ads followed by BP."

H14c: "BP followed by ads" will result in greater brand attitude than "ads followed by BP."

H14d: "BP followed by ads" will result in lower situational PK than "ads followed by BP."

H14e: "BP followed by ads" will result in lower brand recall than "ads followed by BP."

H14f: "BP followed by ads" will result in lower brand recognition than "ads followed by BP."

Across Conditions

Although overall effects are expected due to the order of media shown, differences are expected if measures are taken at different times. When considering differences across conditions at different points in time, there are three sets of expectations. First, no differences are expected prior to any media viewing. That is, initially a normal distribution is expected with no differences across sequence groups. Second, an initial viewing will reveal that those viewing

the Ads will have greater brand memory, persuasion knowledge, and explicit learning with lower brand attitude and implicit learning than those viewing the BP.

H15a: Viewers who see Ads in the initial viewing will have greater brand recall than those who see BP in the initial viewing.

H15b: Viewers who see Ads in the initial viewing will have greater brand recognition than those who see BP in the initial viewing.

H15c: Viewers who see Ads in the initial viewing will have greater situational persuasion knowledge than those who see BP in the initial viewing.

H15d: Viewers who see Ads in the initial viewing will have greater explicit learning than those who see BP in the initial viewing.

H15e: Viewers who see Ads in the initial viewing will have lower brand attitude than those who see BP in the initial viewing.

H15f: Viewers who see Ads in the initial viewing will have lower implicit learning than those who see BP in the initial viewing.

Finally, the second viewing will reveal salience of the last condition such that differences will be primarily due to marketing communication rather than sequence. That is, as after the initial viewing, those who see the Ads first are expected to have lower brand memory, persuasion knowledge, and explicit learning but higher brand attitude and implicit learning than those who see the BP first.

H16a: Viewers who see Ads in the second viewing will have greater brand recall than those who see BP in the second viewing.

H16b: Viewers who see Ads in the second viewing will have greater brand recognition than those who see BP in the second viewing.

H16c: Viewers who see Ads in the second viewing will have greater persuasion knowledge than those who see BP in the second viewing.

H16d: Viewers who see Ads in the second viewing will have greater explicit learning than those who see BP in the second viewing.

H16e: Viewers who see Ads in the second viewing will have lower brand attitude than those who see BP in the second viewing.

H16f: Viewers who see Ads in the second viewing will have lower implicit learning than those who see BP in the second viewing.

Summary

Overall, this dissertation hopes to contribute the following: 1) the application of IL to the BP context, 2) the consideration of knowledge of persuasion as a factor, and 3) a look at IL within BP from various angles (across marketing communications, within BP, and sequential effects). The hypotheses proposed are of interest to both BP researchers and marketers. From a research perspective, these studies extend the nonconscious processing logic of brands placed within entertainment media and consider BP from without and within. These hypotheses allow researchers to answer questions like the following: How is brand information learned within the BP context? Can brand associations be implicitly learned? How does knowledge of persuasion play a role? Does prominence affect the way in which brand associations are learned? How does using BP alongside advertising inhibit or enhance various types of learning? The assessment of implicit learning within the BP context also opens the door to new theories of BP effects.

Findings from this dissertation may also prove useful to marketers. For years, BP has been equated with advertising. As such, marketers have emphasized BP's goal as building brand awareness and have at times been surprised by the backlash from viewers. Better understanding the effects of BP has its benefits. First, marketers may be able to answer some of the questions about BP's role within the integrated marketing communications toolbox. Giving clarity to the role of BP will better equip marketers in the way in which they use BP alongside other

promotions. Second, better understanding the way in which viewers learn from BP helps address some of the ethical issues raised in past years. If brand information can be learned at a level below conscious awareness, what is the marketer's responsibility in carefully screening those messages? The following chapters lay out the studies' methodologies (Chapter 3), analyze and present the results (Chapter 4), and discuss the findings and their implications (Chapter 5).

CHAPTER 3

METHODOLOGY

Introduction

This chapter describes the methodology used in testing the hypotheses outlined for each of the three studies in Chapter 2. The methodology for each study is discussed separately, each outlining the subjects and design, stimuli preparation, data collection procedure, measures employed, and comments on how open ended data was coded and cleaned.

Study 1 Methods: A Look across Promotion Methods

Subjects and Design

Respondents were 201 undergraduate students enrolled in business courses at Kent State University. Students were offered extra credit by their professors and were entered into a $50 raffle for participation in a 2 and ½ hour research session. An alternative assignment was available for students who could not or did not wish to come in for the study. Students signed up online for one of fifteen available sessions offered over the course of three weeks. Each session was randomly assigned to one of the two conditions (brand placement versus advertising), and care was taken to counterbalance the days and times. All sessions were held in an electronic classroom with surround sound in order to create a theater-style setting. Sessions were offered both morning and evenings on various weekdays, depending on room availability. The viewings were conducted at two times: seven sessions were held toward the end of the fall semester and eight sessions were held at the beginning of the following spring semester.

An additional 99 undergraduate students enrolled in business courses at Kent State University completed a 40 minute online survey that was used as a control, resulting in a total of 300 respondents. After data editing, however, the usable responses were 278 (see "Data Coding and Editing" section).

Marketing communication was manipulated through the use of two media: a movie with brand placements and a show broken up with advertising segments. All other variables (memory, brand attitude, explicit learning, implicit learning, and persuasion knowledge) were measured, not manipulated. Thus, Study 1 consisted of a 1-factor (marketing communications), 2-level (brand placement/advertising) between-subjects design.

Preparation of Stimuli

Movie Selection

Since this dissertation primarily looks at effects within the context of brand placement (BP), great care was taken to select the appropriate movie for the BP treatment condition. The film was chosen based on the following criteria: 1) little variability in likability of actor (to control for this), 2) a Hollywood blockbuster (typical of movies watched by college aged students), 3) released within the last 10 years (current and realistic brands and brand associations), 4) a fair number of brand placements (between ten and 25 placements for measurability purposes), 5) brands placed at varying levels of prominence and in various modes (subtle, intermediate, and prominent audio, visual, and audiovisual placements), 6) a fair interplay of brands (there is not one brand that dominates), 7) brands were fairly integrated into the plot (made sense in light of the story and were not overtly commercialized), 8) brands appear at least twice throughout the film (this increases the chance that a pattern of association exists

that can be learned), and 9) a consistent brand association is portrayed for each brand in the film (this association could be overt or implied).

The first criterion reduces the chance that variability in responses to brand attitude and brand association measures is due to actor likability or a desire to emulate the actor. A pretest was conducted with 47 undergraduate students enrolled in business courses at Kent State University to compare likability among seven of the top male actors in Hollywood. Will Smith had the highest likability mean (5.91 on a 7-point scale) with the lowest standard deviation (1.52), so this actor's movies were reviewed for consideration. Seven movies were reviewed for consideration, all of which were blockbusters released within the last ten years. Five of the movies were dropped because they contained 28 or more brands, which would make it difficult to pinpoint a clear association for each brand.

The remaining two movies contained 10 brands (I, Robot) and 26 brands (The Pursuit of Happyness) and had a good number of placements at varying levels that were well integrated into the plot. Each film was watched by three judges in addition to the researcher and coded on the remaining criteria. All four judges concluded that "I, Robot" provided more consistent brand associations placed throughout the film. It was also believed that "I, Robot" was most likely to appeal to an undergraduate student audience because of the action focus in the film. Thus, the movie "I, Robot" was chosen as the brand placement stimulus and was shown in its entirety (1 hour and 50 minutes).

Television Show Selection

The television show selected was a similar genre as the movie selected: action and science fiction. A pretest with 12 students was conducted where the students listed comparable television shows and then rated each on relevance to a student audience, level of interest, the

extent to which the main character was a hero, and the extent to which the main character was made of "similar material" as the villain(s). Because the movie selected has a plot where the main hero, who is part robot, seeks to save the world from robots, a television show similar in plot structure was selected. Although many T.V. shows were listed and assessed (more than ten), many of which had similar ratings, the researcher made the ultimate judgment based on the descriptions of the shows given by the students. The show "Smallville" was deemed to meet all of the desired criteria. Although there was a significant difference in likability between the movie and show (show mean = 4.66, movie mean = 5.73, $t(199) = -5.50$, $p < .001$), the essential criteria (plot and genre similarity) were considered more important for comparability than media likeability.

Commercial segments were created by the researcher with advertisements (ads) for seven of the ten brands in the movie (Audi, Converse, JVC, FedEx, Panasonic, Prudential, and Dos Equis). This was primarily due to the lack of television advertisement (ad) availability for two of the brands (MV Augusta and Ovaltine Café) and the fictitious nature of one of the brands (U.S. Robotics). All ads were chosen, based on availability, to reflect the same product-brand (e.g. Converse shoes, Audi R8, etc), be of similar quality as the show into which the segments were placed (to provide a seamless integration), and reflect a similar brand association as that reflected in the movie. The last criterion was the most difficult to meet due to ad availability and, as such, two of the brand associations were not comparable across media (Dos Equis and FedEx). In the film, Dos Equis had been portrayed as relaxing and expensive, while in the ad it was portrayed as exciting, mysterious, and affordable. FedEx had been portrayed as futuristic in the film, but was shown as affordable in the ad. However, only Dos Equis became problematic in later analyses, with four of 196 participants properly categorizing the explicit brand association, making cells

too small to compare. FedEx, on the other hand, was still comparable even with this discrepancy in brand associations across media.

Once ad selections were made based on the stated criteria, the T.V. show was broken up by four commercial segments containing ads for seven of the brands placed in "I, Robot." Additionally, the brands given more exposure in the film (more frequent placements) were given slightly greater exposure in the commercial segments (similar ads in two or three segments instead of only one ad in one segment). The total viewing time of the show with the commercial segments was 1 hour.

Procedure

Two weeks before the scheduled sessions, students were given a link to an online schedule where they could sign up for sessions. In addition to the extra credit given in class by the professors, each student was entered into a $50 raffle conducted after data was collected. Sessions were randomly assigned ahead of time with one of the two treatment conditions (brand placement versus advertising) and were all conducted in a surround sound electronic classroom with a large screen. Emails were sent out a few days before the session to remind students of the time for which they had signed up.

Upon arrival, students were checked off the sign up list and were told to wait until all participants arrived. All sessions began five minutes after the scheduled time and no admittance was permitted once a session had begun, as indicated by a sign on the door. Participants were told that the study sought to gather information about their attitudes and habits with regard to media. As such, they would be watching a movie (show) and then asked to complete a three-part questionnaire. To prevent distractions, participants were asked to turn off their cell phones. Once the movie or show was started, the lights were turned off. As the classroom had thick

plastic sheets covering the windows and was equipped with surround sound, the room felt very much like a little theater. After viewing the media, participants answered the 3-part questionnaire. Half of the participants used paper questionnaires, however an online survey was used for the second half of the participant group to create a more streamlined progression that ensured that all questions were answered. Those completing the paper survey were given the second part only after the first part of the survey was completed. The third part was then completed on one of 15 laptops available in the room. Those completing the survey online were taken as a group to the computer lab and emailed a link to the survey that linearly took participants through each section without the option of going back to change previous answers.

The first part of the questionnaire asked about participants' general viewing habits (viewing frequency, movie and actor likability, level of involvement in the entertainment, need for cognition, and general persuasion knowledge). Part one finished with a brand recall measure, asking participants to list all of the brands they could recall from the movie/commercial segments they had just seen.

The second part of the questionnaire focused on brand recognition, brand attitudes, and explicit brand associations. Respondents were initially asked to check off all of the brands they recognized, out of a list of 60 brands, as being in the movie/commercial segments they had just seen. Ten brands from the list were then given, five from the movie/commercial segments and five comparison/dummy brands, and participants were asked to indicate their brand attitude, brand familiarity, and the way in which the brand was portrayed (the primary association) in the movie. Following the brand questions, participants were given a situational persuasion knowledge scale to assess their level of awareness of persuasion. This was followed by an

attitude toward brand placement scale and a general view of entertainment scale to assess their view of BP and need for entertainment, respectively.

Part three of the questionnaire was done online in all cases and used the Inquisit (Millisecond Software 2008) software to administer the Implicit Associations Test (IAT), which has been shown to measure underlying implicit associations between concepts including attitudes, stereotypes, and brand associations like brand image indicators (Brunel et al. 2004). The researcher was in the room to ensure that the new-to-user software worked properly. Once participants completed all five brand sequences, they were asked to read a debriefing statement before leaving the room.

Brand Placement Condition:

"Movie: Student Viewing Habits
This study looks at the way you view and think about entertainment and the media.

This particular session looked at your views of the specific brands placed in a film.

NOTE: Please DO NOT share this information with other students as it will skew the final results of this study.

Thank you for your participation! Your name will be entered into a $50 raffle."

Advertising Condition:

"T.V. Show: Student Viewing Habits

This study looks at the way you view and think about entertainment and the media.

This particular session looked at your views of the specific brands advertised in the commercial segments between a show.

NOTE: Please DO NOT share this information with other students as it will skew the final results of this study.

Thank you for your participation! Your name will be entered into a $50 raffle."

After data collection was complete, a raffle drawing was conducted and the winner was contacted and given the $50 raffle prize.

Measures

Implicit Learning: IAT Measure Adaptation

Since consumers are seldom aware of what guides their behavior and are often unwilling or unable to verbalize their beliefs and opinions (Brunel et al. 2004; Greenwald and Banaji 1995), researchers have created "a measure of strengths of automatic associations" (Greenwald et al. 1998; Greenwald et al. 2003, p. 197). Since brands are built through associations (Keller 1993), marketing communications are structured such that a brand association can be learned. Already used to measure implicit attitudes toward brands both within (Glass 2007) and without (Forehand and Perkins 2003; Maison et al. 2004) the BP context, the IAT is not limited to attitude alone. In line with the associative memory network perspective, associations are developed between various concepts to result in attitudes, stereotypes, and even brand images (Brunel et al. 2004; Maison et al. 2004).

Although the IAT is an established measure of implicit associations, the stimuli used for categorization had to be constructed and pretested for the specific purposes of this dissertation. The IAT is essentially a categorization task where participants are taken through a series of seven blocks of trials and asked to categorize words or pictures into one of four categories. Two of the categories were target categories of the brands being considered (e.g. Audi, a brand placed in the movie/commercial segment, versus Mercedes, a comparable brand not placed in the movie/segment). The other two categories were attributes, one of which was associated with the placed brand in the stimuli, while the other was an attribute deemed opposite to the first attribute (e.g. futuristic – classic, rebel – conventional, funky – stream-lined). Five of the seven placed brands were measured as each IAT, one per brand, takes five minutes to complete.

The IAT software will be described before the stimuli and their pretests are discussed. Participants are told:

> "Put your middle or index fingers on the E and I keys of your keyboard. Pictures or words representing the categories at the top will appear one-by-one in the middle of the screen. When the item belongs to a category on the left, press the E key; when the item belongs to a category on the right, press the I key. Items belong to only one category. If you make an error, an X will appear - fix the error by hitting the other key. This is a timed sorting task. GO AS FAST AS YOU CAN while making as few mistakes as possible. Going too slow or making too many errors will result in an uninterpretable score. This task will take about 5 minutes to complete."

The first block had one attribute in the top right-hand corner and the opposite attribute in the top left-hand corner, randomly counterbalanced (e.g. “futuristic” versus “classic”). Stimuli words appeared in the middle of the screen and belonged to only one of the two categories (e.g. “visionary,” “cutting edge,” “revolutionary,” and “innovation” were in the “futuristic” category, while “sophisticated,” “elegant,” “timeless,” and “tasteful” were in the “classic” category). Participants had to categorize each words as it randomly appeared on the screen in one of the two categories as quickly as possible. After 20 word trials, the following instructions appeared:

> "See above, the categories have changed. The items for sorting have changed as well. The rules, however, are the same. When the item belongs to a category on the left, press the E key; when the item belongs to a category on the right, press the I key. Items belong to only one category. An X appears after an error - fix the error by hitting the other key. GO AS FAST AS YOU CAN."

In the second block, instead of attribute categories there were brands (e.g. Audi in one top corner and Mercedes in the other, randomly counterbalanced). In this block, participants were asked to categorize pictures of products with the brand (e.g. pictures of the Audi logo and Audi cars were to be categorized in the “Audi” category). The third block was a practice block which had the following instructions:

> "See above, the four categories you saw separately now appear together. Remember, each item belongs to only one group. For example, if the categories flowers and good appeared on the separate sides above - pictures or words meaning flower would go in the flower category, not the good category. The green and white labels and items may help to identify the appropriate

> category. Use the E and I keys to categorize items into four groups left and right, and correct errors by hitting the other key."

Participants had a target and attribute in each top corner and were asked to categorize the words and pictures in the appropriate categories. For example, if Audi and classic were in the top right-hand corner, all pictures of Audi and all words describing the "classic" category were to be categorized by pressing the "E" key on the keyboard. After the third block, a test block with the exact same categorizations as the practice block popped on the screen with the instructions:

> "Sort the same four categories again. Remember to go as fast as you can while making as few mistakes as possible. The green and white labels and items may help to identify the appropriate category. Use the E and I keys to categorize items into the four groups left and right, and correct errors by hitting the other key."

The target categories (brands) switched positions in the following block and the instructions read:

> "Notice above, there are only two categories and they have switched positions. The concept that was previously on the left is now on the right, and the concept that was on the right is now on the left. Practice this new configuration. Use the E and I keys to categorize items left and right, and correct errors by hitting the other key."

The sixth block was a practice block and included all four categorize again, keeping the switched positions:

> "See above, the four categories now appear together in a new configuration. Remember, each item belongs to only one group. The green and white labels and items may help to identify the appropriate category. Use the E and I keys to categorize items into the four groups left and right, and correct errors by hitting the other key."

The final block was the second test block that included all four categories with switched positions:

> "Sort the same four categories again. Remember to go as fast as you can while making as few mistakes as possible. The green and white labels and items may help to identify the appropriate

> category. Use the E and I keys to categorize items into the four groups left and right, and correct errors by hitting the other key."

This type of categorization task was conducted for five of the seven placed brands, each of which had a comparable non-placed dummy brand as the alternative target category. These dummy brands were suggested and confirmed by a pretest of 13 undergraduate students. Pictures of each brand and each brand logo were carefully selected such that the brand was clearly seen so that it would be easy for respondents to categorize the picture. Four pictures were chosen for each of the target categories.

Attribute categories were also selected based on the pretest with 13 undergraduate students who had seen the movie and were familiar with the brands. Students were asked about each of the five placed brands and the primary brand associations in the movie. Most of the associations mentioned were conceptual, and associations were chosen that were both evident in the film, regardless of placement type and level, and were consistent with the brand image (e.g. Audi – futuristic, Converse – rebel, FedEx – futuristic, JVC – funky, etc). Within each of the attribute categories (e.g. futuristic and classic), the researcher and one other judge consulted a thesaurus and chose words that best represented the attribute categories. Four descriptive terms were chosen for each of the attribute categories.

A different pretest consisting of nine undergraduate students were given the final IATs and asked to go through each of the five brand sequences. Respondents answered a number of questions about the stimuli on a 5-point scale where 1=disagree and 5=agree. Participants stated that all pictures were clear and easy to categorize except two (mean = 4.78). Both of the problematic images were exchanged for pictures where the brands were more visible. All respondents said that the software was easy to use (mean = 5) and the instructions easy to understand (mean = 4.78). Chosen attribute categories were deemed as appropriate opposites:

rebel-conventional (mean = 4.56), futuristic-classic (mean = 5), and funky-streamlined (mean = 4.33). Participants agreed that the words describing each attribute category (4 words per category, with 8 words for each category pair) were appropriate synonyms and accurately represented the attribute categories: rebel-conventional descriptive words (mean = 5), futuristic-classic descriptive words (mean = 4.67), and funky-streamlined descriptive words (mean = 4.56).

Implicit Learning: Measurement

Implicit learning for each of the five placed brands, as compared to the five dummy brands, was measured using five Implicit Association Tests (IATs) adapted to fit the purpose of this study (Greenwald et al. 1998; Greenwald et al. 2003). Participants were asked to categorize pictures and words into one of four categories, two brand and two attribute categories, as quickly as possible (see description and instructions in "Preparation of Stimuli" section). Each IAT was completed on a computer with Windows OS with Java, either in the computer lab or on laptops that were provided, (Millisecond Software 2008). The IATs recorded accuracy and response time as well as computing a measure of relative strength of association for the brands as they related to the attribute categories. The D-score (IAT effect) is calculated by dividing "the difference between test block means by the standard deviation of all the latencies in the two test blocks" (Greenwald et al. 2003, p. 201). Table 3 gives an illustration of the IAT block sequences for one of the brands:

Table 3: Sequence of Trial Blocks in the Audi Brand Association (Audi-Mercedes) IAT

Block	Number of Trials	Function	Items assigned to left-key response (E)	Items assigned to right-key response (I)
1	20	Practice	Audi images	Mercedes images
2	20	Practice	Futuristic words	Classic words
3	20	Practice	Futuristic words + Audi images	Classic words + Mercedes images
4	40	Test	Futuristic words + Audi images	Classic words + Mercedes images
5	20	Practice	Mercedes images	Audi images
6	20	Practice	Futuristic words + Mercedes images	Classic words + Audi images
7	40	Test	Futuristic words + Mercedes images	Classic words + Audi images

*Table format taken from Greenwald et al. (2003)

Note. Half of the subjects were given the above sequences, while half had the positions of Blocks 1, 3, and 4 switched with those of Blocks 5, 6, and 7, respectively, in order to counterbalance the side on which the categories appeared. Additional IATs were conducted for the following brand pairs and attribute categories: Converse-Nike (rebel-conventional), JVC-Sony (funky-streamlined), FedEx-UPS (futuristic-classic), and DosEquis-RedStripe (luxurious-affordable).

Survey Items Pretest

Due to the extensive nature of the data collection process and the time commitment required by the students, a test run of Study 1 was conducted with 28 undergraduate business students. This was a different group of students from the previous pretest groups. Four sessions were run during the course of a week in the fall semester: one session in the morning and one in the afternoon on both Thursday and Friday. Sessions were randomly assigned one of the two treatment conditions (brand placement or advertising) and respondents went through the entire data collection process. After data collection, students gave verbal feedback on the survey structure and verbalized problematic items. The majority of items were clear, however, the attitude scales were considered confusing due to the reverse scoring items. All items were changed to go in the same direction. Additionally, the wording on a few of the items was changed for clarity purposes.

Although order of administering implicit and self-report measures does not necessarily alter responses (Nosek et al. 2005), literature assumes that there is less bias if explicit measures are taken before implicit measures rather than vice versa (Maison et al. 2004). Thus, the questionnaire was split in two parts with all explicit measures placed in the first part and the IAT considered Part 2. However, the pretest revealed that a further distinction needed to be made, perhaps the most important finding. Most students said that once they arrived at the list of brands and marked the ones they recognized, they would then flip back to the recall question and fill in the brands recognized. This, of course, did not give an accurate measure of actual brands recalled but rather of brands recognized. Based on this finding, the survey was split into three parts and later placed online so that it could run in a linear fashion with no "back" option. The first part consisted of general questions about the film, persuasion knowledge trait items, and the recall question. The second part began with the brand recognition task, proceeded with brand-specific questions for the five placed brands along with the five dummy brands, and ended with questions about situational persuasion knowledge and attitude toward brand placement. The third section consisted of the 5-brand IATs.

In totality, the questionnaire took about 40 minutes to complete. Students were asked about the appropriateness of the survey length. The majority did not feel the survey was too long (86%) and attributed this to the fact that the media itself was lengthy in nature, creating an expectation of a lengthy survey. Thus, the survey was restructured into three parts, the problematic items were changed for clarity and flow, and length was not considered an issue.

The measures reported are those that were eventually analyzed with respect to the hypotheses of Study 1. Items for eight other scales were collected, but due to scope and time constraints were not included in the hypotheses or analyses.

Persuasion Knowledge Trait

According to Friestad and Wright (1994), persuasion knowledge (PK) is knowledge about both how one can persuade others and knowledge about what others know about persuasion. This knowledge of persuasion has been considered both as a situational awareness of persuasion (Dahlén and Edenius 2007) and as an individual trait that makes one more aware of persuasion (Bearden et al. 2001). Situational PK is measured after the treatment and assesses how aware participants are of a persuasion attempt after being exposed to that particular situation. In the case of this study, Situational PK considers how likely participants are to attribute ulterior motives (marketing/selling/promotion motives) to the brands placed in either the film or the commercial segments.

However, PK is also considered an individual knowledge trait that one develops as he/she becomes more familiar with persuasion tactics (Bearden et al. 2001; Friestad and Wright 1994). PK includes those things one believes to be mediators to persuasion, the extent of one's control over responses in a persuasion situation, and the belief that a tactic is appropriate and effective. Bearden et al. (2001) appear to have the only scale measuring PK as an individual level trait. However, all items are with the context of sales and are not likely to capture differences in persuasion knowledge across marketing communications. Thus, using the PK literature, 22 items were created and/or adapted in order to create a PK Trait scale that could adequately capture an individual's inherent persuasion knowledge indifferent of the marketing communication used.

In order to reduce the 22 items into a usable scale, a pretest was conducted online with 93 undergraduate business students at Kent State University. All items directly reflected the essential components of PK found in the literature and were measured on a 7-point Likert scale

where 1 = strongly disagree and 7 = strongly agree. An exploratory factor analysis was run and items were discarded one by one due to cross loading values. The final scale consisted of nine items that explained 48.15% of the variance and had a reliability of $\alpha = .856$. Most importantly, all items directly reflect an individual's mental knowledge about persuasion and persuasion tactics across marketing communications rather than within one particular marketing communication type. A follow-up principle components analysis was then conducted on this new scale with the responses gathered from the 278 respondents in Study 1. Due to cross loadings, the scale was reduced to 7-items, explaining 54% of the variance and having a reliability of $\alpha = .852$. All analyses were conducted using the final 7-item PK Trait scale.

Situational Persuasion Knowledge

Situational PK, or the persuasion knowledge triggered by a situation (in this case, the condition), was measured on a scale that was both adapted and created. Three items asking about the intention of the placed brand were adapted from Dahlen and Edenius (2007), a single item assessing the reason for the placement (because the company paid for the mention) was adapted from Wei et al. (2008), and five BP-specific items were created based on Delorme and Reed's (1999) qualitative findings. Delorme and Reed found that viewers appreciated the realism and authenticity brand placement created but sometimes felt that placements were an interruption to the entertainment. One created item did not prove reliable as part of the scale so it was dropped, leaving an 8-item scale with a Cronbach's alpha of $\alpha = .835$.

Brand Memory

Both aided recall and unaided recall were used to assess memory. Participants were given the unaided recall measure prior to the aided recall measure so as not to bias unaided

recall. Participants were giving the following instructions for the unaided recall measure and were allotted 15 lines on which to enter their responses (no respondent needed more than seven lines):

> "List all of the brands you recall seeing in THIS viewing of "I, Robot (Smallville)." Limit one brand per line.
>
> *Note: If you have exhausted your responses, you may move on to the next section."*

Participants were then given an aided recall measure to assess the level of recognition of the placed brands. Sixty brands both within and outside of the brand categories of the placed brands were listed and participants were instructed to check all of the brands they recognized as being in the film/show:

> "Which of the following brands do you recognize as being ***in the movie you saw (in the commercial segments you saw)***? Please check **ALL** that apply."

Brand Attitude

Brand attitude was measured for five of the seven placed brands and five dummy brands in similar product categories. Due to time constraints, not all placed brands were measured, and dummy brands were included to reduce the likelihood that participants would be confronted with questions only for placed brands. This increased the perception that the ten brands assessed were randomly chosen from the list of sixty brands found in the aided recall measure.

Brand attitude for each of the ten brands was measured on a 7-item, 7-point semantic scale (Schmitt et al. 2005) where 1 = dislike, negative, bad, disagreeable, unpleasant, not at all acceptable, and not at all satisfactory and 7 = like, positive, good, agreeable, pleasant, very acceptable, and very satisfactory. The scale was found to be reliable with $\alpha > .96$ for each brand, placed and dummy.

Explicit Learning

Explicit learning was measured through an explicit statement of brand associations. For each of the ten evaluated brands, placed and dummy brands, participants were asked an open-ended question that was then coded by two judges (intercoder reliability was 98% or 2,939 agreed upon associations out of 3000 statements:

> "In a few words, describe how the brand was portrayed in the *movie* (e.g.: refreshing, high tech, etc.). Jot down all that you noticed **in this viewing**."

Demand Effects

To control for demand, students were asked, "In your own words, write what you believe this overall study is about. Why do you think so?" Answers were later coded by three judges, the researcher and two other judges, resulting in a 96% (288/300) intercoder reliability.

Data Coding and Cleaning

Data Coding

A number of responses needed to be coded for Study 1. All data coding and data cleaning were done on the final data set that included the treatment conditions as well as the control group. First, all respondents were given a unique code that allowed the researcher to link each of the three survey parts taken by the respondents. Secondly, all participants were cross-referenced by name and student ID with pretest participants and were coded by the researcher as a 1 if they had participated in a pretest for Study 1 and a 0 if they had not. Thirdly, demand was coded by two judges in addition to the researcher. The researcher coded all demand questions, while each of the other judges coded half of the 300 responses, resulting in an intercoder reliability (other judge and researcher) of 96%. Differences were discussed and a common

decision was made. Demand was coded into three categories: 0 = stated nothing about the use of brand placement or advertising, 1 = mentioned that the study looked at the impact of brand placement and/or advertising, or 2 = stated that the study was about *comparing* brand placement to advertising.

Fourthly, memory for both aided and unaided recall was coded as 0 (did not remember) or 1 (remembered), such that seven brand variables were created for each memory variable (recall and recognition). For example, Audi recall was one of seven brand recall variables coded 0/1, while Audi recognition was one of seven brand recognition variables coded 0/1. The researcher coded all memory responses as they were straightforward (either respondents listed the brand in the unaided recall question (checked off the brand on the list for the aided recall question) or they did not).

Finally, all explicit statements of brand associations for each of the ten brands were coded by one judge in addition to the researcher, resulting in an intercoder reliability of 98%. Explicit brand associations were classified into one of three categories to reflect 1) the association portrayed in the movie as a match (e.g. Audi-futuristic or a synonym for futuristic), 2) an association related to the opposite attribute category used in the brand IAT as a mismatch (e.g. Audi-classic or a synonym for classic), or 3) an association with no relevance to either the match or mismatch as irrelevant, coded 1, 2, or 3, respectively.

Data Cleaning

Study 1 was collected at two different time points. Eighty-three students participated in the study at the end of the fall semester and 118 students participated at the beginning of the spring semester. On account of the time lag, t-tests were done between the collection times across continuous items on all scales (155 item measures). Significant differences were found at

the $p < .05$ level on just 10 of those variables (6.5%), suggesting that these differences between semesters were by chance. Those in the spring semester had higher familiarity toward Audi, but lower attitude toward both Audi and JVC. Do to the small number of differences, the semesters were collapsed and the data was further studied as one group.

Since the study focuses on learning and knowledge of persuasion, past participation was considered a bias because both brand associations and knowledge of persuasion are learned through experience with brands/persuasion situations. Those who previously participated were thus excluded from further analysis, dropping the number of usable cases to 278. Of the 271 who responded to the gender question, 125 (46%) were male. The conditions were well balanced with 98 (35%) in each of the treatment conditions and 82 (30%) in the control group.

Frequencies were performed at the univariate level to check for normality on the continuous variables and for outliers on all variables. All continuous items were normally distributed (skewness < 2 and kurtosis < 7) (Curran et al. 1996), and no outliers were found on any of the univariate items.

When cleaning responses to the IAT, trials where more than 10% of the response time latencies were shorter than 300ms were removed from the data set to control for inattention to the stimuli (Greenwald et al. 2003). The suggested cutoff is 10%, achieving the same effect as deleting responses based on high error rates only with fewer deletions required. Thus, in order to keep as much of the data as possible and also have a reliable data set, the 10% suggested cutoff was used.

Finally, demand differences were considered on the dependent (memory, attitude, explicit learning, and implicit learning) and situational persuasion knowledge (trait and situational) variables. There was a concern that those who were more aware of the purpose of the study

would respond differently. There were no differences due to demand on any of the variables considered, so no cases were deleted due to demand. The final number of cases was 278.

After data cleaning, aggregate variables were created that were used in further analyses. First, memory variables were summed; such that a range of 0 to 7 was created for the two summated memory variables: recall and recognition. Second, brand attitude was averaged both at the individual brand level and also at the aggregate level. Third, persuasion knowledge variables were each averaged according to the reliability adjustments described in the "Measures" section.

Lastly, both explicit and implicit learning variables were sum variables. The brand association variables (implicit and explicit) were each split into three variables with 0/1 codes: match (0/1), mismatch (0/1), and irrelevant (0/1). Irrelevant variables were not considered, and aggregate variables were created to reflect the overall association depicted in the film: futuristic. Due to validity issues, one brand was dropped from consideration because brand associations were not properly assessed. Dos Equis had only four usable cases because all other brand associations had to be coded as "irrelevant." Thus, this brand was taken out of all the aggregate variables and only the four other placed brands were considered. As such, sum variables ranged from 0 to 4 and summed the match variables of Audi, Converse, and FedEx with the mismatch variable of JVC. Thus, two learning sum variables were created (implicit learning and explicit learning), allowing for an assessment of overall learning of the film association at the aggregate level.

After aggregate variables were created, each was checked for outliers at the aggregate level. Two outliers for the aided recall measure (two respondents had checked all 60 possible brands) were excluded from further analyses.

Study 2 Methods: A Look within Brand Placement

Subjects and Design

Two hundred and seven undergraduate students enrolled in a business course at Kent State University were offered extra credit by their professors and were entered into a $50 raffle for their participation in a 1 hour research session. An alternative assignment was available for students who could not come in for the study or did not wish to. Students signed up online for one of 70 available 1-hour time slots available over the course of three weeks during the fall semester. Sessions were offered throughout the day to increase the chance of participation due to scheduling. Participants were randomly assigned to one of four brand placement prominence treatment conditions: no placements (N), subtle placements (S), intermediate placements (I), or prominent placements (P).

Brand placement prominence level was manipulated through video editing. Thus, Study 2 had a 1-factor (brand placements in film), 4-level (no BP/subtle BP/intermediate BP/prominent BP) between-subjects design.

Preparation of Stimuli

Two judges other than the researcher were asked to view the movie chosen in Study 1 and code each brand placement according to the following criteria created based on past literature on prominence and modality (Gupta and Lord 1998; Russell 2002; Yang and Roskos-Ewoldsen 2007):

> "Use your judgment to code the placements according to the following:
>
> 1 = Prominent placement: A prominent placement does not have to be all of the following, but includes one or more of these descriptions: takes up more than half of the screen visually, is a character in the story, is central to the dialogue, is easy for viewers to notice, and/or is very obvious and sometimes intrusive to the storyline.
> Examples: Mini Cooper in *Italian Job*, AOL and Starbucks in *You've Got Mail*, etc.

> 2 = Intermediate placement: An intermediate placement is one that may or may not be noticed (depending on the viewer's sensitivity to brands). This type of placement is often seamlessly integrated into the storyline such that one may miss the placement or take it for granted if not purposely seeking to find it.
> Examples: Apple or other branded computers used throughout a movie (*Ocean's Eleven*) … people may notice the brand because the laptop is often open with the brand facing the screen, but most viewers will either not notice or not care.
>
> 3 = Subtle placement: A subtle placement is often one that is placed in the background, is briefly visible or mentioned almost in passing. It is often very difficult for average viewers to notice subtle placements, especially if not looking for them. These are NOT the same as subliminal placements, however, which occur below the level of perception entirely.
> Examples: Billboards, cans in a cupboard or frig, brands briefly displayed as the camera scans a location, etc."

Judges coded each of the brand placements (some brands had multiple placements at differing levels of prominence) based on the above criteria with an intercoder reliability of 88% (15/17). Differences were discussed and a common decision was made.

Procedure

All sessions were held in a 12-person conference room and each respondent was seated in front of an available laptop. Each of the 12 laptops had one version of the film saved on the desktop, such that each of the four versions ran on three laptops simultaneously. If the room was not full with 12 participants, students were randomly assigned to consecutive laptops as they entered to ensure balance in each session. Before the beginning of each session, the researcher made sure that all video clips were loaded and kept on pause for time efficiency.

Since sessions were conducted back-to-back throughout the day, a sign on the door asked students to wait outside the room until called to enter by the researcher. Once the researcher asked participating students to enter the conference room, the group was given the following standard instructions:

> "You will be viewing a 25-minute clip of the movie 'I, Robot.' After watching the movie clip, you will be asked to respond to a 3-part questionnaire. The first two parts are on paper and the

> third part is electronic. Each of you has the first part in front of you. Please fill out the consent form." The researcher then waited for students to fill out the consent form and then stated, "Once you have finished viewing the movie clip, you may begin on Part 1. After finishing Part 1, raise your hand and you will be given Part 2. We will do Part 3 together. Sound proof headphones are attached to your laptop, and you will find the volume control on the headphone itself." The researcher waited for participants to find the volume control on the headsets and proceeded, "Please turn off all cell phones and pay attention to your own screens. Are there any questions?" The researcher waited briefly for and answered questions and said, "You may begin watching the movie clip."

In order to ensure that respondents were not confused by the instructions, all instructions were briefly paraphrased on the whiteboard at the front of the room (instructions were written out beforehand and were the same for all sessions). As the researcher gave the instructions, she also pointed to the written instructions so that students could have a visual reference.

After watching the 25-minute movie clip, students completed Part 1 which included general questions about the film and the recall measure. Once Part 1 was completed, they raised their hands and were given Part 2. Part 2 included the recognition measure and questions about eight brands (four of the placed brands and four dummy brands in the same product category, similar to Study 1). Once Part 2 was completed, students were asked to wait a few moments for the rest of the group to finish Part 2. Participants were directed to the IAT (which had been opened, coded, and minimized on their screens) and were given the following instructions:

> "Go to the minimized screen and hit 'run.'" The researcher then waited for all participants to do so and said, "You will be asked to place your left hand on the 'E' and your right hand on the 'I' and categorize pictures and words into one of four categories as quickly as you can. Each sequence will take approximately five minutes and there are four sequences. Once you are finished with Part 3, you are free to go, but I first ask that you read a brief statement. Are there any questions?" The researcher waited for and answered questions and then said, "You may begin Part 3."

To ensure efficiency of the entire session and proper running of movie clips and IATs, the researcher was in the room or just outside the door at all times. Upon completion of Part 3, students were given the following debriefing statement to read:

"Movie: Student Viewing Habits
This study looks at the way you view and think about entertainment and the media.

This particular session looked at your views of the specific brands placed in a film.

NOTE: Please DO NOT share this information with other students as it will skew the final results of this study.

Thank you for your participation!"

Measures

Situational Persuasion Knowledge

Situational PK, as described in Study 1, was measured on the 8-item combined scale compiled based on brand placement literature (Dahlén and Edenius 2007; DeLorme and Reid 1999; Wei et al. 2008). The scale's Cronbach alpha was $\alpha = .745$.

Brand Memory

The same memory measures as those in Study 1 were used for Study 2. Unaided recall was measured by asking participants to list all the brands they remembered as being in the movie clip (15 lines were allotted for this). Aided recall was measured by asking to "check all" the brands they recognized as being in the film (from a pool of 60 brands).

Brand Attitude

Brand attitude was measured for four of the placed brands, although not all of the brands were in all of the movie clips, and four dummy brands in similar product categories. Brand attitude was measured on the same scale as in Study 1: a 7-item, 7-point semantic scale (Schmitt et al. 2005) where 1 = dislike, negative, bad, disagreeable, unpleasant, not at all acceptable, and not at all satisfactory and 7 = like, positive, good, agreeable, pleasant, very acceptable, and very

satisfactory. The scale was found to be reliable: $\alpha \geq .95$ for each measured brand, placed and dummy.

Explicit Learning

The same measure for explicit learning as that in Study 1 was used: an open-ended explicit statement of brand associations where participants were asked how the brand was portrayed in the movie clip. Open-ended responses were coded by two judges, resulting in an intercoder reliability of 98% (1622/1656).

Implicit Learning

The same Implicit Associations Test (IAT) software was used from Inquisit (Millisecond Software 2008) to measure participants' associations between target brands and attribute categories. Four of the IATs in Study 1 were used, dropping one that had proven invalid in Study 1: Dos Equis versus Red Stripe associated with affordable versus luxurious attribute categories. This brand pair gave no real insight as the majority of resulting associations were categorized as "irrelevant" and thus not useful for analysis.

Demand Effects

To control for demand, participants were asked, "In your own words, write what you believe this overall study is about. Why do you think so?" Responses were coded by one judge in addition to the researcher, resulting in a 98.6% (204/207) intercoder reliability. Discrepancies were discussed and differences resolved.

Data Coding and Cleaning

Data Coding

As in Study 1, all respondents were given a unique code that linked not only the two paper surveys, but also the IAT responses. This code was based on the IAT subject id manually entered on each laptop by the researcher before each session began. Secondly, participants were again cross-referenced by name and student ID with pretest and Study 1 participants to see if they had participated in a similar study in the past, potentially biasing results. The researcher coded participants as a 1 if they had participated in a past study and as a 0 if they had not. Demand was coded by the researcher and one of the judges who had coded demand in Study 1, resulting in an intercoder reliability of 98.6%. Differences were discussed and a common decision was made. The three demand categories were slightly different from those in Study 1: 0 = stated nothing about the use of brand placement or advertising, 1 = mentioned that the study looked at the impact of brand placement and/or advertising, or 2 = stated that the study looked at the effects of levels of brand placement/prominence. Fourthly, memory variables (recall and recognition) were coded as in Study 1: 0 = did not remember and 1 = remembered. Eight brand variables, the seven placed brands in Study 1 as well as an additional brand that was in the film, were created for each memory variable. All conditions had sum variables with a possible range of 0 to 8, although number of actual placements for N, S, I, and P were 0, 8, 6, and 3, respectively. For this reason, percentage variables of actual recall over total possible recall were created for each condition to enhance comparability. The researcher coded all memory responses as they were straightforward.

Finally, all explicit statements of brand associations for each of the eight brands were coded by the same two judges who coded the demand question in Study 2, resulting in an

intercoder reliability of 98%. Explicit brand associations were classified into the same three categories as Study 1: match, mismatch, and irrelevant (see Study 1 descriptions).

Data Cleaning

Past participation was again considered a bias, particularly for learning, memory, and persuasion knowledge, so those who had participated in either a pretest or Study 1 were excluded from further analysis. This data cleaning dropped the number of usable cases to 201. Of the 198 who responded to the gender question, 101 (51%) were male. The four conditions were well balanced: 51 (25.4%) in the "no placements" condition, 49 (24.4%) in the "subtle placements" condition, 50 (24.9%) in the "intermediate placements" condition, and 51 (25.4%) in the "prominent placements" condition.

Frequencies were performed to check for normality on the continuous variables and for outliers on all variables. All continuous items were normally distributed (skewness < 2 and kurtosis < 7) (Curran et al. 1996), and no outliers were found on any of the items.

IAT responses were cleaned in the same way as in Study 1. Trials with more than 10% of the response time latencies shorter than 300ms were removed from the data set to control for inattention (Greenwald et al. 2003).

Demand differences were also looked at with respect to the dependent variables (memory, attitude, explicit learning, and implicit learning) and situational persuasion knowledge. There was a concern that those who were more aware of the purpose of the study would respond differently. However, no differences were found due to demand on any of the variables considered, so no cases were deleted due to demand differences. The final number of cases remained at 201.

After data cleaning, aggregate variables to be used in further analyses were created: memory consisted of two percentage variables (recall and recognition), brand attitude was again averaged at the individual brand and aggregate levels, situational persuasion knowledge was averaged, and both learning variables (explicit and implicit) were summated in the same way as described in Study 1 (the range for study 2 was again 0 to 4). A percentage variable was created for brand memory to enhance comparability. Since not all brands were placed at all prominence levels, a different number of possible brands remembered existed in each condition. As previously mentioned, the number of placed brands for each condition was: N = 0, S = 8, I = 6, and P = 3. Thus, a percentage was created as the number of accurately remembered brands divided by the number of placed brands.

After aggregate variables were created, each was checked for outliers at the aggregate level. One outlier for the aided recall measure (one respondent had checked over 25 possible brands from the list of 60) was excluded from further analyses. Additionally, brand memory in the N (control) condition was found to be slightly problematic. A few participants who had previously seen the movie on their own time claimed to recall or recognize brands that were, in fact, not present in the study viewing. Since this was considered bias, six cases were taken out of the N group when doing analyses on brand recall and 17 cases were taken out of the N group when doing analyses on brand recognition.

Study 3 Methods: Sequence effects of Marketing Communications

Subjects and Design

Study 3 was conducted in three waves, with the final number of participants consisting of those who completed all three waves. Undergraduate students enrolled in business courses at Kent State University were offered extra credit by their professors and were entered into a $50

raffle for their participation in a 3-wave research media study. Alternative assignments were available for students who could not complete the 3-part study or did not wish to. Two hundred and seventy-four participated in the first wave (an online pre-measure), 195 of those same students participated in the second wave (an on-sight viewing session), and 188 of those who participated in Wave 2 also completed the study by participating in Wave 3 (an online post-measure). After data cleaning, usable responses were 145.

Half of the participants were shown the movie with brand placements first, followed by the show with commercial segments and half were shown the opposite sequence. Random assignment was made at the session level during Wave 2, where each of the 15 sessions were randomly assigned one of the two conditions: 1) movie, measure 2, and show or 2) show, measure 2, and movie.

The sequence of marketing communications was manipulated, while all other variables (memory, brand attitude, explicit learning, implicit learning, and persuasion knowledge) were measured. Thus, Study 3 consisted of a repeated measures, 3-wave, 1-factor (marketing communications sequence), 2-level (BP-Ad versus Ad-BP) within- and between-subjects design.

Preparation of Stimuli

The same show and movie as described in detail in Study 1 were used for Study 3 with some minor adjustments. Since both the movie and show with ads were shown during the same viewing session, both media had to be reduced. The movie was reduced to a 45-minute version that included brand placements only for the four measured brands (to make measurement cleaner) and depicted the plot as played out in the first half of the film. This movie clip was considered adequate for the purposes of 1) gaining interest in the plot, 2) providing ample time for brand associations to be depicted, and 3) fitting the time limit of the viewing session. The

show with ads was reduced to 25 minutes, including major scenes from the show and ads for the four primary brands placed in the film.

Although pretests had considered all four of the dummy brands comparable to the four measured placed brands, two of the dummy brands were very often confused with the placed brand in responses from Studies 1 and 2: Mercedes and Nike as compared with Audi and Converse, respectively. This was an issue only because the attributes or associations relevant to the placed brand were often associated with the dummy brand due to confusion. On account of this, the dummy brands were changed to BMW and Skechers, the next-in-line comparable dummy brands suggested by the pretest group.

Considering the difficulty of combining learning variable results in Studies 1 and 2, brand associations were stream-lined such that two opposite associations portrayed in the film were chosen for the IATs: futuristic versus vintage. The movie clearly had an overall association of "futuristic," while portraying two of the measured brands within that context as "vintage" (sometimes verbally, other times implied).

To ensure that these changes were viable, a pretest of 40 students was conducted (all measures were on a scale of 1 to 7, where 7 = strongly agree). The attribute category "vintage" was considered an adequate opposing category to the main "futuristic" attribute category (mean = 5.4, on a 7-point scale). The terms used to describe the "futuristic" attribute category were considered appropriate and reflective of the category: innovative (mean = 5.43), cutting edge (mean = 5.7), advanced (mean = 5.55), and high tech (mean = 5.8). The terms used to describe the "vintage" attribute category were also considered fairly reflective of the attribute: old school (mean = 4.85), classic (mean = 4.85), antique (mean = 4.9), and timeless (mean = 4.35).

IATs for the four measured brands were thus created to include 1) the new attribute categories (futuristic versus vintage) in each IAT and 2) the new dummy brands with clearly visible pictures. Advertisements for the commercial segments were kept the same for Audi (futuristic portrayals as in the film), but were changed for the three other brands to reflect the associations depicted in the film. The JVC and Converse ads were clearly portraying the brands as vintage (reliable 1950's brand and Chuck Taylor legacy shoes), while FedEx and Audi ads consisted of futuristic brand associations (moon shipments and the car of the future).

Procedure

Study 3 was conducted in three waves over the course of a month. For Wave 1, students were all given a link to a 30-minute 2-part online survey. Part 1 of the survey included general questions about students' media viewing habits and specific questions about their brand attitudes and explicit brand associations. After the completion of Part 1, a link took students to the online IATs where they were asked to complete the categorization tasks for each of the four brand pairs. Students had about a week to complete the online survey if they chose to participate in the study. They were told that further instructions for Wave 2 would be given shortly.

The day after the pre-measure (Wave 1) was closed, students who had participated in Wave 1 were contacted through email and given a link to an online schedule. The online schedule gave students one week to sign up for one of the 15 available on-campus sessions that were to begin the following week, three times a day (9am, 12pm, and 3pm). Thus, Wave 2 began a full week after Wave 1 had been completed. Wave 2 consisted of a 2 and ½ hour media-viewing session similar to that in Study 1. Sessions were randomly assigned ahead of time with one of the two treatment conditions (BP-Ad versus Ad-BP) and were all conducted in a surround

sound electronic classroom with a large screen. Emails were sent out a few days before each session to remind students of the time for which they had signed up.

The procedure for Study 3's Wave 2 was similar to the procedure in Study 1. Students arrived, were checked off the list, and were told to wait until all participants arrived. All sessions began five minutes after the scheduled time and no admittance was permitted once a session had begun, as indicated by a sign on the door. Participants were not reminded of the pre-measure they had taken a week earlier, but were simply told that the study sought to gather information about their attitudes and habits with regards to media. To prevent distractions, participants were asked to turn off their cell phones, and the following instructions were stated by the researcher:

> "You will be watching a 45-minute clip of a movie (a 25-minute clip of a show) after which we will go down to the computer lab so that you can complete a two-part online questionnaire. We will wait until everyone has finished the questionnaire and then we will come back to this room to view a 25-minute clip of a show (a 45-minute clip of a movie). Are there any questions?" The researcher waited for and answered any questions that arose, then stated, "I will slip out of the room for ten minutes to email you the survey link so that you have it when we get to the computer lab. If you have participated in a similar study in the past, I ask that you do not share what you know about the study with other students. Thank you, and I hope you enjoy the film (show)."

Once the movie (show) started, the lights were turned off. Since the classroom had thick plastic sheets covering the windows and was equipped with surround sound, the room felt very much like a little theater. After viewing the media, participants were taken to the computer lab, which had been reserved, and asked to check their email. A link to the movie-specific (show-specific) survey had been sent to their inboxes as they were watching the film (show). The first part of the questionnaire included general questions about the movie's (show's) likeability, memory measures, explicit brand association measures, and situational persuasion knowledge measures. Once students hit "submit" for Part 1, a link took them to Part two, which included all four IATs for the four placed brands that were measured in this study. Groups varied in time from 30 minutes to 45 minutes. However, sessions had been scheduled in such a way that all

groups took no longer than 2 and ½ hours to complete all of Wave 2. The researcher waited to make sure all surveys were completed before taking the group back to the media-viewing room.

Once participants were back in the media-viewing room, they were reminded that they would now be viewing the 25-minute clip of a show (45-minute clip of a movie) and the media was started. Lights were again turned off and the show (film) played in the exact same theater-type setting. After the show (film) was completed, participants were given the following instructions:

> "In about a week, you will be emailed the link to the final survey related to the show (movie) you have just seen. I realize that you have become quite familiar with the questionnaire, but I ask that you still take it seriously and not rush through it as I will need to ask you to retake it if you do. Again, I ask that you keep information about this study to yourself. If you want more information about this research study, please send me an email. Thank you very much for your participation, and I hope you have a great rest of the day."

A week after the completion of Wave 2, participants were sent a link to the show (movie) 2-part online survey for Wave 3. They were given a week to complete the survey, and during that time multiple reminders were sent out to ensure that students received the link. The survey for Wave 3 was exactly the same as for Wave 2 except that it asked about the second media viewed rather than the first. Thus, if participants had seen the movie first and the show second, they were given the movie-specific survey during Wave 2 and the show-specific survey during Wave 3.

Participants were given no on-site debriefing after Wave 2 as it could possibly skew the results for Wave 3, but all participants who completed all three parts were sent an email congratulating them on the completion of their participation. Participants were also sent a debriefing statement once all data was collected:

> "*Study debriefing:*
> The study looked not only at your media habits, but also at the way in which you learn brand associations over time. In each viewing, the brands were depicted as associated with a particular

concept (futuristic or vintage). The study wanted to see if your brand associations changed, and if you could more quickly categorize the brands when paired with the "appropriate" associations (e.g. Audi with futuristic as portrayed in both the film and the ads).

If you wish to know more about the study, please email me at the email address below. Thank you again for your participation!"

Three students emailed to ask specifics about the study and were given a more detailed debriefing:

"Per your request, here is a description of the 3-part media study:

Study order:
The first online survey primarily assessed viewing habits and brand attitudes. Questions about various brands, 4 of which were in the movie and ad sequences, were asked along with questions about your normal entertainment viewing habits. This provided a base for comparison.

The second part of the study initially showed you either a show or movie clip, followed by a questionnaire similar to the first online questionnaire. This was followed by the viewing of a show (if the movie was shown first) or movie clip (if the show was shown first). This survey provided a measure of change in views based on the first viewing.

The final survey was a follow-up to assess long-term effectiveness of combined (ads and brand placement) brand exposure.

Primary purpose:
The study looks primarily at the ability of a viewer to learn brand associations (ie: Audi as being futuristic, Converse as being vintage, etc) within varying contexts. Specifically, I am interested to see if one is more likely to learn brand associations through commercials or brand placements, and if the order in which these are shown affects learning.

The second two surveys are compared to the first survey to see if there are any differences in 1) one's stated associations (ie: Audi is futuristic ... rated on a 1 to 7 point scale) versus one's underlying view of associations (the categorization task where responses were more automatic).

Thank you again for your participation!"

After data collection was complete, a raffle drawing was conducted and the winner was contacted and given the $50 raffle prize.

Measures

Measures used depended on the Wave. The pre-measure, Wave 1, included measures for brand attitude, explicit learning, and implicit learning. Waves 2 and 3 had used the measures for situational persuasion knowledge, memory for placed brands, brand attitude, explicit learning, and implicit learning. All waves included a demand measure. The questionnaires for each Wave were adapted from Study 1 to reflect the new dummy brands and the new IAT attribute categories.

Situational Persuasion Knowledge

Waves 2 and 3 used the same measure of Situational PK as described in Study 1 and used in Study 2: the combined 8-item combined scale (Dahlén and Edenius 2007; DeLorme and Reid 1999; Wei et al. 2008). The scale's Cronbach alpha for Wave 2 was $\alpha = .810$ and $\alpha = .798$ for Wave 3.

Brand Memory

Waves 2 and 3 used the same memory measures as those in Studies 1 and 2: unaided recall was an open-ended list measure and aided recall asked students to "check all" the brands they recognized as being in the film/commercial segment (from the same pool of 60 brands). Wave 1 had no measures for memory as there were no viewing from which participants could recall brands.

Brand Attitude

All waves measured brand attitude. Brand attitude was measured for the same four placed brands as those in Studies 1 and 2 (Audi, Converse, FedEx, and JVC) on the same scale as in the previous studies: a 7-item, 7-point semantic scale (Schmitt et al. 2005). The scale was

found to be reliable as all waves had a Cronbach's alpha of $\alpha > .97$ for each measured brand, placed and dummy.

Explicit Learning

The measure for explicit learning was no longer open-ended as it had been in Studies 1 and 2, but was a statement of association on a 7-point scale where 7 = strongly agree. There were two statements, one for each possible attribute category: "Brand X is futuristic." And "Brand X is vintage." All three waves measured explicit learning.

Implicit Learning

The adjusted IATs were used for the four measured brands and their dummy counterparts (Millisecond Software 2008). All three waves measured implicit learning.

Demand Effects

To control for demand, participants were asked at the end of each wave, "In your own words, write what you believe this overall study is about. Why do you think so?" Responses were coded by one judge in addition to the researcher, resulting in a 86% (522/607) intercoder reliability across all three waves. Discrepancies were discussed and differences resolved.

Data Coding and Cleaning

Data Coding

Due to the complicated pairing of both 1) the two parts of each survey within each wave and 2) the responses of each respondent across the three waves, the student's school id was used to merge all data before a unique code was given. Once the data was merged and a unique code was given to each respondent, student ids were no longer attached to their responses.

As in previous studies, participants were cross-referenced with past pretests and studies to see if they had participated in a similar study in the past, and were coded as a 1 if they had participated in a past study and as a 0 if they had not. Demand for all three waves of Study 3 was coded by a judge in addition to the researcher (intercoder reliability was 86%). Discrepancies were addressed and a common decision was made. The three demand categories were slightly different from those in Studies 1 and 2. For each wave: 0 = stated nothing about the effects of brand placement or advertising, 1 = mentioned that the study looked at the impact of brand placement and/or advertising, and 2 = stated that the survey was a pre-measure for a study (Wave 1) and/or insinuated that the study was about sequence effects of marketing communications (all waves) and/or a change in perception (all waves).

Memory variables (recall and recognition) were again coded as in previous studies: 0 = did not remember and 1 = remembered. However, memory was considered only for the four measured brands as all other placements were edited out from the film. Thus, both conditions had sum variables with a possible range of 0 to 4. The researcher coded all memory responses as they were straightforward.

Data Cleaning

Past participation was again considered a bias, and those who had participated in a past pretest or study were excluded from further analysis. This dropped the number of usable cases to 145, 71% (103) of which were female. The two sequence conditions were well balanced with 73 (50.3%) in the "movie first" condition and 72 (49.7%) in the "show first."

Continuous variables (dependent and situational persuasion knowledge variable items) were checked for normality and outliers. All items were normally distributed (skewness < 2 and kurtosis < 7) (Curran et al. 1996). No outliers were found on any of the items.

IAT responses were cleaned in the same way as in Studies 1 and 2. Trials with more than 10% of the response time latencies shorter than 300ms were removed from the data set to control for inattention (Greenwald et al. 2003).

Demand differences were considered at each wave with respect to the dependent variables (memory, attitude, explicit learning, and implicit learning) and situational persuasion knowledge, as applicable. Significant differences were found in Wave 1 on only one of the 46 items tested (2.2%). Thus, differences were attributed to chance and cases were not deleted due to demand differences in Wave 1.

In Wave 2, significant differences were found for seven of the 62 tested items, including the original set plus memory and persuasion knowledge items. Although significant differences were found for 11.3% of the tested items, responses were not excluded due to demand for three reasons. First, the repeated nature of the study naturally increases the likelihood that students will know the purpose of the study and thus the "skewed" effect occurs at a mass level. Only 26% of participants were coded "0," while the rest had at least some idea about the study's purpose: 66% were coded "1" and 8% were coded "2." Second, the majority of differences are between codes 0 and 1 (those who know nothing and those who know a little), suggesting that those who know exactly what the study is about are not more greatly affected than those who know a little. This implies that both groups, being equally skewed, should be thrown out, rendering almost 75% of the data unusable. Since only 38 students were unaware of the study's purpose (or did not accurately describe it), the data set would become too small to analyze. Finally, although 11.3% is perhaps above a "chance" level, it is still fairly low. That is, differences due to demand do not affect all dependent items, but rather a minority, leaving almost 90% unaffected by demand.

In Wave 3, significant differences were found for only four of the 62 tested items (6.5%). For reasons listed above, no cases were deleted from Wave 3 due to demand. Thus, the final data set included 145 usable respondents.

After data cleaning, aggregate variables for memory, brand attitude, situational persuasion knowledge, and both learning variables were created as in Studies 1 and 2. After aggregate variables were created, each was checked for outliers at the aggregate level. No outliers were found.

CHAPTER 4

DATA ANALYSIS AND RESULTS

Introduction

In this chapter, each study's results are presented and considered in light of the hypotheses presented in Chapter 3. Since hypotheses were proposed within, and as a result of the purposes of, each study, hypotheses were analyzed and results are presented within each of the three studies. The following sections present the overall purpose(s) of each study and proceed to test each hypothesis within that study before continuing with the following study. Thus, this chapter includes three main sections, one for each study, before proceeding to Chapter 5 where implications of the findings are further discussed.

Study 1 Analyses: A Look across Promotion Methods

The hypotheses proposed for Study 1 had two overall purposes: 1) to compare BP with advertising and show that implicit learning is more likely to occur in BP and 2) to consider the effects of persuasion knowledge. Analyses first look at the effect of marketing communication type (BP versus Ads) on brand memory, EL, IL, and PK. Further analyses consider the role of PK in mediating the "marketing communication type – brand attitude" relationship. The impact of learning type on brand memory and brand attitude is then assessed. Finally, additional analyses look at the differences in EL and IL both overall and within each treatment condition.

Hypothesis Tests

Hypothesis 1

The initial set of hypotheses (H1a – H1d) sought to confirm past literature findings that brand placement showed lower brand memory and higher brand attitude than traditional advertising. Both brand recall and brand recognition were aggregated variables reflecting the sum of accurate memory out of seven brands shown. Hypotheses H1a and H1b were initially analyzed using independent sample t-tests because a t-test does not assume equal variances (see Table 4). A t-test revealed that Sum Brand Recall is indeed greater in the Ad condition than in the BP condition (Ad mean = 2.38, BP mean = 1.58, $t(194) = -5.22$, $p < .001$. Another t-test revealed that Sum Brand Recognition is also greater in the Ad condition than in the BP condition (Ad mean = 4.0, BP mean = 2.46, $t(194) = -7.96$, $p < .001$. H1a and H1b are supported, showing that the explicit nature of brands in advertising versus brand placement leads to greater memory (recall and recognition) in the Ad condition.

Table 4: S1, One-Sided T-Test Results for Recall, Recognition, Attitude, and Sit. PK

	Brand Placement	***Advertising***	***t-statistic***	***Sig.***
Brand Recall[1]	1.58	2.38	-5.22	***0.00***
Brand Recognition[1]	2.46	4.00	-8.00	***0.00***
Brand Attitude	5.24	5.01	1.96	***0.03***
Situational Persuasion Knowledge	4.33	5.65	-9.99	***0.00***
Explicit Learning[2]	1.04	1.10	-.465	0.32
Implicit Learning[2]	1.17	1.11	.443	0.33

[1]Sum variable of 7 possible placed brands
[2]Sum of Learning "Match" categories over 4 main brands (Audi-fut, Conv-reb, JVC-stream-lined, and Fed-fut)

Hypothesis H1c proposed that BP would have a positive impact on Brand Attitude (relative to the control group), while hypothesis H1d suspected that Brand Attitude would be greater in the BP versus the Ad condition. Brand Attitude was an averaged aggregate variable (with a range of 1 to 7) of the four placed brands after dropping Dos Equis (see Methodology). A one-way ANOVA was conducted using the treatment condition as the independent variable with three levels: Control, Ad, and BP (see Table 5). The ANOVA showed that Brand Attitude was impacted by BP such that the BP condition showed a marginally higher attitude than both the Control and Ad conditions (Control mean = 5.0, Ad mean = 5.01, BP mean = 5.24, $F(2, 270) = 2.71$, $p = .068$). H1d was tested through a t-test between the Ad and BP conditions. The t-test revealed that Brand Attitude is indeed greater in the BP condition than in the Ad ($t(194) = 1.96$, $p = .05$). Since the hypothesis was directional, the p-value was divided by two to reveal a significance of $p = .026$ (see Table 4). Thus, H1c and H1d are supported, showing a higher attitude toward brands in the BP condition.

Table 5: S1, ANOVA Results for EL, IL, Attitude, and PK Trait

	Brand Placement (1)	***Advertising (2)***	***Control (3)***	***F-statistic***	***Sig.***	***Post Hoc[2]***
Explicit Learning[1]	1.04	1.10	2.23	44.43	***0.00***	(1,3) (2,3)
Implicit Learning[1]	1.17	1.11	0.93	1.43	0.24	--
Brand Attitude	5.24	5.01	5.00	2.71	*0.07*	--
Persuasion Knowledge Trait	5.01	5.11	5.06	0.32	0.73	--

[1]Sum of Learning "Match" categories over 4 main brands (Audi-fut, Conv-reb, JVC-stream-lined, and Fed-fut)
[2]Tukey post hoc analyses, significant at .05

Hypothesis 2

Hypotheses H2a through H2c considered differences in learning across conditions. Explicit learning (EL) and implicit learning (IL) are suspected to be dissociated. Thus, a correlation analysis was initially conducted to reveal that EL and IL were indeed independent ($r = -.054$, $p = .37$). H2a proposed that explicit learning would be greater in the Ad versus the BP condition. Explicit Learning was an aggregate variable summing the "match" categories of the four placed brands (see Methodology). A one-way ANOVA revealed that the Ad condition showed no difference in EL (sum of the explicit learning of the four placed brands) as compared with the BP condition. However, EL was significantly lower in the treatment conditions compared with the Control condition (Ad mean = 1.10, BP mean = 1.04, Control mean = 2.23, $F(2, 275)$, $p < .001$, see Table 5). Tukey post hoc analyses show that the Control condition has significantly greater explicit knowledge, brand knowledge explicitly learned over the brand's lifetime, than either the BP or Ad conditions (at the $p < .001$ level). No significant differences were found between the Ad and BP condition ($p = .89$). To further test the directional hypothesis, a t-test conducted between the Ad and BP conditions revealed no significance ($p = .32$, see Table 4). Thus, H2a was not supported.

Hypotheses H2b proposed that both the Ad and BP conditions would show some implicit learning, while H2c proposed that the BP condition would show higher IL than the Ad condition. IL was an aggregate variable summing the "match" categories of the four placed brands (see Methodology). A one-way ANOVA revealed that both the BP and Ad conditions showed higher IL than the Control condition (BP mean = 1.17, Ad mean = 1.11, Control mean = .93, $F(2, 275) = 1.43$, $p = .24$, see Table 5). Tukey post hoc analyses were not conducted because the overall

ANOVA was not significant. To test H2c, a t-test revealed that the BP condition showed slightly greater IL than the Ad condition ($p = .33$, see Table 4). Thus, H2b and H2c were not supported.

Hypothesis 3

Hypothesis H3a suspected that Situational PK would be lower in the BP condition, while hypothesis H3b suspected that PK as an inherent trait (PK Trait) would not vary across conditions. Since these variables are theoretically related, an initial correlation analysis revealed a significant positive correlation between PK Trait and Situational PK ($r = .232$, $p = .001$), suggesting that higher internal knowledge of persuasion is more likely to be triggered within a situation. This correlation, however, was found in the Ad condition ($r = .405$, $p < .001$), but not the BP condition ($r = .086$, $p = .399$), suggesting that an individual's internal PK is more likely triggered when watching ads but not when watching brand placements.

Since Situational PK was only measured in the two treatment conditions, a t-test was conducted to test H3a. The t-test revealed that Situational PK is indeed greater in the Ad condition versus the BP condition (Ad mean = 5.65, BP mean = 4.33, $t(194) = -9.99$, $p < .001$, see Table 4). Thus, H3a was supported.

PK Trait was measured in all three conditions (Ad, BP, and Control), so a one-way ANOVA was conducted to analyze H3b. The one-way ANOVA revealed that PK Trait does not differ across conditions (Control mean = 5.06, BP mean = 5.01, Ad mean =5.11, $F(2, 270) = .316$, $p = .729$, see Table 5). H3b is thus supported.

Hypothesis 4

Hypotheses 4a through 4d proposed that Situational PK would differentially impact brand attitude, brand memory, and learning. It was expected that Situational PK would negatively

impact brand attitude (H4a) and explicit learning (H4b), positively impact brand memory (H4c), and have no impact on implicit learning (H4d). Regression analyses revealed the following: Situational PK negatively impacts brand attitude (β = -.173, p = .015), but has no impact on explicit learning (β = -.029, p = .69). Situational PK has a positive impact on brand memory: brand recall (β = .165, p = .021) and brand recognition (β = .315, p < .001). Finally, Situational PK has no impact on IL (β = .015, p = .83). Hypotheses H4a, H4c, and H4d were supported, while H4b was not. Overall, Situational PK showed differing effects such that it positively impacted brand memory, negatively impacted brand attitude, and did not significantly impact learning (see Table 6).

Table 6: S1, Regression Results for Memory, Attitude, and Learning

Independent Variables	***Brand Recall[1]***	***Brand Recognition[1]***	***Brand Attitude***	***Explicit Learning[2]***	***Implicit Learning[2]***
Situational Persuasion Knowledge	0.165	0.315	-0.173	-0.029	0.015
	(.021)[3]	(.000)	(.015)	(.687)	(.832)
F-value	5.43	21.38	5.99	0.163	0.045
	(.021)	(.000)	(.015)	(.687)	(.832)
Adjusted R-square	0.022	0.095	0.025	-0.004	-0.005

[1]Sum variable of 7 possible placed brands
[2]Sum of 4 "match" category variables
[3]Significance: (p-value)
Note: Number of observations = 196

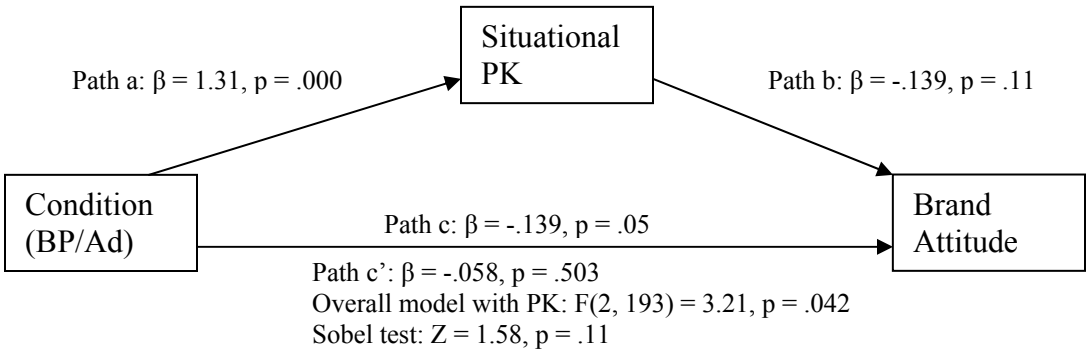
Hypothesis 5

Hypothesis H5 expected that Situational PK would mediate the condition-brand attitude relationship. Per Baron and Kenny's (1986) meditational analysis, it was found that Situational PK does not mediate the condition-brand attitude relationship (Sobel test Z = 1.58, p = .11). The significance of condition on brand attitude was reduced when Situational PK was introduced,

improving the overall model ($F(2,193) = 3.21$, $p = .042$). However, when included in the model, Situational PK does not significantly impact brand attitude, thus reducing the statistical power of the mediation such that no mediation is found. The three paths in the meditational mode, along with their coefficients, are outlined in Figure 2:

From Figure 2, it is observed that there is an initial negative relationship between condition and brand attitude (Path c), with the Ad condition having a negative effect on attitude. Condition is then shown to have a positive effect on Situational PK (Path a), showing that there is a positive relationship between Ads and Situational PK. Situational PK, in turn, has a negative effect on brand attitude (Path b). The impact of condition becomes insignificant when Situational PK is introduced as a mediator and the overall model becomes significant. However, the mediation is not significant. Thus, H5 was not supported.

Figure 2: S1, PK Mediation Analysis of Condition-Brand Attitude Relationship



Hypothesis 6

Hypothesis 6 predicted that IL and EL would differentially impact brand attitude and brand memory within the two treatment conditions (the Control group was excluded from analysis). One regression was conducted for each dependent variable (DV) with EL and IL as

independents variables. Overall, EL (IL) positively (negatively) impacts brand memory, while both EL and IL positively impact brand attitude (see Table 7). Thus, the differential impact of IL and EL showed up for brand memory but not brand attitude. However, only the impact of EL on brand memory was significant.

Table 7: S1, Regression Results for Recall, Recognition, and Attitude

Independent Variables	***Brand Recall***[1]	***Brand Recognition***[1]	***Brand Attitude***
Explicit Learning[2]	0.151	0.379	0.030
	(0.09)[3]	(0.002)	(0.64)
Implicit Learning[2]	-0.033	-0.132	0.072
	(0.69)	(0.24)	(0.25)
F-value	1.59	6.04	0.759
	(.21)	(.003)	(.47)
Adjusted R-square	0.006	0.049	-0.002

[1]Sum variable of 7 possible placed brands
[2]Sum of 4 "match" category variables
[3]Significance: (p-value)
Note: Number of observations = 196

Additional regression analyses were conducted within each treatment condition to assess the impact of EL and IL on brand attitude and brand memory. The results were similar to the overall pattern. In the Ad condition, EL positively impacts both brand memory and brand attitude, while IL negatively impacts brand memory and positively impacts brand attitude. None of these results were significant, however, in the Ad condition. In the BP condition, EL again positively impacts both brand memory and brand attitude, while IL positively impacts brand recall and brand attitude but negatively impacts brand recognition. However, only the impact of EL on the brand memory variables was significant in the BP condition. Thus, H6 was partially supported (see Table 8).

Table 8: S1, Regression Results for Recall, Recognition, and Attitude By Condition

Brand Placement Condition	***Brand Recall[1]***	***Brand Recognition[1]***	***Brand Attitude***
Explicit Learning[2]	0.266	0.587	0.061
	(0.026)	(0.000)	(0.56)
Implicit Learning[2]	0.034	-0.025	0.066
	(0.71)	(0.81)	(0.45)
F-value	2.70	10.16	0.49
	(.073)	(.000)	(.62)
Adjusted R-square	0.03	0.16	-0.01
Advertising Condition	***Brand Recall[1]***	***Brand Recognition[1]***	***Brand Attitude***
Explicit Learning[2]	0.043	0.185	0.018
	(0.72)[3]	(0.23)	(0.82)
Implicit Learning[2]	-0.116	-0.259	0.066
	(0.39)	(0.14)	(0.46)
F-value	0.52	2.21	0.28
	(.60)	(.12)	(.76)
Adjusted R-square	-0.01	0.02	-0.02

[1]Sum variable of 7 possible placed brands
[2]Sum of 4 "match" category variables
[3]Significance: (p-value)
Note: Number of observations: BP condition = 98, Ad condition = 98

Additional Analyses

Additional analyses sought to find differences between the amount of EL and IL, both overall and within conditions (Table 9). No significant differences are found between learning type (IL mean = 1.14, EL mean = 1.07, t(390) = -.75, p = .45). The pattern within each condition shows: within the BP condition (IL mean = 1.17, EL mean = 1.04, t(194) = -1.02, p = .31) and within the Ad condition (IL mean = 1.11, EL mean = 1.10, t(194) = -.07, p = .94).

Table 9: S1, Two-Sided T-Test Results for Learning

	Explicit Learning	***Implicit Learning***	***t-statistic***	***Sig.***
Overall Learning	1.07	1.14	-0.75	0.45
Learning in BP Condition	1.04	1.17	-1.02	0.31
Learning in Ad Condition	1.10	1.11	-0.07	0.94

Note: Number of observations are as follows: Overall = 278, BP = 98, Ad = 98

Study 1 Discussion

Overall, Study 1's findings support past research in showing higher brand attitude and lower brand memory when BP is viewed compared to traditional advertising. Further findings show a significantly higher PK in the Ad condition that then positively impacts memory while negatively impacting attitude. These findings support the idea that memory is not linked to attitude and further question the emphasis on BPs that increase cognition. Although in the correct direction for all four brands measured, learning showed no significant differences across marketing communications, suggesting that brand information is learned in a similar way across communications. Further, PK had no impact on learning, suggesting that regardless of a viewer's awareness of persuasion the learning of brand information still takes place. Table 10 provides a summary of the experimental results found in Study 1. Having explored the effects of BP as compared to traditional advertising, this dissertation took a closer look at the effects within BP itself. The results from Study 2 are detailed in the following section.

Table 10: Summary of Study 1 Experimental Results

Hypothesis	*Description*	*Results*
H1a	Brand Recall: Ad > BP	Supported
H1b	Brand Recognition: Ad > BP	Supported
H1c	Brand Attitude impacts BP (C < BP)	Supported
H1d	Brand Attitude: BP > Ad	Supported
H2a	EL: Ad > BP	Not Supported
H2b	IL will occur in both Ads and BP	Not Supported
H2c	IL: BP > Ad	Not Supported
H3a	Sit. PK: Ad > BP	Supported
H3b	PK Trait not affected by viewing context	Supported
H4a	Sit. PK neg. impact on Attitude	Supported
H4b	Sit. PK neg. impact on EL	Not Supported
H4c	Sit. PK pos. impact on Memory	Supported
H4d	Sit. PK no impact on IL	Supported
H5	Sit. PK mediates cond.-attitude relationship	Not Supported
H6	EL and IL differential impact on memory and attitude	Partially Supported

Study 2 Analyses: A Look within Brand Placement

The hypotheses proposed for Study 2 had one primary purpose: to show that placement prominence is a key factor in triggering PK, which then inhibits IL and leads to negative effects (negative attitude). Analyses first consider the effect of prominence on PK, brand memory, and brand attitude. Further analyses consider the role of PK in mediating the prominence – brand attitude relationships. The impact of prominence level on EL and IL is then analyzed, followed by the impact of learning type on brand memory and brand attitude. Finally, additional analyses look at the differences in EL and IL both overall and within each treatment condition.

Hypothesis Tests

Hypothesis 7

Hypothesis 7 predicted that Prominence would be positively related to Situational PK. A one-way ANOVA showed that Situational PK was not significantly different across the four prominence conditions ($F(3,197) = 1.77$, $p = .15$, see Table 11 for means), thus H7 was not supported. No further post hoc analyses were conducted.

Table 11: S2, ANOVA Results for Situational PK, Memory, Attitude, EL, and IL

	Prominence Level						
	None (1)	***Subtle (2)***	***Intermediate (3)***	***Prominent (4)***	***F-statistic***	***Sig.***	***Post Hoc[3]***
Situational Persuasion Knowledge	4.60	4.46	4.26	4.23	1.77	0.15	-
Brand Recall[1]	0.00%	10.70%	23.00%	58.00%	89.68	***0.00***	(1, 2) (1, 3) (1, 4) (2, 3) (2, 4) (3, 4)
Brand Recognition[1]	0.00%	14.00%	33.00%	78.00%	159.90	***0.00***	(1, 2) (1, 3) (1, 4) (2, 3) (2, 4) (3, 4)
Brand Attitude	4.90	4.98	5.07	5.15	0.99	0.40	-
Explicit Learning[2]	0.10	0.67	0.48	1.00	15.88	***0.00***	(1, 2) (1, 3) (1, 4) (2, 4) (3, 4)
Implicit Learning[2]	1.10	0.65	1.28	0.80	4.47	***0.01***	(1, 2) (2, 3) (3, 4)

[1]Percentage of brands remembered over possible (N = 0, S = 8, I = 6, P = 3)
[2]Sum of Learning "Match" categories over 4 main brands (Audi-fut, Conv-reb, JVC-stream-lined, and Fed-fut)
[3]Tukey post hoc analyses, significant at .05

Hypothesis 8

Hypotheses 8a and 8b proposed that brand recall and brand recognition would be positively related to prominence level, respectively. For comparability, brand memory variables were percentage variables of brands remembered over the number of possible brands in each movie clip. Two one-way ANOVAs were conducted with prominence level as the independent variable and brand recall and brand recognition as the dependent variables, respectively. Brand Recall increased linearly with prominence level as expected such that the movie clip with no placements had the lowest Brand Recall and the movie clip with prominent placements had the highest Brand Recall (N<S<I<P, $F(3,191) = 89.68$, $p = .000$, see Table 11 for percentage values). Tukey post hoc comparisons revealed that there were significant differences among all conditions at $p \leq .03$. Brand Recognition also increased linearly with prominence as expected (N<S<I<P, $F(3,180) = 159.90$, $p = .000$, see Table 11 for percentage values). Tukey post hoc comparisons revealed that significant differences existed among all conditions at $p \leq .003$. Both H8a and H8b were supported.

Hypothesis 9

Hypothesis 9 predicted that, due to triggered PK, brand attitude would be highest in the intermediate condition (I), with lower attitudes existing in the prominent (P) and subtle (S) conditions (lowest attitude was expected in the control condition (N)): N<S<I>P. Brand Attitude was an aggregate variable of the four placed brands that were measured in the study. A one-way ANOVA revealed that no differences existed across conditions with respect to Brand Attitude ($F(3,197) = .994$, $p = .40$, see Table 11 for means), thus H9 was not supported. No post hoc comparisons were conducted.

Hypothesis 10

Hypothesis 10 sought to find the relationship between Situational PK and Brand Attitude. H10 suspected that Situational PK would be negatively related to Brand Attitude. A correlation analysis showed that Situational PK and Brand Attitude were negatively correlated ($r = -.113$), but only marginally ($p = .11$). H10 was marginally supported.

Hypothesis 11

Hypothesis 11 predicted that EL would be positively related to prominence such that EL will increase with prominence: N<S<I<P. EL is an aggregate variable summing the "match" categories of the four measured brands (see Methodology). A one-way ANOVA showed a slightly different, but significant pattern: N<I<S<P, $F(3,197) = 15.88$, $p < .001$, see Table 11. Tukey post hoc comparisons revealed significant differences between N and S (N mean = .10, S mean = .67, $p < .001$), N and I (N mean = .10, I mean = .48, $p = .005$), N and P (N mean = .10, P mean = 1.0, $p < .001$), S and P (S mean = .67, P mean = 1.0, $p = .017$), and I and P (I mean = .48, P mean = 1.0, $p < .001$). The overall pattern is that the most prominent placement has the highest EL, followed by the subtle placement group, the intermediate group, and the control group (which showed the lowest EL). Thus, H11 was partially supported.

Hypothesis 12

Hypotheses H12a and H12b considered implicit learning. IL is an aggregate variable summing the "match" categories of the four measured brands (see Methodology). H12a proposed that IL would take place to some extent at every level of prominence, while H12b predicted a curvilinear inverted "U" pattern for IL such that IL would be greatest in the intermediate condition (I): N<S<I>P. A one-way ANOVA revealed that there were differences

in IL across conditions such that the greatest IL took place in the intermediate condition: S<P<N<I, $F(3,197) = 4.47$, $p = .01$, see Table 11. Tukey post hoc comparisons revealed significant difference between the following conditions: N and S (N mean = 1.10, S mean = .65, $p = .019$), S and I (S mean = .65, I mean = 1.28, $p = .001$), and I and P (I mean = 1.28, P mean = .80, $p = .012$). First, IL learning took place to some extent at each level of prominence such that the lowest IL equaled the third highest EL. Second, the pattern reveals that the highest IL took place in the intermediate condition, followed by the control group, the prominent group, and the subtle group. Thus, H12a and H12b were supported.

Hypothesis 13

Hypothesis 13 predicts that IL and EL will differentially impact brand attitude and brand memory within the three treatment conditions (the Control group (N) was excluded from analysis). One regression was conducted for each dependent variable (DV) with EL and IL as independents variables (see Table 12). Overall across prominence levels in BP, EL positively impacts brand memory but has no impact on brand attitude. IL does not significantly impact brand memory or brand attitude. Thus, while neither EL nor IL significantly impact brand attitude, EL significantly impacts brand memory.

Table 12: S2, Regression Results for Recall, Recognition, and Attitude

Independent Variables	***Brand Recall***	***Brand Recognition***	***Brand Attitude***
Explicit Learning[1]	0.137	0.155	0.127
	(0.000)[2]	(0.000)	(0.13)
Implicit Learning[1]	-0.008	0.005	-0.02
	(0.72)	(0.84)	(0.76)
F-value	11.64	11.29	1.241
	(.000)	(.000)	(.29)
Adjusted R-square	0.125	0.121	0.003

[1]Sum of 4 "match" category variables
[2]Significance (p-value)
Note: Number of observations = 150

Additional regression analyses were conducted within each treatment condition to assess the impact of EL and IL on brand attitude and brand memory. A similar pattern emerged. EL positively impacts brand memory but not brand attitude, while IL has no impact on either brand memory or brand attitude except in the S condition where IL has a negative impact on brand recall (see Table 13). Thus, while EL has a positive impact on memory, IL has a negative impact. Findings looking both overall and within each treatment condition at the impact of learning on brand attitude and brand memory show that H13 was partially supported.

Table 13: S2, Regression Results for Recall, Recognition, and Attitude By Condition

Subtle Condition	***Brand Recall***	***Brand Recognition***	***Brand Attitude***
Explicit Learning[1]	0.070	0.077	0.251
	(0.001)[2]	(0.001)	(0.13)
Implicit Learning[1]	-0.05	-0.03	-0.201
	(0.02)	(0.22)	(0.26)
F-value	13.19	9.60	2.57
	(.000)	(.000)	(.09)
Adjusted R-square	0.337	0.264	0.061
Intermediate Condition	***Brand Recall***	***Brand Recognition***	***Brand Attitude***
Explicit Learning[1]	0.099	0.122	0.174
	(0.02)[2]	(0.02)	(0.37)
Implicit Learning[1]	0.008	-0.01	0.043
	(0.69)	(0.79)	(0.66)
F-value	3.00	3.01	0.55
	(.06)	(.06)	(.58)
Adjusted R-square	0.076	0.076	-0.019
Prominent Condition	***Brand Recall***	***Brand Recognition***	***Brand Attitude***
Explicit Learning[1]	0.086	0.072	-0.063
	(.09)[2]	(0.07)	(0.61)
Implicit Learning[1]	-0.03	0.021	-0.007
	(0.57)	(0.56)	(0.95)
F-value	1.62	2.00	0.13
	(.21)	(.15)	(.88)
Adjusted R-square	0.024	0.038	-0.036

[1]Sum of 4 "match" category variables
[2]Significance (p-value)
Note: Number of observations: S = 49, I = 50, P = 51

Additional Analyses

Additional analyses sought to find differences between the amount of EL and IL, both overall and within conditions (Table 14). Overall, IL is marginally greater than EL (IL mean = .91, EL mean = .72, t(298) = -1.87, p = .06). Within each treatment condition different patterns emerge. The S and P conditions show no differences between EL and IL: EL mean = .67, IL mean = .65, t(96) = .128, p = .90 and EL mean = 1.0, IL mean = .80, t(100) = 1.12, p = .27, respectively. The I condition, however, shows that IL is significantly greater than EL (IL mean = 1.28, EL mean = .48, t(98) = -4.36, p < .001).

Table 14: S2, Two-Sided T-Test Results for Learning

	Explicit Learning	***Implicit Learning***	***t-statistic***	***Sig.***
Overall Learning	0.72	0.91	-1.87	*0.06*
Learning in S Condition	0.67	0.65	0.13	0.90
Learning in I Condition	0.48	1.28	-4.36	***0.00***
Learning in P Condition	1.00	0.80	1.12	0.27

Note: Number of observations are as follows: Overall = 150, S = 49, I = 50, P = 51

Study 2 Discussion

The primary findings in Study 2 are that IL is highest at the intermediate prominence treatment level, EL is highest at the prominent level, and Sit. PK is unrelated to prominence. Brand memory increases with prominence in a parallel pattern to EL, suggesting that both

learning of and memory for the brand increases as the BP is more prominent. Although brand attitude is negatively related to Sit. PK, it remains constant across all conditions because PK is not activated in any of the BP conditions. These findings suggest that 1) Sit. PK is not necessarily a relevant factor when looking within BP, 2) affect remains high if PK is not activated, 3) cognition increases when the BP becomes more obvious, and 4) IL requires some level of attention. Additionally, the high value of implicit knowledge inherent in the condition with no placements (N) is in line with theoretical assumptions about the enduring nature of IL. This second study is important in showing that IL, in line with the theory's assumptions, does indeed occur in BP and is an appropriate theoretical framework (see Table 15 for a summary of the experimental results found in Study 2). However, since BP is never used alone in practice, Study 3 sought to look beyond BP itself by studying the impact of sequence (using BP before or after traditional advertising).

Table 15: Summary of Study 2 Experimental Results

Hypothesis	***Description***	***Results***
H7	Prominence is pos. related to Sit. PK	Not Supported
H8a	Prominence pos. impact on brand recall	Supported
H8b	Prominence pos. impact on brand recognition	Supported
H9	Brand attitude highest at intermediate prominence	Not Supported
H10	Sit. PK neg impact on Attitude	Marginally Supported
H11	EL pos. related to Prominence	Partially Supported
H12a	IL will occur at all levels of prominence	Supported
H12b	IL highest at intermediate prominence	Supported
H13	EL and IL differential impact on memory and attitude	Supported

Study 3 Analyses: Brand Placement alongside Advertising

The hypotheses presented for Study 3 had one primary purpose: to consider the interactive effects of using BP alongside advertising. Analyses first consider aggregate differences across conditions due to sequence. The two conditions are "BP followed by ads" (BP shown first) and "ads followed by BP" (ads shown first). Hypotheses then look within each of the three measurements (waves), considering differences across conditions for the DVs (brand memory, brand attitude, PK, IL, and EL). Finally, miscellaneous analyses look at the impact of one form of learning on the other (EL's impact on IL and vice versa) as well as the pattern of change in each variable over time.

Hypothesis Tests

Hypothesis 14

Hypothesis 14 predicted that effects would differ based on sequence condition. Hypotheses H14a through H14f predicted that those who viewed "BP followed by ads" would have higher IL (H14a), EL (H14b), and brand attitude (H14c), but lower PK (H14d) and brand memory (H14e and H14f). Repeated measures analyses explore the within subject patterns that emerge over time due to sequence. An initial analysis was done, however, to ensure that there were no differences across sequence conditions at Wave 1 (the pre-measure). Before any analyses were conducted, the learning variables were each split into two variables each: "match" and "mismatch" variables. The two "match" variables (one IL and one EL) considered the two brands portrayed in a way consistent to the association of the overall film (as futuristic in a futuristic film). The two "mismatch" variables (one IL and one EL) considered the two brands portrayed in a way inconsistent to the association of the overall film (as vintage in a futuristic

film). It was suspected that differences would arise based on whether the brand had an association consistent to or opposite of the film's major theme. Thus, results for learning will be presented in terms of "match" or "mismatch" brands. All explicit and implicit learning items were considered on the measured continuous scales: the 7-point scale for EL and the positive half of the IAT scores (0 to 2 range) for IL.

T-tests revealed that there were no differences between sequence conditions at Wave 1 (before the initial media viewing). There were no differences before viewing for: brand attitude (BP-first mean = 4.90, Ad-first mean = 4.81, t(143) = .752, p = .45), IL "match" (BP-first mean = .48, Ad-first mean = .42, t(91) = .97, p = .33), IL "mismatch" (BP-first mean = .33, Ad-first mean = .33, t(55) = .036, p = .97), EL "match" (BP-first mean = 4.95, Ad-first mean = 4.90, t(143) = .29, p = .77), or EL "mismatch" (BP-first mean = 4.41, Ad-first mean = 4.57, t(143) = -.77, p = .44). See Table 16 for the baseline means.

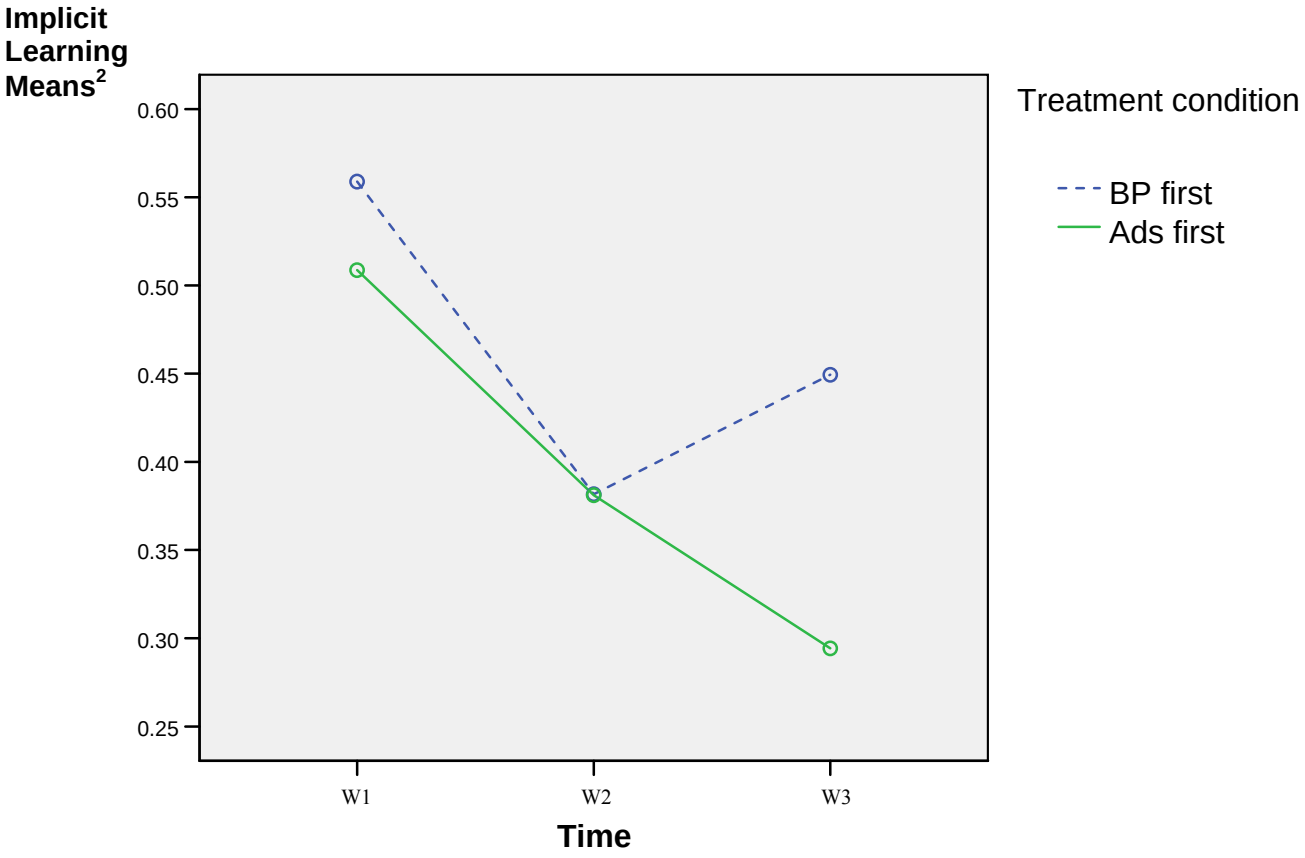
Table 16: S3, Wave 1 Two-Sided T-Test Results for IL, EL, and Attitude

	BP followed by Ads	***Ads followed by BP***	***t-statistic***	***Sig.***
Explicit Learning "Match" Brands[1]	4.95	4.90	.29	.77
Explicit Learning "Mismatch" Brands[2]	4.41	4.57	-.77	.44
Implicit Learning "Match" Brands[1]	.48	.42	.97	.33
Implicit Learning "Mismatch" Brands[2]	.33	.33	.04	.97
Brand Attitude	4.90	4.81	.75	.45

[1]Match brands: 2 brands consistent with the film's overall theme (futuristic)
[2]Mismatch brands: 2 brands inconsistent with the film's overall theme (vintage)
Observations for BP-first: n=73 for EL and Attitude, n=54 for IL "match," n=32 for IL "mismatch"
Observations for Ads-first: n=72 for EL and Attitude, n=39 for IL "match," n=25 for IL "mismatch"

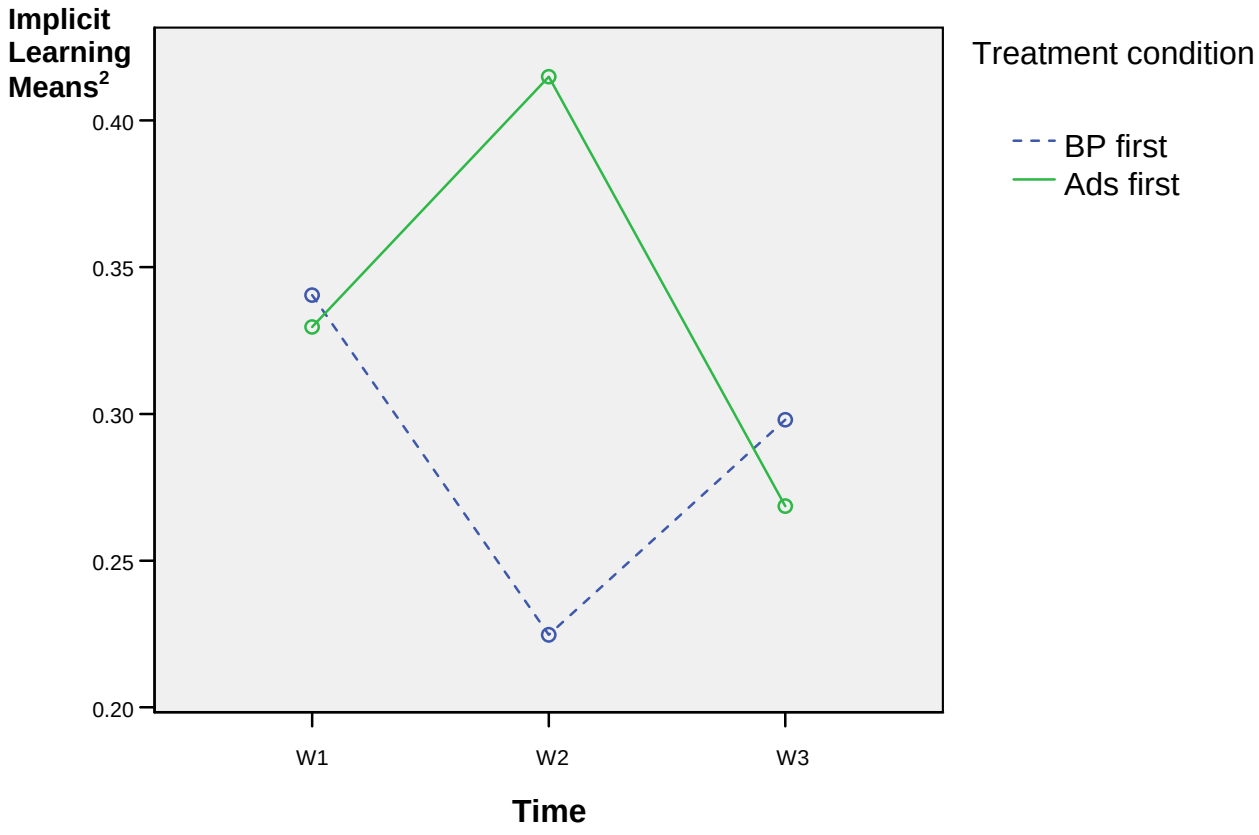
H14a proposed that there would be greater IL in the BP-first sequence. The repeated measures results for the IL "match" and "mismatch" variables are shown in the following two figures.

Figure 3: S3, Within Subjects IL Change, "Match" Brands[1]



[1]Match brands have the same association as the film ("futuristic")
[2]Means are based on the positive half (match implicit association) of the IAT scores
BP-first means (n = 25): W1 mean = .56, W2 mean = .38, W3 mean = .45
Ads-first means (n = 15): W1 mean = .50, W2 mean = .38, W3 mean = .29

Figure 4: S3, Within Subjects IL Change, "Mismatch" Brands[1]



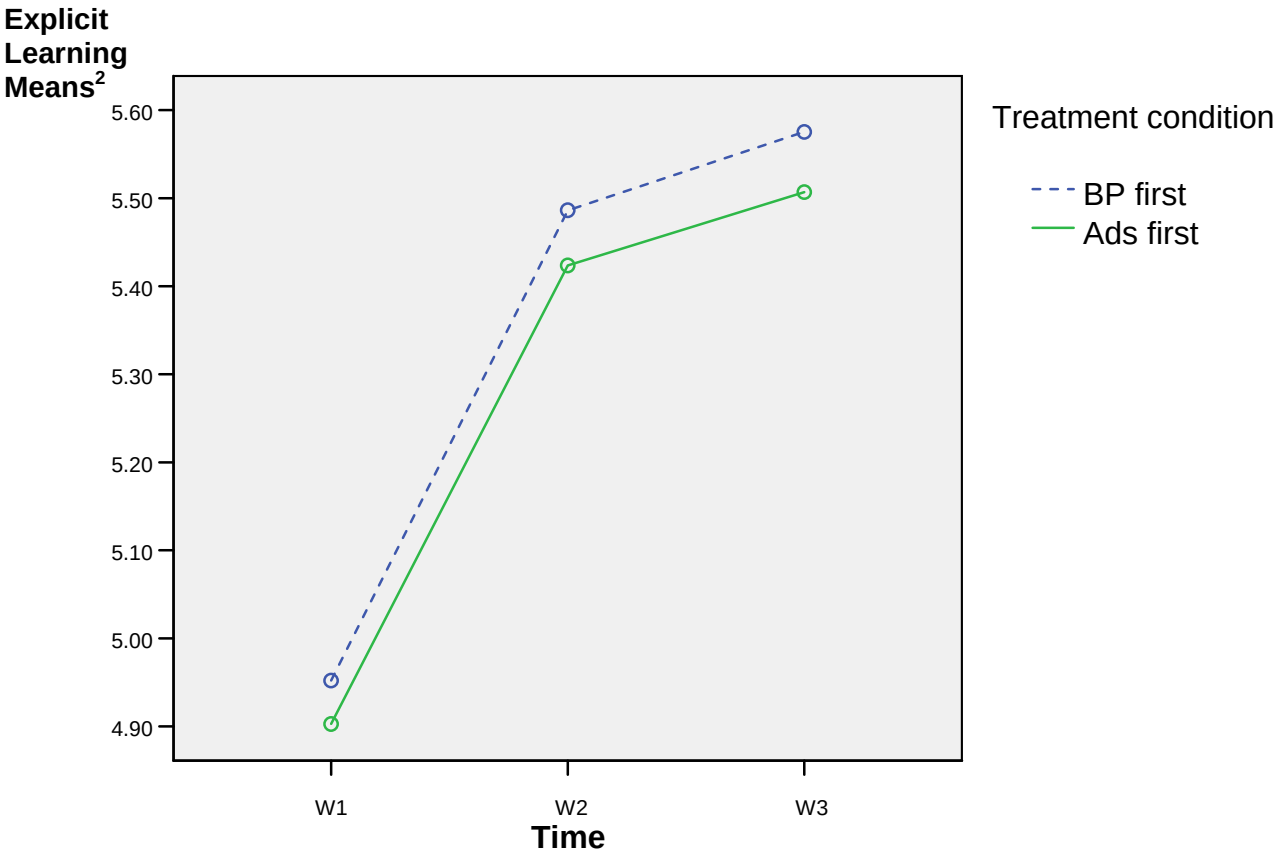
[1]Mismatch brands have the opposite association compared with the film ("vintage")
[2]Means are based on the positive half (mismatch implicit association) of the IAT scores
BP-first means (n = 17): W1 mean = .34, W2 mean = .22, W3 mean = .30
Ads-first means (n = 7): W1 mean = .33, W2 mean = .41, W3 mean = .27

Figures Figure 3 and Figure 4 show the way in which IL changes based on whether the association is a match (the same as the overall movie association: futuristic) or a mismatch (the opposite association from the movie: vintage within a futuristic film). With regard to the matched brands, IL decreases from its initial starting point. IL then increases in the BP-first condition, while it decreases in the Ad-first condition. There is a main effect of IL over time (F

= 3.46, p = .037), but no interaction effect between IL and the treatment condition (F = .651, p = .524). The matched brand pattern shows that while the initial viewing decreases IL in both conditions, the subsequent viewing of Ads (BP) reinforces (detracts from) further IL. With regard to the mismatched brands, a different pattern is seen. There is neither a main effect of IL over time (F = .424, p = .657) nor an interaction effect between IL and the treatment condition (F = 2.22, p = .121). IL initially decreases (increases) in the BP-first (Ad-first) condition and then increases (decreases) with the viewing of the Ad (BP). Overall, it appears that IL changes over time and shows different patterns depending on whether Ads are shown before or after BP. Although the patterns are different due to sequence, no interaction is found for either the match or mismatch IL. Thus, H14a is not supported.

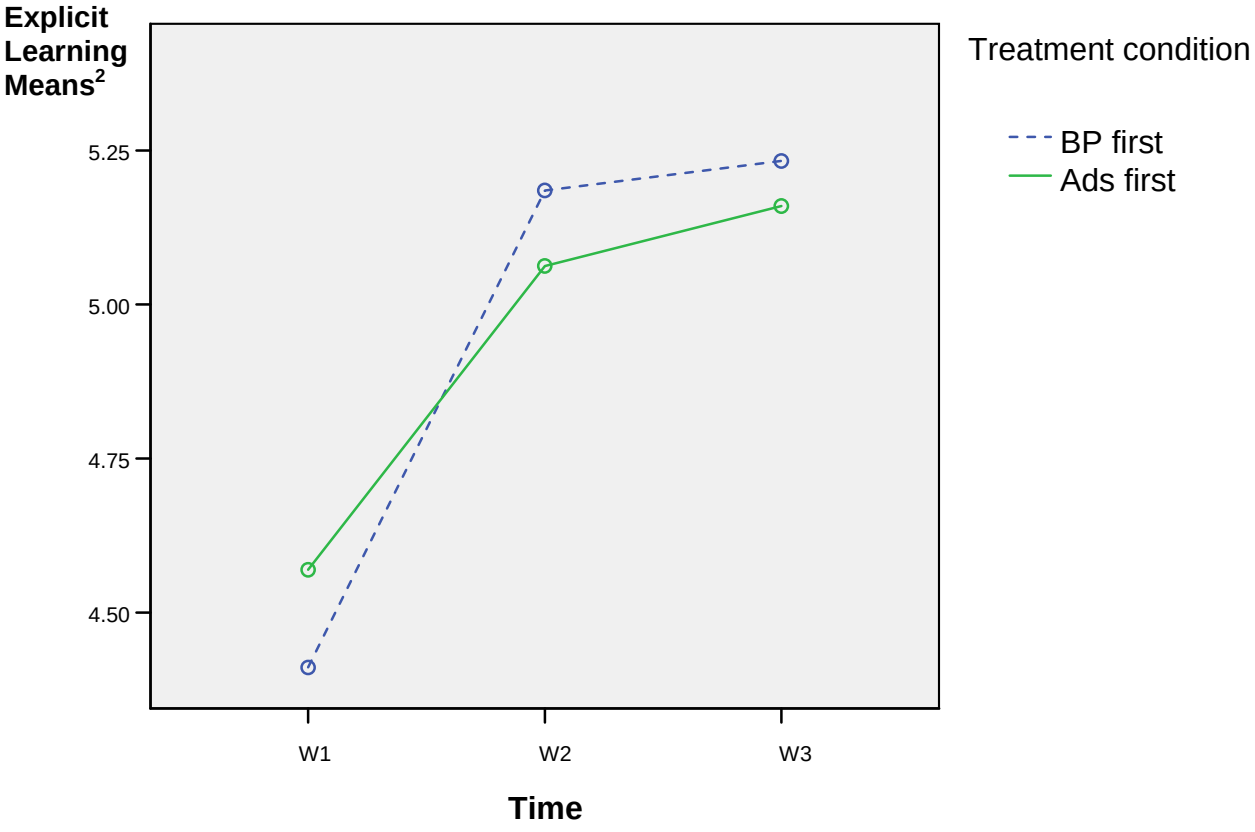
H14b proposed that there would be greater EL in the BP-first sequence. The repeated measures results for the EL "match" and "mismatch" variables are shown in Figures Figure 5 and Figure 6. With regard to the matched brands, EL uniformally increases regardless of treatment condition. Thus, there is a main effect of EL increase over time (F = 35.91, p < .001), but no interaction effect between EL and treatment condition (F = .008, p = .99). With regard to the mismatched brands, a similar pattern ensues. There is a main effect of EL increasing over time (F = 27.30, p < .001), but no interaction effect between EL and the treatment condition (F = 1.02, p = .36). Thus, although EL increases in both cases, there are no differences due to sequence. In fact, the pattern for both sequences is the same, showing that EL increases in a similar fashion whether Ads are shown before or after BP. H14b is not supported.

Figure 5: S3, Within Subjects EL Change, "Match" Brands[1]



[1]Match brands have the same association as the film ("futuristic")
[2]Means are based on the 7-point Likert scale for the explicit association
BP-first means (n = 73): W1 mean = 4.95, W2 mean = 5.49, W3 mean = 5.58
Ads-first means (n = 72): W1 mean = 4.90, W2 mean = 5.42, W3 mean = 5.51

Figure 6: S3, Within Subjects EL Change, "Mismatch" Brands[1]

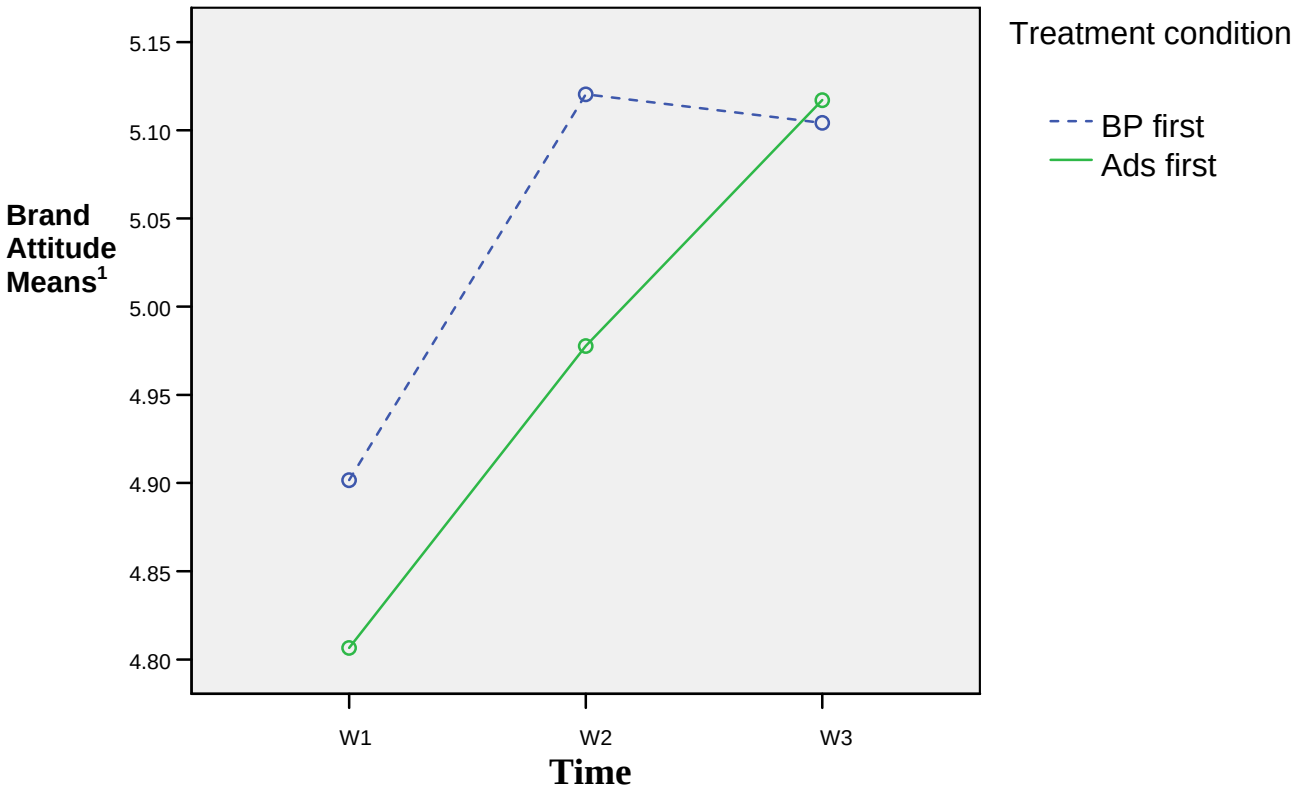


[1]Mismatch brands have the opposite association compared with the film ("vintage")
[2]Means are based on the 7-point Likert scale for the explicit association
BP-first means (n = 73): W1 mean = 4.41, W2 mean = 5.18, W3 mean = 5.23
Ads-first means (n = 72): W1 mean = 4.57, W2 mean = 5.06, W3 mean = 5.16

H14c proposed that Brand Attitude would be greater when BP is shown first. A repeated measures analysis was conducted to test this hypothesis. Figure 7 shows that brand attitude initially increases to a greater extent in the BP-first condition and then decreases with the viewing of the Ads. Although no interaction effect exists between treatment condition and brand attitude ($F = 1.46$, $p = .23$), there is a significant effect of brand attitude over time ($F = 16.48$, $p <$

.001). Although it appears that BP shown after Ads reinforces the brand attitude created in the Ads, while Ads shown after BP detracts from the initial high attitude created in the BP, the overall end point is about the same. Thus, H14c was not supported.

Figure 7: S3, Within Subjects Brand Attitude Change

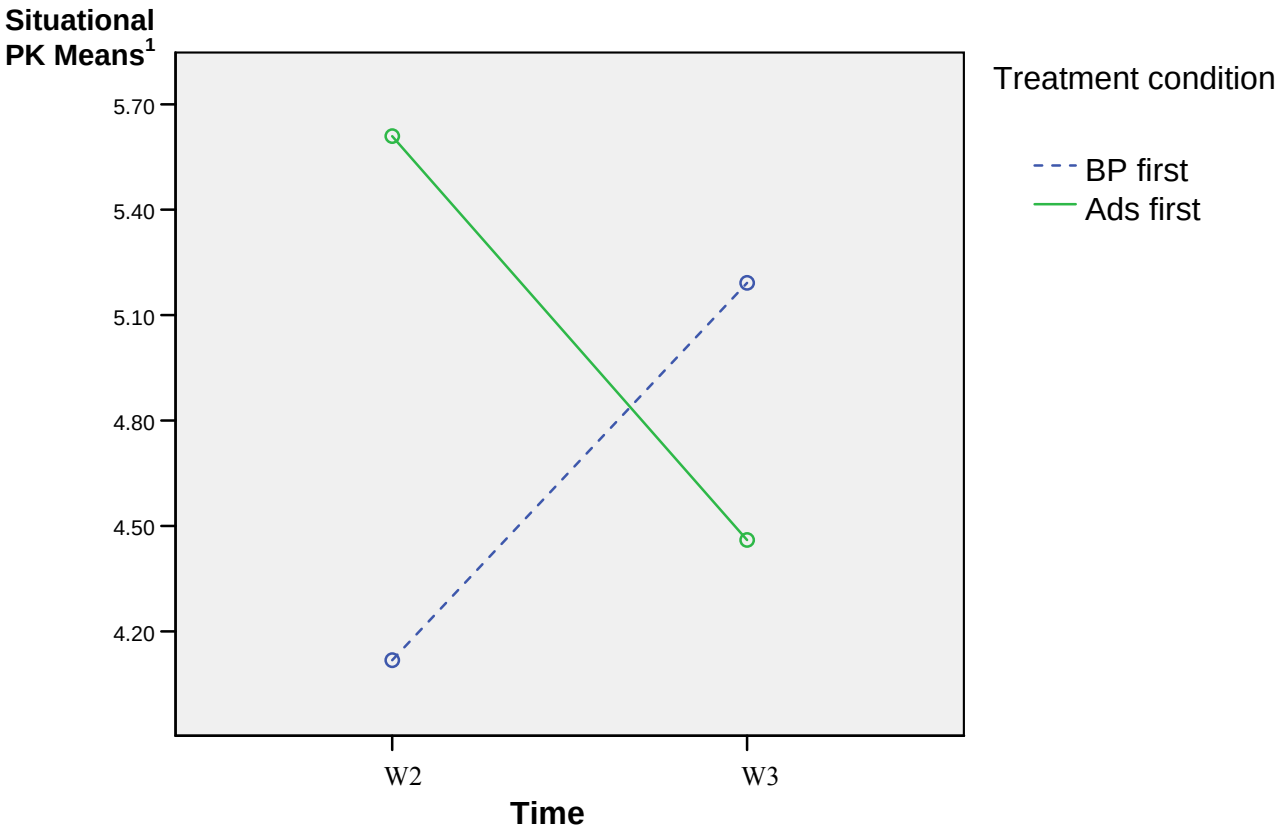


[1]Means are based on the 7-point Likert scale for brand attitude, averaged over the 4 brands
BP-first means (n = 73): W1 mean = 4.90, W2 mean = 5.12, W3 mean = 5.10
Ads-first means (n = 72): W1 mean = 4.81, W2 mean = 4.98, W3 mean = 5.12

H14d predicted that Situational PK would be lower when BP is shown first. A repeated measures analysis was conducted to test this hypothesis. Figure 8 shows that situational persuasion knowledge is directly reflective of the condition. When Ads are shown, PK is

highest, regardless of whether Ads are shown first or second in the sequence. The main effect of PK over time is not significant (F = .165, p = .685), however, there is an interaction effect between sequence treatment condition and PK (F = 142.61, p < .001). Overall, situational PK, as the name suggests, is most affected by condition. Thus, H14d was not supported.

Figure 8: S3, Within Subjects Persuasion Knowledge Change

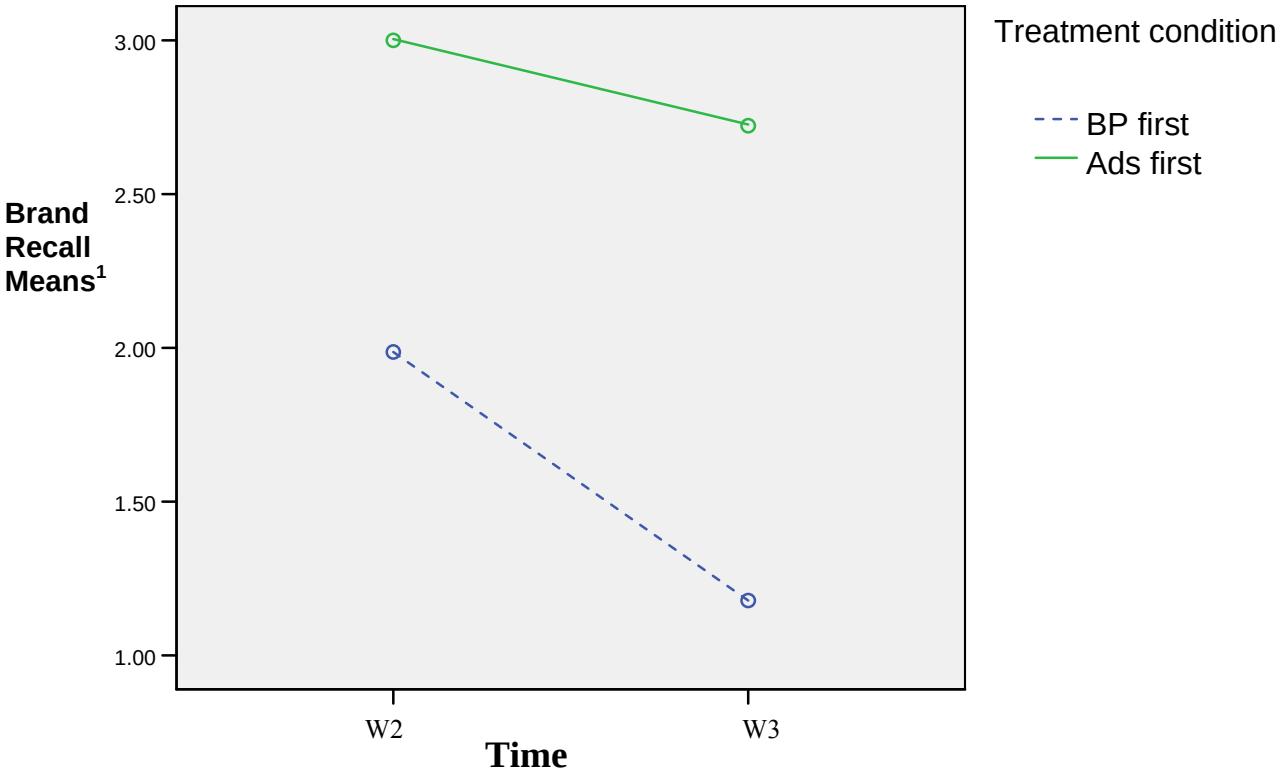


[1]Means are based on the 7-point Likert scale for Situational PK
BP-first means (n = 73): W2 mean = 4.11, W3 mean = 5.19
Ads-first means (n = 72): W2 mean = 5.61, W3 mean = 4.46

H14e and H14f predicted that brand recall and brand recognition, respectively, would be lower when BP is shown first. Results from the repeated measures analyses can be seen in

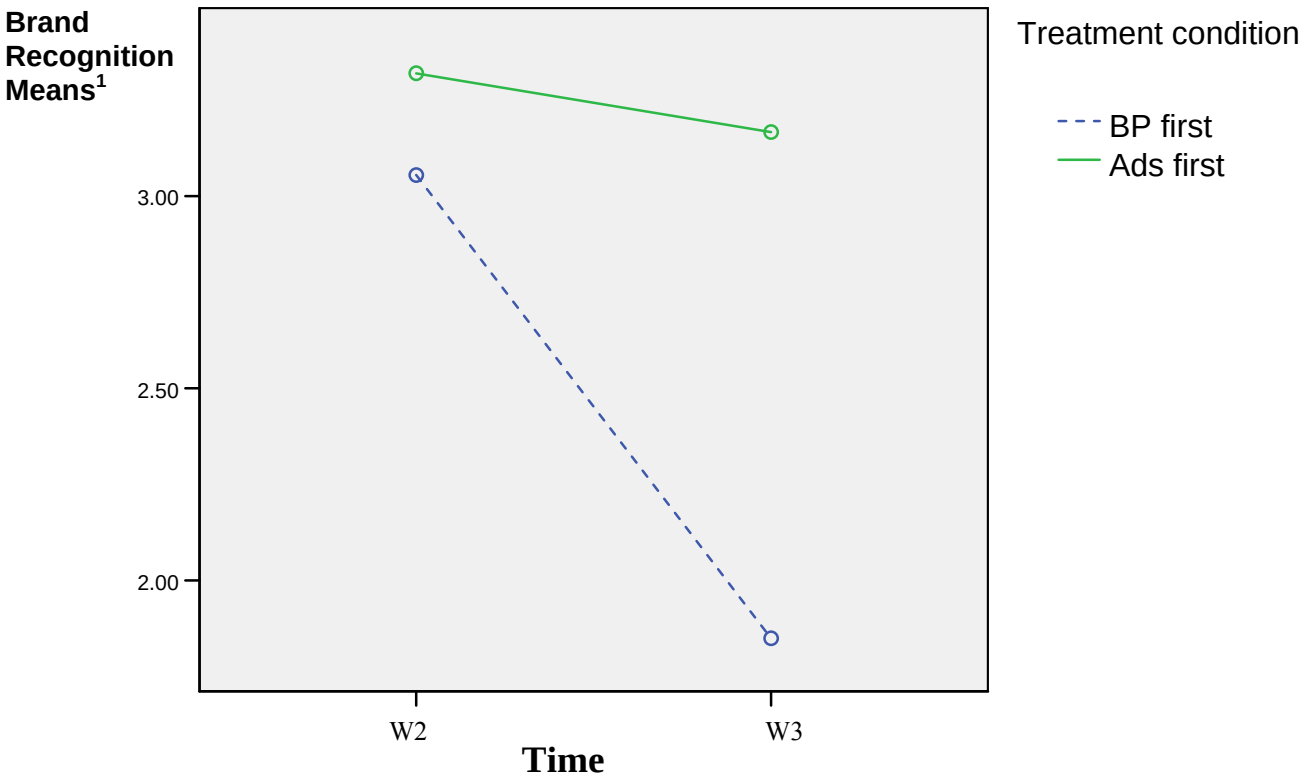
Figures Figure 9 and Figure 10. Both brand recall and brand recognition show marked decreases over the time lag from the second viewing to final measure ($F = 19.24$, $p < .001$ and $F = 29.22$, $p < .001$, respectively). There are also interaction effects due to sequence condition for recall and recognition: $F = 4.59$, $p = .034$ and $F = 17.55$, $p < .001$, respectively. Overall, when Ads are shown first, higher brand memory is seen over time. Thus, H14e and H14f were both supported.

Figure 9: S3, Within Subjects Brand Recall Change



[1]Sum variable of correct recall for the 4 placed brands
BP-first means (n = 73): W2 mean = 1.99, W3 mean = 1.18
Ads-first means (n = 72): W2 mean = 3.00, W3 mean = 2.72

Figure 10: S3, Within Subjects Brand Recognition Change



[1]Sum variable of correct recognition for the 4 placed brands
BP-first means (n = 73): W2 mean = 3.05, W3 mean = 1.85
Ads-first means (n = 72): W2 mean = 3.32, W3 mean = 3.17

Further hypotheses explored the marginal effects of each media (BP and Ads) after each viewing. Results for hypotheses 15 and 16 are presented in the following sections.

Hypothesis 15

Hypothesis 15 suspected that there would be differences across sequence conditions after the initial media viewing, similar to predictions in Study 1. After the initial media viewing (Wave 2), it was suspected that those who saw the Ads first would have greater brand memory (H15a and H15b), situational PK (H15c), and EL (H15d), but lower brand attitude (H15e) and IL (H15f). T-tests between conditions were conducted for measures in Wave 2.

H15a and H15b predicted that Brand Recall and Brand Recognition, respectively, would be higher when Ads were shown first. T-tests revealed that Brand Recall was greater when Ads were shown first compared with when BP was shown first (Ads-first mean = 3.00, BP-first mean = 1.99, $t(143) = -5.55$, $p < .001$), while Brand Recognition was marginally greater when Ads were shown first (Ads-first mean = 3.32, BP-first mean = 3.05, $t(143) = -1.56$, $p = .06$). Thus, H15a was supported, while H15b was marginally supported (see Table 17).

Table 17: S3, Wave 2 One-Sided T-Test Results for IL, EL, Attitude, Memory, and PK

	BP followed by Ads	***Ads followed by BP***	***t-statistic***	***Sig.***
Explicit Learning "Match" Brands[1]	5.49	5.42	.37	.36
Explicit Learning "Mismatch" Brands[2]	5.18	5.06	.67	.25
Implicit Learning "Match" Brands[1]	.35	.39	-.54	.29
Implicit Learning "Mismatch" Brands[2]	.19	.37	-3.43	***.00***
Brand Attitude	5.12	5.00	1.07	.14
Brand Recall[3]	1.99	3.00	-5.55	***.00***
Brand Recognition[3]	3.05	3.32	-1.56	*.06*
Situational PK	4.12	5.61	-10.17	***.00***

[1]Match brands: 2 brands portrayed in a way consistent to the film's overall theme (futuristic)
[2]Mismatch brands: 2 brands portrayed in a way inconsistent to the film's overall theme (vintage)
[3]Sum variables of 4 possible placed brands
Observations for BP-first: n=73 for EL, Attitude, PK, and Memory; n=42 for IL "match"; n=32 for IL "mismatch"
Observations for Ads-first: n=72 for EL, Attitude, PK, and Memory; n=26 for IL "match"; n=20 for IL "mismatch"

H15c proposed that Situational PK would be greater when Ads were shown first. A t-test revealed that Situational PK was indeed greater in the Ad-first condition (Ads-first mean = 5.61, BP-first mean = 4.12, $t(143) = -10.17$, $p < .001$). Thus, H15c was supported (see Table 17).

H15d predicted that EL would be greater in the Ads-first condition, while H15f predicted that IL would be lower. T-tests were run on the unadjusted Wave 2 EL and IL variables. The "match" variables revealed no difference across conditions for EL (Ads-first mean = 5.42, BP-first mean = 5.49, $t(143) = .37$, $p = .36$) or IL (Ads-first mean = .35, BP-first mean = .39, $t(66) = -.54$, $p = .29$). The "mismatch" variables show a different story. EL shows no differences across conditions (Ads-first mean = 5.06, BP-first mean = 5.18, $t(143) = .67$, $p = .25$), while IL is greater when Ads are shown in this initial viewing (Ads-first mean = .37, BP-first mean = .19, $t(50) = -3.43$, $p = .001$). Contrary to expectations, there is greater IL in the Ads-first condition, but only when brands are inconsistent with overarching program association. Therefore, H15d and H15f are not supported (see Table 17).

Hypothesis H15e proposed that those in the Ads-first condition would have a significantly lower Brand Attitude than those in the BP-first condition. A t-test revealed there were no differences in Brand Attitude across conditions (Ads-first mean = 5.00, BP-first mean = 5.12, $t(143) = 1.07$, $p = .14$). Thus, H15e was not supported (see Table 17).

Overall, H15 was supported in that there are differences across the two sequence conditions after the initial media viewing.

Hypothesis 16

Hypothesis 16 predicted differences across the sequence conditions after the second media viewing such that differences reflected the last media viewed. After the second media viewing, it was suspected that those who saw Ads last (BP first) would have greater brand

memory (H16a and H16b), situational PK (H16c), and EL (H16d), but lower brand attitude (H16e) and IL (H16f).

Hypotheses H16a and H16b predicted that Brand Recall and Brand Recognition, respectively, would be higher in the Ads-last (BP-first) condition. T-tests found that Brand Recall (Ads-first mean = 2.72, BP-first mean = 1.18, $t(143) = -8.40$, $p < .001$) and Brand Recognition (Ads-first mean = 3.17, BP-first mean = 1.84, $t(143) = -6.38$, $p < .001$) are actually higher in the Ads-first (BP-last) condition (see Table 18). That is, brand memory decreases least over time when Ads are seen first (see repeated measures results). Thus, H16a and H16b were not supported because they were directionally opposite from what was expected.

Table 18: S3, Wave 3 One-Sided T-Test Results for IL, EL, Attitude, PK, and Memory

	BP followed by Ads	***Ads followed by BP***	***t-statistic***	***Sig.***
Explicit Learning "Match" Brands[1]	5.58	5.51	.42	.34
Explicit Learning "Mismatch" Brands[2]	5.23	5.16	.38	.35
Implicit Learning "Match" Brands[1]	.35	.29	1.52	*.07*
Implicit Learning "Mismatch" Brands[2]	.29	.30	-.24	.41
Brand Attitude	5.10	5.12	-.09	0.46
Situational PK	5.19	4.46	4.64	***0.00***
Brand Recall[3]	1.18	2.72	-8.40	***0.00***
Brand Recognition[3]	1.84	3.17	-6.38	***0.00***

[1]Match brands: 2 brands portrayed in a way consistent to the film's overall theme (futuristic)
[2]Mismatch brands: 2 brands portrayed in a way inconsistent to the film's overall theme (vintage)
[3]Sum variables of 4 possible placed brands
Observations for BP-first: n=73 for EL, Attitude, PK, and Memory; n=45 for IL "match"; n=35 for IL "mismatch"
Observations for Ads-first: n=72 for EL, Attitude, PK, and Memory; n=39 for IL "match"; n=29 for IL "mismatch"

H16c proposed that Situational PK would be significantly greater in the Ads-last (BP-first) condition. A t-test found that the Ads-last (BP-first) condition did indeed have a higher Situational PK than the BP-last (Ad-first) condition (Ads-first mean = 4.46, BP-first mean = 5.19, $t(143) = 4.64$, $p < .001$). Thus, H16c was supported (see Table 18).

H16d expected that EL would be greater in the Ads-last (BP-first) condition, while H16f expected that IL would be lower. The "match" variable t-tests show no differences in EL (Ads-first mean = 5.51, BP-first mean = 5.58, $t(143) = .42$, $p = .34$). However, IL is marginally greater in the second viewing when BP is viewed first (Ads-first mean = .29, BP-first mean = .35, $t(82) = 1.52$, $p = .07$). When brand associations are consistent with the film's overarching theme, IL appears to be enhanced when Ads are viewed if BP was viewed first. The "mismatch" variable t-tests show no differences in EL (Ads-first mean = 5.16, BP-first mean = 5.23, $t(143) = .38$, $p = .35$) or IL (Ads-first mean = .30, BP-first mean = .29, $t(62) = -.24$, $p = .41$) across conditions. Therefore, when brand associations are inconsistent with the film's overarching theme, neither EL nor IL are affected. Thus, H16d was not supported, while H16f was marginally supported (see Table 18).

H16e proposed that Brand Attitude would be lower in the Ads-last (BP-first) condition. A t-test revealed no differences in Brand Attitude across conditions (Ads-first mean = 5.12, BP-first mean = 5.10, $t(143) = -.09$, $p = .46$). Thus, H16e was not supported (see Table 18).

Overall, H16 was supported in that there are differences across the two sequence conditions after the second media viewing.

Study 3 Discussion

Although Study 3 found changes over time in all variables, sequence effects were not observed overall for any variables except brand memory. That is, showing Ads before or after

BP does not appear to have an impact on attitude, the amount of learning that takes place, or PK. Brand memory, however, was enhanced when Ads were shown before BP. An interesting finding is with respect to IL. When brands match the program association, using BP first enhances IL. When brands don't match the program association, IL appears to be better established through Ads. When looking at IL within each of the two media-viewing waves, the "mismatch" brands benefit most when Ads are shown first (Wave 2), while the "match" brands benefit most when BP is shown first. That is, if brands are congruent with the program, a more subtle approach (BP) enhances IL. Study 3 considered the overall effects of using Ads alongside BP (see Table 19 for a summary of the experimental results found in Study 3).

Table 19: Summary of Study 3 Experimental Results

Hypothesis	***Description***	***Results***
H14a	Overall, BP first sequence will have greater IL	Not Supported
H14b	Overall, BP first sequence will have greater EL	Not Supported
H14c	Overall, BP first sequence will have greater Attitude	Not Supported
H14d	Overall, BP first sequence will have lower PK	Not Supported
H14e	Overall, BP first sequence will have lower Recall	Supported
H14f	BP first sequence will have lower Recognition	Supported
H15a	Initial Ad viewing will have greater Recall	Supported
H15b	Initial Ad viewing will have greater Recognition	Marginally Supported
H15c	Initial Ad viewing will have greater PK	Supported
H15d	Initial Ad viewing will have greater EL	Not Supported
H15e	Initial Ad viewing will have lower Attitude	Not Supported
H15f	Initial Ad viewing will have lower IL	Not Supported
H16a	Ads at second viewing will have greater Recall	Not Supported
H16b	Ads at second viewing will have greater Recognition	Not Supported
H16c	Ads at second viewing will have greater PK	Supported
H16d	Ads at second viewing will have greater EL	Not Supported
H16e	Ads at second viewing will have lower Attitude	Not Supported
H16f	Ads at second viewing will have lower IL	Marginally Supported

Summary

Overall, it appears that the hypothesized effects are supported. First, Study 1 showed that implicit learning can occur with BP. Second, Study 2 showed that IL is greatest at an intermediate level of prominence when looking within BP. Third, Study 3 showed that although using BP and Ads together results in about the same amount of overall learning, there are different IL patterns when considering brands that match or mismatch the program's association. Thus, congruence between marketing communications and program messages may be more significant than sequence itself. Finally, situational PK plays a role primarily in distinguishing between marketing communications. However, unless the BP is overly obvious or irritating, prominence itself does not appear to be linked to the triggering of PK. The following chapter, Chapter 5, provides further discussion and interpretation of the findings in light of extant literature.

CHAPTER 5

DISCUSSION AND IMPLICATIONS

Introduction

In this final chapter, the significance of the findings in the three studies are summarized and discussed in light of the literature reviews in Chapters 1 and 2. Since each study took a very different approach to investigating implicit learning, the results will initially be summarized by major findings within each study. After the review of the results found, theoretical and practical implications are considered. Finally, limitations are presented along with suggestions for future research in the area.

Summary and Conclusions

Thus far, brand placement (BP) literature has primarily focused on cognitive-based models that assume that brand placements are explicitly processed (Balasubramanian et al. 2006). This type of research has led to the primary conclusions that placements that are most noticeable, and thus consciously processed, are most effective (La Ferle and Edwards 2006). Recent literature has challenged this notion, claiming that although explicit models play a role, they might not be the most appropriate in assessing a form of marketing communication that resides within entertainment (Shrum 2004b). Recent findings have shown other BP effects that do not require explicit processing, introducing to the literature the concept of implicit processes and measures (Auty and Lewis 2004b; Glass 2007; Law and Braun 2000; Yang and Roskos-Ewoldsen 2007). This dissertation extended that logic by going further to take into account not only implicit memory for one BP at one point in time, but to explore the possibility of implicit learning that would allow for even unnoticed brand associations to be learned, thus strengthening

the overall brand image. Across three experimental studies, this dissertation used three execution factors to consider the impact of learning: marketing communication type, BP prominence level, and the sequence of marketing communications. Findings are discussed in this order.

Marketing Communication Type: Brand Placement versus Advertising

Brand placement literature's emphasis on explicit measures have led to the assumption that those placements that are best remembered are most effective (La Ferle and Edwards 2006). The higher memory for more noticeable brands is thought to increase brand attitude and eventually purchases. Attitude effects, both of BP as a practice and the brand itself, are another variable considered throughout the BP literature (DeLorme and Reid 1999; Hackley and Tiwsakul 2006; Russell and Stern 2006). The first study primarily sought to underscore the differences between BP and traditional advertising (Ads), both in terms of traditional explicit measures as well as in light of recent implicit findings. The aim was to distinguish BP as a unique marketing communication that deserves a different approach to analysis; specifically, the consideration of implicit learning as a measure of BP effects.

Considering the vast differences in characteristics between BP and Ads, it was presumed that Ads make brands more "obvious" to consumers, leading to increased persuasion knowledge (PK) that results in increased brand memory and decreased brand attitude. As expected, situational PK was higher in the Ad condition. In fact, only the Ad condition showed, based on a correlation between PK Trait and Situational PK, that PK was activated. The BP condition did not show this activation, suggesting that viewers do not view brand placement through the lens of persuasion. This reduction in awareness reduces their potential resistance to a persuasive attempt. In light of this increased PK, the Ad situation did indeed show higher brand memory

and lower brand attitude than the BP condition. In fact, even overall (including both treatment conditions) correlations showed a positive relationship between situational PK and brand memory and a negative relationship between situational PK and brand attitude. This suggests that higher awareness of persuasion has a positive effect on brand memory (a traditional measure of promotion effects), but a negative effect on brand attitude (another traditional measure of promotion effects). Although significantly impacting brand attitude on its own, situational PK did not mediate the condition-brand attitude relationship. While reducing the impact of condition on brand attitude, suggesting mediation, the impact was not significant according to the Sobel test. This appears to suggest that while situational PK may actually be a mediator to the relationship, there was not enough statistical power to pick up the effect. From these findings with relation to PK, one may conclude that while effective in one way, Ads are ineffective in another. One can conclude that if brand awareness is the goal, Ads are more useful, but if increases in affect are desired, BP is more likely to build this.

However, brand memory and brand attitude are often snapshots in time and hardly the end result. They are desired because the assumption is an eventual increase in purchase (see Vakratsas and Ambler 1999). After all, if consumers are not buying the brand, they can be aware of the it and have positive affect, but it will not benefit the company. Even if these effects were the end result, they are hardly built over the course of one viewing. In fact, both brand memory, which builds on and leads to awareness, and brand attitude build over the course of time to contribute to a brand's overall image (see Keller 1993). Thus, one can say that through learning about the brand one increases his/her awareness, leading to increased brand knowledge. If this knowledge is positive, it potentially leads to positive affect, which eventually influences purchase. The focus, then, is how one learns about the brand.

The Control condition actually showed the highest level of explicit learning (EL), which can be interpreted as explicit knowledge about the brand that has been built over the course of many encounters with the brand's communications. Although no significance difference existed between the Ad and BP treatments conditions in terms of EL, the Ad condition showed slightly greater EL. The lower EL (compared with the Control) in the BP condition is expected because viewers are not explicitly focused on the brand and thus adding no new EL to their brand knowledge. However, the lower EL (compared with the Control) in the Ad condition may be due to the explicit brand-focused nature of traditional advertising. That is, the focus on the brand actually inhibits further explicit learning either due to resistance to the ad or due to not paying attention to an ad about a familiar brand. This is evidenced by the negative, albeit insignificant, correlation between EL and Situational PK. Consumers frequently cope with advertising claims by skipping them or not accepting them (Obermiller et al. 2005). Specifically, consumers more skeptical of ads are less likely to use them as sources of brand information. Thus, even within advertising, the extent of explicit learning about a brand appears to be substantially reduced due to skepticism of ad claims and an increased knowledge of persuasion. Considering that the brands measured are existing brands (having established brand images) and due to the PK triggered by the Ad condition, explicit learning in the Ad condition is likely inhibited or repressed. The Control condition appears to reflect the enduring explicit knowledge that has been learned over the brand's existence.

Explicit learning, however, was not expected in the BP condition due to the brand's role as secondary to the plot (Balasubramanian et al. 2006). Brand learning was expected in the form of IL, a form of learning without awareness and intention that is a byproduct of the explicit plot learning (Kelly et al. 2001; Marsick and Watkins 2001). Although not significant, IL was found

to be directionally correct (for all four measured brands) in that the BP condition had a higher IL than both the Ad or Control conditions. However, both the BP and Ad conditions have a higher IL than the Control condition. Since implicit learning is more durable over time than explicit learning (Berry and Dienes 1991; Seger 1994), it makes sense that even the Control group showed some measure of IL or implicit knowledge. Implicit measures like the IAT pick up on enduring beliefs (Greenwald et al. 1998), so it is likely that the brand associations learned over the course of many years were reflected in the Control condition. The treatment conditions did show higher IL than the Control group, suggesting a triggering of the enduring brand association when the media was viewed. It is possible for different stimuli to have similar effects as long as participants have a similar level of awareness of the potential influence (Bargh 1994; Frensch 1998). Since knowledge of persuasion was, in fact, different across marketing communications, it is possible that the BP condition did not show statistically greater IL because the associations were not novel enough to be picked up at a greater level implicitly. That is, the brand associations were reflective of an already well-established pattern for the particular brand images, being confounded to some extent by existing brand knowledge. Overall, though, BP did show slightly higher IL, suggesting that some form of learning can occur even when a brand is not the focus of attention or when communication is not purposely persuasive.

Further exploration into the impact of learning revealed that while EL positively impacts memory, it has not effect on attitude. IL, on the other hand, appears to have no impact on the explicit measures of memory or attitude. This makes sense when one considers the viewpoint that implicit and explicit measures tap into different mental processes (Schacter 1987). In building awareness about a brand, EL is useful because it significantly and positively impacts brand memory. However, it does not positively impact brand attitude. It appears that even

without high brand memory, brand attitude is high for these established brands, confirming past literature that memory is not a prerequisite for attitude (Yang and Roskos-Ewoldsen 2007). Thus, while EL may be useful for building brand awareness, it might not be ideal for increasing brand attitude or purchase behavior.

Overall, although no significant differences are found between the amount of EL and IL acquired, there appears to be slightly greater IL. Specifically, there is greater IL in the BP condition, while the Ad condition shows equal levels of EL and IL. These findings support the idea that brand information is learned differently in the BP context versus the Ad context. Lack of statistical significance in some cases may be due to 1) the measurements used or 2) the complex nature of the audiovisual stimuli that may have confounded some of the brand associations.

Prominence Level: A Look within Brand Placement

When looking within brand placement, literature considers various execution- and individual-level factors that impact BP effects. Specifically, prominence, the extent to which the placement is evident, is considered a key factor that further impacts brand memory and brand attitude (Gupta and Lord 1998; Russell 2002). Implicit findings, however, show that prominence level does not affect implicit effects such as implicit memory (Yang and Roskos-Ewoldsen 2007). Study 2 primarily sought to show that placement prominence could be a key factor in triggering PK, which then increases EL and decreases IL. This triggering of PK is also likely to lead to negative affect.

However, Study 2's findings reveal a different story. Contrary to expectations, situational PK was found to be decreasing with increases in prominence such that the control condition showed the highest PK and the prominent condition showed the lowest PK. A possible

explanation for this is the general low PK found in BP. All levels show a PK that hovers right around the neutral point. This suggests that PK has not been triggered at all due to prominence level. One explanation is that even the prominent placements in the film chosen were very well integrated, reducing the likelihood of irritation with the placements which would then reduce the triggering of PK. The brands, although well-known and fairly prominently placed toward the beginning, became so well integrated with the film that they are hardly separable from the plot and became less noticeable as brands. Rather, they appeared to be necessary objects or props for the main character. Resistance toward placements is most likely to occur when brands are poorly incorporated into the plot such that they become irritating (Hackley et al. 2008). Thus, the form of seamless integration found in the particular film used may be ideal because it does not detract from, but rather enhances, the plot (McCarty 2004). Findings lead to the speculation that prominence in itself does not necessitate the triggering of PK if prominent brands are placed in a well-integrated fashion. This inference desires further testing.

Even though PK is in the opposite direction than what was expected, it still has a negative relationship with brand attitude. Therefore, since PK decreases with prominence, brand attitude is found to increase. This finding shows that it is the triggering of PK that decreases attitude rather than a placement-level factor like prominence. If brand attitude can be envisioned as an inverted "U" where brand attitude increases up to a threshold of irritation with the BP, after which it decreases, then it is possible that the seamless integration of the brands in this particular film did not reach that threshold. This seamless integration is especially likely to lead to increases in brand attitude when the brand is closely associated with a main character (Russell and Stern 2006).

Additionally, attitude toward highly familiar brands, as was the case with the brands in this film, are less likely to be affected by PK (Wei et al. 2008). This previous finding is probably because audiences are accustomed to seeing persuasive marketing communications for familiar brands, or perhaps past experience with the brand reinforces rather than detracts from the brand message. In either case, Study 2 shows that prominence in itself does not detract from increases in brand attitude, particularly when PK is not an essential factor. Since PK was not found relevant in describing the effects of prominence, it logically followed that no mediation was found with regard to the prominence-brand attitude relationship. Thus, the effect of prominence itself became the factor for further analyses.

As one of the primary components in BP, prominence was expected to be the main factor increasing brand memory. Brand placement literature has consistently found that brand memory increases with prominence, qualified at times by modality (Gupta and Lord 1998; Russell 2002). Study 2 supported this by finding in that both brand recall and brand recognition increased with prominence level. This finding makes sense in light of the fact that increases in brand prominence brings the brand to the forefront, making it more memorable. Again, close association with a main character may prove essential to both increases in brand memory and brand attitude. However, as stated in Study 1, since brand memory and brand attitude are often not the ultimate goal of a marketing campaign, further findings reveal the role that learning plays within the context of BP.

As expected, explicit learning was highest at the highest level of prominence, showing that EL is highest when the brand information is most obvious. An unexpected finding, however, was that EL was fairly high in the subtle condition. The lowest levels of EL were found in the control condition (as expected) and in the intermediate condition. Possible

explanations for the high level of EL found in the subtle condition could be past viewing of the film or character relevance to the viewer (that could then make even subtle placements salient). Further analyses reveal no difference within the S condition with regard to past viewing of the film (Not seen movie before = .609, Seen movie before = .731, $t(47) = -.512$, $p = .61$), but a significant difference is found with relation to gender. With equal groups (24 males and 24 females), males show a significantly higher EL than females (Males = 1.0, Females = .38, $t(46) = 2.79$, $p = .008$). This makes sense in light of the fact that the main character, with which all measured brands were related, was a popular male actor (Will Smith) that is more relevant to males than females. Thus, even in the subtle condition, males explicitly learned about the brands the main character used or came in contact with. Additionally, Tukey post hoc comparisons (for the ANOVA looking at EL across prominence levels) show that all treatment conditions have significantly higher EL than the control group and that the prominent condition is significantly higher than all the others. However, EL is not significantly different across the S and I conditions. This suggests that even though S and I show two different forms of placements, the brand information explicitly available for learning is fairly similar.

As expected, implicit learning was highest in the intermediate condition, supporting past literature that some level of attention may be necessary for implicit learning to take place (Seger 1994). The control group, those that saw the movie clip with no placements (N), also had a fairly high level of IL. This was presumably because IL (or implicit knowledge) is enduring over time (Berry and Dienes 1991). Thus, those who previously had implicit knowledge about the placed brands did not diminish in that knowledge over time, reflected in the high IL seen in the N condition. Both conditions P and S had lower IL than the others, being opposite from the EL previously discussed. This suggests that in both cases (P and S conditions), the explicit

learning of brand information precluded the implicit learning of such information. In fact, further analyses show that overall IL is greater than EL within the BP context. However, in conditions where EL was high (S and P), IL was lower, though not significantly so, than EL. It appears that although both forms of learning happen to some extent at the same time, increased EL inhibits IL to some extent. This supports the idea that EL and IL are independent not only due to their uncorrelated relationship, but also due to their opposing effects such that an increase in one decreases the other.

Further exploratory analyses looked for the impact of learning on brand memory and brand attitude, finding similar patterns to those in Study 1. Overall, EL positively impacted brand memory, but not brand attitude. IL had no impact on either brand memory or brand attitude. When looking within each treatment condition, the same pattern is seen in all but the S condition where IL negatively impacts brand recall. If considering the overall pattern of direction regardless of significance, EL is seen to positively impact both brand memory and brand attitude except when placements are prominent (P), where EL begins to show a negative impact on brand attitude. This appears to suggest that increased explicit learning of the brand actually decreases brand attitude when EL is high. IL, on the other hand, is fairly inconsistent with regard to brand memory, suggesting that IL, in fact, has no real impact on brand memory. However, an interesting pattern emerges with regard to brand attitude. IL is positively related to brand attitude when placements are intermediate. When placements are either too prominent (P) or not noticeable enough (S), IL negatively impacts brand attitude.

Overall, the significance of EL's impact suggests that explicit learning drives explicit DVs such as brand memory and brand attitude. However, the directional impact of IL suggests that where IL is highest, brand attitude is also high. All in all, exploratory analyses show that

although EL and IL have differing effects, both can be expected to positively impact attitude except at very high levels of prominence. Thus, within the BP context brand information is implicitly learned at every level, brand information is explicitly learned at high levels of prominence and relevance to the viewer, and affect toward brands is generally positively impacted by this learning. It is again speculated that this pattern is contingent upon the way in which brands are placed, particularly the seamless way in which they are integrated into the storyline.

Sequence: Brand Placement alongside Advertising

Brand placements, are generally not used by marketers as the primary marketing communication. It is more likely that BPs are used in conjunction with other marketing promotions such as advertising campaigns. Study 3 considered the impact of sequence, BP followed by Ads or vice versa. No differences due to sequence were found for learning, either IL or EL. This suggests that because both media are used to convey the same brand message, the final level of learning is the same whether the Ad or the BP is shown first. However, when looking at the patterns of learning over the three time periods, an interesting story emerged. EL uniformally increased over time regardless of whether the brands matched the movie association (futuristic) or not (vintage) and regardless of the sequence condition. This suggests that EL may be more likely to occur regardless of sequence. What is more, EL was learned to a slightly higher degree in the BP-first condition, suggesting that perhaps the associations were a little too obvious and were picked up explicitly.

The IL learning patterns differ greatly depending on whether the brands matched the overall film association or not. With "match" brands, enduring implicit knowledge decreased after the initial viewing of either media. However, contrary to expectations, IL continues to

decrease when the BP is shown initially while it increases when the Ads are shown in the second viewing. A possible explanation is that the Ads following the BP actually reinforced IL, while the increased awareness in the BP-second condition (due to initial Ad viewing) decreased IL. "Match" brands showed marginally higher IL overall (Wave 3) when BP was shown first versus when Ads were shown first. Thus, when brands match the overall film association, showing Ads after BP reinforces the IL picked up in the BP. On the other hand, showing Ads first makes brands more salient when participants watch BP, reducing IL. When considering "mismatch" brands, an opposing pattern is seen due to sequence. IL initially decreases (increases) in the BP-first (Ad-first) condition and then increases (decreases) with the viewing of the Ad (BP). An explanation for this is that the "match" association rather than the "mismatch" association was picked up implicitly. That is, regardless of the fact that these two mismatched brands were clearly portrayed as vintage in a futuristic film, participants implicitly picked up on the match association of the overall film (futuristic).

A further repeated measures analysis showed that the IL of the mismatched brands as a "match" with the film's association did exist (the film association had also been measured for each brand regardless of the brand association: see Methodology). Although there was no within subjects main effect ($F = .216$, $p = .807$) or interaction effect between IL and the treatment ($F = .863$, $p = .431$), there was a greater IL in the BP-first condition of the brands as "match" ($F = 6.65$, $p = .020$, see Figure 11 immediately after Works Cited). An explanation is that although the movie character explicitly stated that these mismatched brands were "vintage," participants implicitly picked up on the overall film association rather than the brand association. That is, they implicitly learned about these brands as being "futuristic" regardless of what was explicitly learned. This finding is very interesting and very much in line with implicit learning research

which states that even when participants are explicitly learning one pattern, they could be implicitly learning another (see review by Seger 1994).

Brand attitude showed no effect based on sequence, suggesting that affect is not determined by the order in which marketing communications are released. However, the overall impact of PK and brand memory, though not controlled for by an initial measure, suggests that awareness may at least in part be due to sequence. Seeing the BP first actually increased the PK of viewers when they were then confronted with the Ads. This may either have to do with the media shown (higher PK in the Ad conditions regardless of sequence) or the actual survey measure taken between the two media shown. The measure after the BP viewing asked not only questions about the movie but also about the brands in the film. The Ad viewing was then possibly viewed through a lens of persuasion where Ads were scrutinized and more "suspicious" than the case would have been had there been no measure between the media viewings. This is an especially curious finding in light of the fact that memory for brands was actually lower in the same condition (when BP was viewed first). The fact that PK increased while memory decreased appears to suggest that viewers, irritated by the persuasion, possibly ignored or disregarded the brand advertisements. Instead, memory was higher when the Ads were shown first, in keeping with the prediction that an initial Ad campaign before the BP viewing would make brands more salient.

Within each wave, different patterns emerged. Wave 1, as expected, showed no differences due to sequence condition. Wave 2 showed that after the initial viewing, IL "mismatch" decreased most when BP was viewed first. An explanation for this is that when viewers initially viewed the BP their implicit knowledge of the brands as "vintage" was reduced because the brands were placed in a "mismatched, futuristic" setting. Brand memory along with

situational PK were higher when Ads were initially shown, while IL "match" was higher when BP was initially shown. Findings are in line with the directional pattern in Study 1, which shows greater memory, greater PK, and lower IL in the Ad condition. This supports the finding that greater IL is found in BP condition.

Wave 3 analyses showed that when Ads were shown first, overall brand memory was higher even after BP was later shown. This confirms the fact that showing Ads first makes brands more salient in a film, thus increasing memory. Additionally, brand attitude increased from Wave 2 to Wave 3 when BP was the second media shown (BP-last). This suggests that whatever affect was initially created by the Ads was reinforced by the BP.

Finally, both IL and EL ended up at similar levels regardless of sequence. That is, although IL is initially greater in BP, the synergy of communicating brand information through multiple marketing communications brings learning to similar levels. Thus, the question appears to be more one of marketing goals. If one wants to teach about a brand in a relaxed, positive environment in order to build IL, then using BP before an ad campaign may prove to reduce negative effects while still bringing learning to the same level as it would be if Ads were used before BP. On the other hand, if the goal is to explicitly portray brand information through ads and then reinforce the affect for those brands using BP while also increasing memory, then using Ads before a BP would be the way to go.

Considering the findings from the three experimental studies conducted, a number of implications arise. Implications for practitioners are initially discussed, followed by the theoretical implications and contributions of this dissertation.

Implications

Practical Implications

When considering the findings in Study 1, the goal of the marketing communication appears to be essential. On the one hand, if marketers are looking to both increase affect toward and learning of the brand over time, BP may be more effective. Not only does BP show higher brand attitude for the placed brands, but it also shows that both implicit and explicit learning exist. Specifically, viewers implicitly learn information in an environment where there are minimal distractions, their PK is low, and their overall affect is high. Learning in this type of non-persuasive, "no pressure" atmosphere increases the chance of positive brand affect being built over time. Thus, marketers should carefully consider the programs, themes, and characters with which they want to associate their brand(s) so as to create the most appropriate association in light of the brand's image (see Brennan 2008).

On the other hand, if marketers are primarily looking to build brand awareness over time, brand information may be very effectively conveyed through Ads. However, marketers should consider that Ads have a greater potential than BP to trigger PK, which could not only decrease affect but also inhibit even the amount of explicit learning that viewers acquire through Ads. Thus, it may be safe to say that Ads should be created in such a way that they reduce resistance to persuasion. That is, the brand message should be conveyed in such a way that it is entertaining rather than overbearing or irritating.

Study 2's findings show that prominence in itself does not necessarily adversely impact a brand. In fact, not only does brand memory increase with prominence, thus building brand awareness, but brand attitude also increases, thus building affect. Within this positive climate, not only does EL increase with prominence, but IL is consistent across prominence levels. In

fact, IL takes place to a slightly greater extent than EL within the context of BP, suggesting to marketers that an approach other than brand-focused persuasion may be necessary. Additionally, the seamless integration of the brands in the chosen movie infers a need to consider seamless integration of the brand as a key factor in BP rather than just prominence. Thus, within the BP context, marketers should consider marketing communication as a teaching rather than a persuasion tool. This context allows marketers to teach and reinforce viewers' information about the brand in a positive, relaxed, entertainment environment where PK, and thus resistance, is low. Finally, Study 2's findings re-emphasize that prominence, although perhaps a useful tool, is key to learning. In fact, marketers should consider using intermediate placements, versus subtle or prominent, as they enhance IL to a greater extent. This IL can further be reinforced through follow-up advertising campaigns.

Study 3 considered the reinforcement potential of using two marketing communications together: advertising and brand placement. The sequence patterns found overall suggest that a marketer's goal is the primary consideration for whether to use Ads or BP first. By using BP first, marketers can build IL for a brand that can later be reinforced through follow-up advertising. However, this works only if the brand association matches the film association. Placing a brand within a film that is incongruent with the primary association it hopes to portray actually makes it so that viewers implicitly attribute the film's association to the brand, undermining the marketer's goal. On the other hand, when Ads are used before BP, brand awareness is increased. That is, the brands portrayed in the Ads become more salient, increasing memory. The follow-up BP also serves to reinforce positive brand attitude. Thus, if the primary goal is brand awareness, marketers may want to show Ads before BP. In this way, even subtle placements could have an impact because they are being anticipated by the viewer.

Theoretical Implications

Although useful to practice in many ways, the primary contributions of this dissertation are theoretical. This dissertation takes into account a theory from cognitive psychology that has been suggested but not applied within the BP context. Findings suggest that BP is indeed a different type of marketing communication that deserves appropriate theories and measures. Additionally, this dissertation considers the impact of awareness of persuasion both across marketing communications as well as within BP, finding it rather insignificant within BP but quite significant across promotions.

All three studies confirm that IL takes place within BP. Study 2, which was the most tightly controlled and most comparable across conditions, particularly shows the implicit effects possible within BP. This suggests that BP researchers should consider implicit effects in addition to the explicit effects extensively studied in the literature. Since BP is a marketing communication taking place in an entirely different context from advertising, theories more applicable to entertainment rather than persuasion should be considered (McCarty 2004; Shrum 2004a). In line with recent studies focusing on the implicit effects of BP (Auty and Lewis 2004b; Law and Braun 2000; Yang and Roskos-Ewoldsen 2007), this dissertation further promotes the merits of implicit learning, showing that the learning of brand information within BP is most often a byproduct of learning about the plot. This is particularly true when brand associations are congruent with the overall film associations.

Of perhaps greatest interest are the implicit effects found with relation to the mismatched brands. This finding (that the film's "match" association was picked up regardless of the brand's intended "mismatch" association) is perhaps the greatest evidence for implicit learning in general. This finding supports the idea that even when something explicit is being learned (a

mismatch "vintage" association verbally stated as in the case of Converse, see Chapter 1's introduction), implicit learning picks up on the underlying overall structure (the film's "futuristic" association). Such findings confirm the validity of implicit learning as well as present it as a viable theoretical framework within which to assess the effects, and thus the effectiveness, of brand placement.

Limitations and Future Research

A number of limitations can be highlighted across the three studies conducted, and this is done in hopes that future research is more clearly able to show the impact of implicit learning within BP. First, the brands and associations used were existing ones. This is primarily due to the restricted funds that did not allow for the creation of a film with new brands and associations that would allow for a clearer understanding of the initial effects of implicit learning. Two avenues for future research exist. Brand familiarity may prove an important factor in brand association learning. Highly familiar brands are viewed favorably even when persuasion knowledge is activated (Wei et al. 2008), suggesting that BP for unfamiliar brands may have very different effects than for familiar brands. The implications for marketers would then change depending on if a company plans to reinforce an existing brand or introduce a new brand through BP. Additionally, the creation of a film with new brands and associations would aid in creating "novel" associations rather than picking up on existing ones (see Berry and Dienes 1991). This would theoretically better support implicit learning literature, more clearly showing its effects in BP.

Second, due to the way in which the IAT functions, with an association per attribute category, the chosen brand associations were perhaps too explicitly evident. Although pretests confirmed the brand association choices, the simple attributes of "futuristic" and "classic" (or

"vintage") were possibly not complicated enough to be picked up entirely at an implicit level. Future research should consider creating brand associations that are entirely impossible to pick up explicitly, either by their complexity or irrationality (as with personality and hair length). These forms of brand associations would allow researchers to better understand the extent to which implicit learning is picked up in BP.

Third, additional attribute categories and brands were not pretested to find the combination that is most accurately picked up by the IAT. The marginal differences found in many cases could perhaps have been greater had more concrete combinations of brands and attribute associations been determined. Future research should rely heavily on the pretesting of brand associations, particularly if these are novel and complex, to ensure that the implicit measures used adequately capture the associations.

Fourth, for length of survey purposes, PK Trait was not measured in Studies 2 or 3. This precluded the ability of the dissertation to show the impact of the trait within the BP context and across sequence conditions. Future research should measure both inherent PK and situational PK to better understand the implications of PK within the BP context. Since situational PK is relevant across communications but not particularly so within BP, inherent PK would allow researchers to further explore the impact of individual awareness of persuasion within BP.

Fifth, no measure of purchase or purchase intention was taken, inhibiting this dissertation from linking learning to ultimate behavior. Future research should include a measure of purchase intention. This need not be a choice situation, but could include an "unrelated" purchasing decisions study conducted a few weeks after the initial data collection. This measure of purchase intention would be useful in tying learning to ultimate behavior, theoretically establishing that link.

Finally, all participants responded to both implicit and explicit measures, perhaps biasing their responses to some degree. Although explicit measures are not found to impact implicit measures, it would make for a cleaner study to use separate groups for each measure (implicit learning and explicit learning). Further research should consider using two groups to separately assess EL and IL.

Additional possibilities for future research are to 1) consider the effects of Ads that specifically relate the movie with the brand, 2) consider the effect of involvement with a film, and 3) look at the impact of the timing of placements within a movie. In the first case, general brand advertisements may show one effect, but there are specific advertisements that purposely point toward the film. These either do so by pointing back toward an already released film and using it as a common ground for further explicit "teaching" (as in the case of Reese's Pieces in *E.T.*) or by pointing forward to a movie with the intention of making consumers aware of a brand that will be in a future film (as in the case of BMW's Z3 in *GoldenEye*). The sequence effects of such purposeful tie-ins are likely to be greater than those of general ad campaigns. In the second case, persuasion knowledge by itself may not necessarily lead to lowered attitudes. It is possible that a combination of low involvement and high PK is what leads to negative attitude effects rather than PK alone (Matthes et al. 2007). Jorg Matthes and colleagues' study, which was done using television magazines, should be extended to audiovisual media to assess the combined impact of PK and involvement with the film. Finally, the timing of placements (early or late in the film) may prove useful in further distinguishing implicit from explicit effects. While explicit measures such as memory are likely to be impacted by a brand's early or later placement in a film, implicit learning is likely to take place regardless of a placement's timing (see Seger 1994).

Although a few limitations exist, overall this dissertation is a springboard for future implicit learning research within the context of BP. It shows that placements are indeed learned implicitly, suggesting implications for marketers based on their goals for the brand. Primarily, it confirms past suggestions and findings that brand placement is a unique, "inherently different" context that merits new theoretical approaches to measuring its effectiveness.

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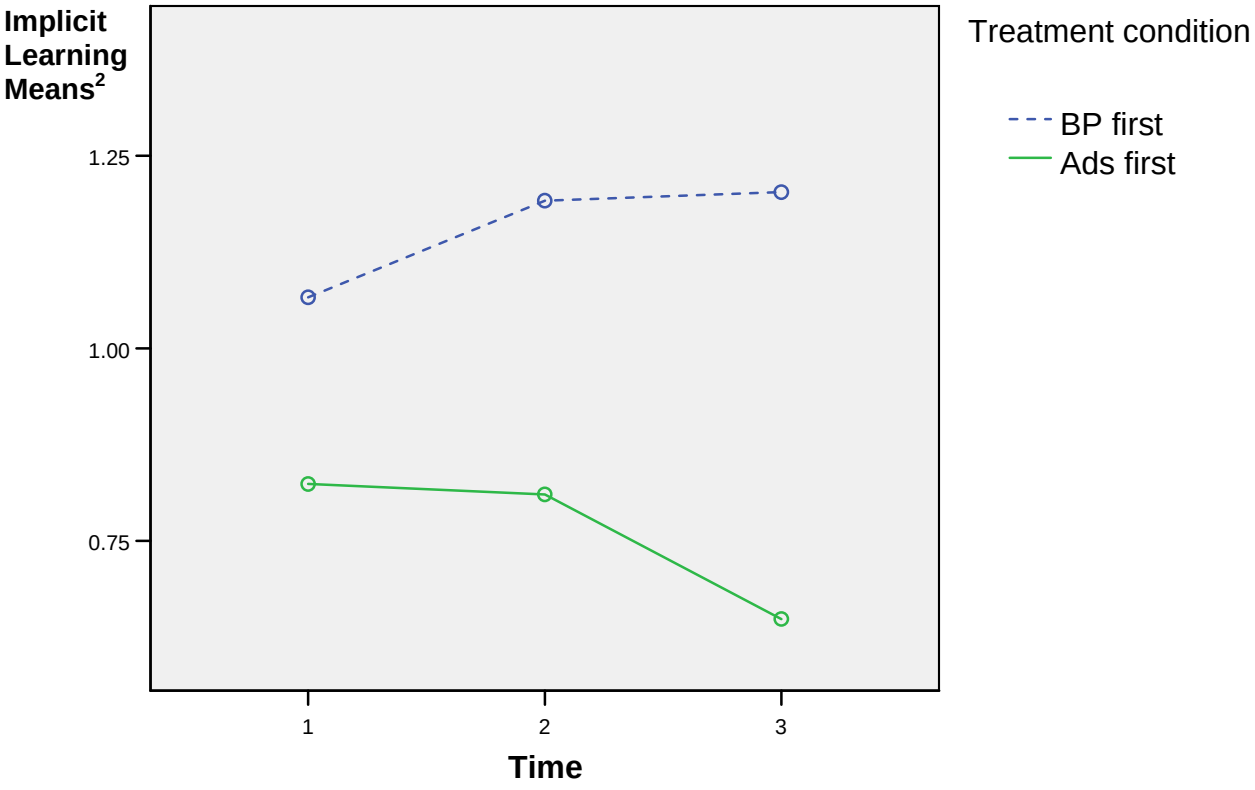
Figure 11: S3, Within Subjects "Match" IL for the "Mismatch" Brands[1]



[1]Mismatch brands have the opposite association compared with the film ("vintage")
[2]Means are based on the negative half (match implicit association) of the IAT scores
BP-first means (n = 5): W1 mean = 1.07, W2 mean = 1.19, W3 mean = 1.20
Ads-first means (n = 14): W1 mean = .82, W2 mean = .81, W3 mean = .65

APPENDICES

MEASUREMENT INSTRUMENTS

STUDY 1: MOVIE QUESTIONNAIRE

Movie: Student Viewing Habits Study – Part 1

This study looks to assess the viewing habits of students and the psychology behind those habits. You have just finished watching a ***2 hour action/sci-fi film***. In the following questionnaires (three parts) you will be asked to answer questions about your viewing habits and ***the movie*** you have just seen. The questionnaires should take about 35 minutes to complete. Please **do not go back** once you've completed a page.

We initially ask for your name for extra credit purposes, however the name will be discarded after extra credit is given and no further attempt will be made to attach your identity to your completed questionnaire. Taking part in this study has been entirely up to you.

If you want to know more about this research project, please call Claudia Costiuc at 330-672-1265. The project has been approved by Kent State University. If you have any questions about Kent State University's rules for research, please call Dr. John West, Vice President of Research, Division of Research and Graduate Studies at 330-672-2704.

I agree to take part in this project and show this by providing the following information:

Name: _____

Gender: _____ Male _____ Female

Date: _____ Session Time: _____

Email Address: _____

Class to which extra credit should be applied: _____

Instructor: _____

Have you participated in a similar study in the past?
No *Yes*

Signature (you agree to participate in this study):
X _____

Part 1.1: Please circle the answer that best reflects your response to the following three questions (Circle only ONE answer for each question. The answers are in italics.)

How many times per month do you watch movies (either in theaters or at home)?
I don't watch movies *Once* *Twice* *Three times* *Four or more times*

Have you seen "I, Robot" before?
No *Yes*

How many times have you seen "I, Robot" ***including today***?
Once *Twice* *Three or Four times* *Five or more times*

Part 1.2: Please circle the number that best reflects your response about your thoughts on "I, Robot." (Circle only ONE answer for each question. The numbers are in italics.)

	Strongly Disagree						*Strongly Agree*
I truly enjoyed watching "I, Robot."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I liked the movie "I, Robot."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Watching "I, Robot" was an escape for me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I think Will Smith was perfect for the main role.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
"I, Robot" helped me forget about the day's problems.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Watching "I, Robot" put me in a better mood.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Considering my usual behavior after watching movies, I will likely imitate the gestures and facial expressions of the characters in "I, Robot."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Considering my usual behavior after watching movies, I will likely quote phrases from "I, Robot" when I interact with others.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Considering my usual behavior after watching movies, I will likely try to speak like the characters in "I, Robot."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I often watch movies with African-American actors.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I've learned how to handle real life situations by watching "I, Robot."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I've gotten ideas from "I, Robot" about how to interact in my own life.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I've related what happens in "I, Robot" to my life.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I love futuristic or science fiction films.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

	Strongly Disagree						*Strongly Agree*
I would have loved to be an actor in "I, Robot."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I would love to meet the characters in "I, Robot."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I would like to own objects that relate to "I, Robot" (book, picture, etc.).	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I would read books if they were related to "I, Robot."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I liked the clothes they wore in "I, Robot."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I liked the hairstyles in "I, Robot."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I would buy the clothing styles I've seen in "I, Robot."	*1*	*2*	*3*	*4*	*5*	*6*	*7*

Part 2: Please circle the number that best reflects your response to the following statements about your feelings and thoughts as you were watching "I, Robot." (Circle only ONE answer for each question. The numbers are in italics.)

	Not at all						*Very Much*
While I was watching "I, Robot," I could easily picture the events in it taking place.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
While I was watching "I, Robot," activity going on in the room around me was on my mind.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I could picture myself in the scene of the events shown in "I, Robot."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I was mentally involved in "I, Robot" while watching it.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
After I finished watching "I, Robot," I found it easy to put it out of my mind.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I wanted to learn how "I, Robot" ended.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
"I, Robot" affected me emotionally.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I found myself thinking of ways "I, Robot" could have turned out differently.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I found my mind wandering to other things as I was watching "I, Robot."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The events in "I, Robot" are relevant to my everyday life.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The events in "I, Robot" have changed my life.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

Part 3: Each of us has different thought processes and habits. We also think about and react differently toward the media. Please circle the number that best reflects your response to each of the following statements.

	Strongly Disagree						*Strongly Agree*
I prefer complex to simple problems.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I like to have the responsibility of handling a situation that requires a lot of thinking.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am not familiar with the various types of marketing communications.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am not aware when a message is a commercial message.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Thinking is not my idea of fun.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I can see when there is a commercial motive behind a message.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I would rather do something that requires little thought than something that is sure to challenge my thinking abilities.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I cannot separate fact from fantasy in marketing communications.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I try to anticipate and avoid situations where there is a likely chance I will have to think in depth about something.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I have a fairly good understanding of marketing communication tactics.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I find satisfaction in deliberating hard and for long hours.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I can see through the various marketing persuasion tactics.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I only think as hard as I have to.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I know when a message is trying to persuade me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I prefer to think about small, daily projects rather than long-term ones.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I consciously control my responses to marketing messages.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I like tasks that require little thought once I have learned them.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

	Strongly Disagree						*Strongly Agree*
I know what influences me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I view all forms of marketing communications as attempts to persuade.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The idea of relying on thought to make my way to the top appeals to me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I believe it is appropriate for marketers to promote their brand in any and all situations.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I believe marketers exert great power in influencing me through their messages.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I really enjoy a task that involves coming up with new solutions to problems.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am very suspicious when confronted with a brand message.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Learning new ways to think doesn't excite me very much.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am aware of the promotion tactics used by marketers.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I can distinguish between commercial communication and programming/entertainment.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I prefer my life to be filled with puzzles that I must solve.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am not aware of other people's goals and/or methods in trying to influence me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The notion of thinking abstractly is appealing to me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I often do not recognize when a persuasion attempt is occurring.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I would prefer a task that is intellectual, difficult, and important to one that is somewhat important but does not require much thought.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I can usually pinpoint the marketer's specific goals in a particular campaign or situation.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I feel relief rather than satisfaction after completing a task that required a lot of mental effort.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I have purposely developed a number of strategies to cope with marketing communication messages.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

	Strongly Disagree						*Strongly Agree*
I can list from memory various marketing tactics and their uses.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
It's enough for me that something gets the job done: I don't care how or why it works.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I know when a message is trying to get me to act a certain way.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I know when a message is trying to get me to think in a certain way.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I usually end up deliberating about issues even when they do not affect me personally.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

Part 4: Sometimes entertainment is enhanced through the use of products or brands that help identify the actor and/or setting. For example, BMW's Mini Cooper was the brand used in "Italian Job" to aid in the robbery.

List all of the brands you recall seeing in THIS viewing of "I, Robot." Limit one brand per line.

Note: If you have exhausted your responses, you may move on to the next section.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____

ONCE YOU HAVE EXHAUSTED YOUR RESPONSES,
GET PART 2 OF THE QUESTIONNAIRE FROM THE GRADUATE ASSISTANT.

Movie: Student Viewing Habits Study – Part 2

We ask for your name again in order to connect your responses in Part 1 with Parts 2 and 3.

After you have completed all three parts, you will be debriefed about the purpose of this study. Please note that sharing this information with others will prevent the accuracy of others' responses. Therefore, we ask that you **do not disclose the purpose** of this study to any other student. Thank you for your understanding and cooperation.

Again, if you want to know more about this research project, please call Claudia Costiuc at 330-672-1265. The project has been approved by Kent State University. If you have any questions about Kent State University's rules for research, please call Dr. John West, Vice President of Research, Division of Research and Graduate Studies at 330-672-2704.

I agree that after I have been told the official purpose of this study **I will not disclose** it to any other student.

Print Name: _____

Signature: _____

Part 5: Again, sometimes entertainment is enhanced through the use of products or brands that help identify the actor and/or setting.

Which of the following brands do you recognize as being ***in the movie you saw***? Please check **ALL** that apply.

BMW: ___	JVC: ___	Nike: ___	Pepsi: ___	Dell: ___
Audi: ___	Sony: ___	Reebok: ___	Miller: ___	Compaq: ___
Mercedes: ___	Philips: ___	Adidas: ___	Evian: ___	Apple: ___
Infiniti: ___	Panasonic: ___	Air Jordans: ___	Bud: ___	HP: ___
Memorex: ___	LG: ___	CNN: ___	MMA: ___	Hillside: ___
Hitachi: ___	Nokia: ___	ABC: ___	NBC: ___	CBS: ___
Ford: ___	Porsche: ___	Mountain Dew: ___	Sonic: ___	Bose: ___
NSR: ___	Starbucks: ___	Converse: ___	Coke: ___	UPS: ___
Ferrari: ___	TAG Heuer: ___	Armani: ___	Sprite: ___	DSL: ___
Harley-Davidson:___	Coors: ___	Prudential: ___	Ovaltine: ___	FedEx: ___
MV Augusta: ___	Dos Equis: ___	Geiko: ___	Aquafina: ___	Honeycomb: ___
Kawasaki: ___	Red Stripe: ___	State Farm: ___	Deer Park: ___	Skechers: ___

DO NOT COME BACK TO THIS PAGE ONCE YOU'VE MOVED ON.

Part 6: Considering a fraction of selected brands from the list above, please indicate your attitude toward and habits with regard to the following brands. (Circle the number that best reflects your response for each question).

6.1: Mercedes

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *movie*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the film)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *movie* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

6.2: Audi

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *movie*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the film)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *movie* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

6.3: Nike

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *movie*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the film)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *movie* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

6.4: Converse

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *movie*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the film)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *movie* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

6.5: Sony

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *movie*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the film)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *movie* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

6.6: JVC

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *movie*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the film)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *movie* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

6.7: UPS

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *movie*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the film)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *movie* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

6.8: FedEx

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *movie*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the film)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *movie* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

6.9: Dos Equis

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *movie*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the film)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *movie* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

6.10: Red Stripe

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *movie*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the film)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *movie* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

DO NOT COME BACK TO THESE PAGES ONCE YOU'VE MOVED ON.

Part 7: Some audience members view the addition of products into films as providing realism, while others view it as an interruption. Please circle the number that best reflects your response to the following statements.

	Strongly Disagree						*Strongly Agree*
The brands were put in the movie to get me to buy the products.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands were put in the movie to add authenticity.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The purpose of having brands in the movie is to sell more products.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands are in the movie to provide realism.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands in the movie are commercial messages.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands were mentioned in the movie because they paid to be mentioned.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands were an interruption to the movie.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands in the movie allowed me to better relate to the characters.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands helped to clearly establish the setting of the movie.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

Part 8: Brand placement is the inclusion of brands in entertainment programming such as TV shows, novels, and movies (ex: Mini Cooper in "Italian Job" or Pottery Barn in "Friends"). What is your overall attitude toward brand placements in general? Please circle the number that best reflects your response.

Dislike	1	2	3	4	5	6	7	Like
Negative	1	2	3	4	5	6	7	Positive
Bad	1	2	3	4	5	6	7	Good
Disagreeable	1	2	3	4	5	6	7	Agreeable
Unpleasant	1	2	3	4	5	6	7	Pleasant
Not at all Acceptable	1	2	3	4	5	6	7	Very Acceptable
Not at all Satisfactory	1	2	3	4	5	6	7	Very Satisfactory

Part 9: Each of us has different views and habits with regard to entertainment. Please circle the number that best reflects your response to each statement.

	Strongly Disagree						*Strongly Agree*
Entertainment is the most enjoyable part of life.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I tend not to seek out new ways to be entertained.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I spend a lot of money on entertainment expenses.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I do not spend much time during the week on entertaining activities.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
It is a waste of tax money to fund entertainment programs.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I enjoy being entertained more than my friends do.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I need some entertainment time each and every day.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I prefer to be entertained in ways that don't require any effort on my part.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Entertainment is an unnecessary luxury.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I feel like my time spent on entertainment purposes is generally wasted.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
If I don't have enough fun in the evening, I find it hard to function properly the next day.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I think life should be spent being entertained.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am always on the lookout for new forms of entertainment.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I like to take an active role in my entertainment activities.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
My idea of entertainment is a situation where everything is done for me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Entertainment is something you do when you're too lazy to do anything else.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I could be described as an "entertainment-oholic."	*1*	*2*	*3*	*4*	*5*	*6*	*7*

Part 10: In your own words, write what you believe this overall study is about. Why do you think so?

_____

_____

_____

STUDY 1: SHOW QUESTIONNAIRE

T.V. Show: Student Viewing Habits Study – Part 1

This study looks to assess the viewing habits of students and the psychology behind those habits. You have just finished watching a ***1 hour action/sci-fi T.V. Show***. In the following questionnaires (three parts) you will be asked to answer questions about your viewing habits and ***the show*** you have just seen. The questionnaires should take about 35 minutes to complete. Please **do not go back** once you've completed a page.

We initially ask for your name for extra credit purposes, however the name will be discarded after extra credit is given and no further attempt will be made to attach your identity to your completed questionnaire. Taking part in this study has been entirely up to you.

If you want to know more about this research project, please call Claudia Costiuc at 330-672-1265. The project has been approved by Kent State University. If you have any questions about Kent State University's rules for research, please call Dr. John West, Vice President of Research, Division of Research and Graduate Studies at 330-672-2704.

I agree to take part in this project and show this by providing the following information:

Name: _____

Gender: _____ Male _____ Female

Date: _____ Session Time: _____

Email Address: _____

Class to which extra credit should be applied: _____

Instructor: _____

Have you participated in a similar study in the past?

No *Yes*

Signature (you agree to participate in this study):

X _____

Part 1.1: Please circle the answer that best reflects your response to the following three questions (Circle only ONE answer for each question. The answers are in italics.)

How many T.V. shows do you regularly watch each week?
I don't watch T.V *One* *Two* *Three* *Four or more*

Are you a regular viewer of "Smallville?"
No *Yes*

How many times have you seen *this episode* of "Smallville" ***including today***?
Once *Twice* *Three or Four times* *Five or more times*

Part 1.2: Please circle the number that best reflects your response about your thoughts on "Smallville." (Circle only ONE answer for each question. The numbers are in italics.)

	Strongly Disagree						*Strongly Agree*
I truly enjoyed watching "Smallville."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I like the show "Smallville."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Watching "Smallville" was an escape for me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I think Tom Welling is perfect for the main role.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
"Smallville" helped me forget about the day's problems.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Watching "Smallville" put me in a better mood.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Considering my usual behavior after watching a show, I will likely imitate the gestures and facial expressions of the characters in "Smallville."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Considering my usual behavior after watching movies, I will likely quote phrases from "Smallville" when I interact with others.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Considering my usual behavior after watching movies, I will likely try to speak like the characters in "Smallville."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I often watch shows with superheroes.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I've learned how to handle real life situations by watching "Smallville."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I've gotten ideas from "Smallville" about how to interact in my own life.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I've related what happens in "Smallville" to my life.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

	Strongly Disagree						*Strongly Agree*
I would love to be an actor in "Smallville."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I would love to meet the characters in "Smallville."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I have objects that relate to "Smallville" (book, picture, etc.).	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I read books if they are related to "Smallville."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I like the clothes they wear in "Smallville."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I like the hairstyles in "Smallville."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I would buy the clothing styles I've seen in "Smallville."	*1*	*2*	*3*	*4*	*5*	*6*	*7*

Part 2: Please circle the number that best reflects your response to the following statements about your feelings and thoughts as you were watching "Smallville." (Circle only ONE answer for each question.)

	Not at all						*Very Much*
While I was watching "Smallville," I could easily picture the events in it taking place.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
While I was watching "Smallville," activity going on in the room around me was on my mind.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I could picture myself in the scene of the events shown in "Smallville."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I was mentally involved in "Smallville" while watching it.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
After I finished watching "Smallville," I found it easy to put it out of my mind.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I wanted to learn how "Smallville" ended.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
"Smallville" affected me emotionally.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I found myself thinking of ways this episode of "Smallville" could have turned out differently.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I found my mind wandering to other things as I was watching "Smallville."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The events in "Smallville" are relevant to my everyday life.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The events in "Smallville" have changed my life.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

Part 3: Each of us has different thought processes and habits. We also think about and react differently toward the media. Please circle the number that best reflects your response to each of the following statements.

	Strongly Disagree						*Strongly Agree*
I prefer complex to simple problems.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I like to have the responsibility of handling a situation that requires a lot of thinking.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am not familiar with the various types of marketing communications.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am not aware when a message is a commercial message.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Thinking is not my idea of fun.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I can see when there is a commercial motive behind a message.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I would rather do something that requires little thought than something that is sure to challenge my thinking abilities.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I cannot separate fact from fantasy in marketing communications.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I try to anticipate and avoid situations where there is a likely chance I will have to think in depth about something.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I have a fairly good understanding of marketing communication tactics.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I find satisfaction in deliberating hard and for long hours.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I can see through the various marketing persuasion tactics.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I only think as hard as I have to.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I know when a message is trying to persuade me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I prefer to think about small, daily projects rather than long-term ones.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I consciously control my responses to marketing messages.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I like tasks that require little thought once I have learned them.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

	Strongly Disagree						*Strongly Agree*
I know what influences me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I view all forms of marketing communications as attempts to persuade.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The idea of relying on thought to make my way to the top appeals to me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I believe it is appropriate for marketers to promote their brand in any and all situations.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I believe marketers exert great power in influencing me through their messages.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I really enjoy a task that involves coming up with new solutions to problems.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am very suspicious when confronted with a brand message.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Learning new ways to think doesn't excite me very much.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am aware of the promotion tactics used by marketers.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I can distinguish between commercial communication and programming/entertainment.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I prefer my life to be filled with puzzles that I must solve.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am not aware of other people's goals and/or methods in trying to influence me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The notion of thinking abstractly is appealing to me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I often do not recognize when a persuasion attempt is occurring.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I would prefer a task that is intellectual, difficult, and important to one that is somewhat important but does not require much thought.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I can usually pinpoint the marketer's specific goals in a particular campaign or situation.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I feel relief rather than satisfaction after completing a task that required a lot of mental effort.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I have purposely developed a number of strategies to cope with marketing communication messages.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

	Strongly Disagree						*Strongly Agree*
I can list from memory various marketing tactics and their uses.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
It's enough for me that something gets the job done: I don't care how or why it works.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I know when a message is trying to get me to act a certain way.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I know when a message is trying to get me to think in a certain way.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I usually end up deliberating about issues even when they do not affect me personally.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

Part 4: Sometimes entertainment is enhanced through the use of products or brands that help identify the actor and/or setting. For example, BMW's Mini Cooper was the brand used in "Italian Job" to aid in the robbery.

List all of the brands you recall seeing in THIS viewing of "Smallville" *as well as* in the commercial segments. For each brand you list, check whether the brand was in the show, in an ad, or in both. Limit one brand per line.

Note: If you have exhausted your responses, you may move on to the next section.

Brand	***Show***	***Ad***	***Both***
1. _____			
2. _____			
3. _____			
4. _____			
5. _____			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			

ONCE YOU HAVE EXHAUSTED YOUR RESPONSES,
GET PART 2 OF THE QUESTIONNAIRE FROM THE GRADUATE ASSISTANT.

T.V. Show: Student Viewing Habits Study – Part 2

We ask for your name again in order to connect your responses in Part 1 with Parts 2 and 3.

After you have completed this questionnaire, please come up and read the short summary about the purpose of this study. Please note that sharing this information with others will prevent the accuracy of others' responses. Therefore, we ask that you **do not disclose the purpose** of this study to any other student. Thank you for your understanding and cooperation.

Again, if you want to know more about this research project, please call Claudia Costiuc at 330-672-1265. The project has been approved by Kent State University. If you have any questions about Kent State University's rules for research, please call Dr. John West, Vice President of Research, Division of Research and Graduate Studies at 330-672-2704.

I agree that after I have been told the official purpose of this study **I will not disclose** it to any other student.

Print Name: _____

Signature: _____

Part 5: Again, sometimes entertainment is enhanced through the use of products or brands that help identify the actor and/or setting.

Which of the following brands do you recognize as being either ***in the show OR in the commercial segments you saw***?

Please place an **"s"** by the brands you recognize as being in the show, an **"a"** by the brands you recognize as being in an ad in a commercial segment, and a **"b"** by the brands you recognize as being in both the show and the commercial segments.

BMW: ___	JVC: ___	Nike: ___	Pepsi: ___	Dell: ___
Audi: ___	Sony: ___	Reebok: ___	Miller: ___	Compaq: ___
Mercedes: ___	Philips: ___	Adidas: ___	Evian: ___	Apple: ___
Infiniti: ___	Panasonic: ___	Air Jordans: ___	Bud: ___	HP: ___
Memorex: ___	LG: ___	CNN: ___	MMA: ___	Hillside: ___
Hitachi: ___	Nokia: ___	ABC: ___	NBC: ___	CBS: ___
Ford: ___	Porsche: ___	Mountain Dew: ___	Sonic: ___	Bose: ___
NSR: ___	Starbucks: ___	Converse: ___	Coke: ___	UPS: ___
Ferrari: ___	TAG Heuer: ___	Armani: ___	Sprite: ___	DSL: ___
Harley-Davidson:___	Coors: ___	Prudential: ___	Ovaltine: ___	FedEx: ___
MV Augusta: ___	Dos Equis: ___	Geiko: ___	Aquafina: ___	Honeycomb: ___
Kawasaki: ___	Red Stripe: ___	State Farm: ___	Deer Park: ___	Skechers: ___

DO NOT COME BACK TO THIS PAGE ONCE YOU'VE MOVED ON.

Part 6: Considering a fraction of selected brands from the list above, please indicate your attitude toward and habits with regard to the following brands. (Circle the number that best reflects your response for each question).

6.1: Mercedes

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *commercial segment*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the commercial segment)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *commercial segment* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

6.2: Audi

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *commercial segment*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the commercial segment)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *commercial segment* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

6.3: Nike

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *commercial segment*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the commercial segment)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *commercial segment* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

6.4: Converse

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *commercial segment*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the commercial segment)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *commercial segment* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

6.5: Sony

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *commercial segment*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the commercial segment)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *commercial segment* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

6.6: JVC

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *commercial segment*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the commercial segment)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *commercial segment* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

6.7: UPS

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *commercial segment*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the commercial segment)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *commercial segment* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

6.8: FedEx

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *commercial segment*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the commercial segment)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *commercial segment* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

6.9: Dos Equis

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *commercial segment*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the commercial segment)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *commercial segment* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

6.10: Red Stripe

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *commercial segment*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the commercial segment)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *commercial segment* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

DO NOT COME BACK TO THESE PAGES ONCE YOU'VE MOVED ON.

Part 7: Consider the brand advertisements in the commercial segments you've just seen. Please circle the number that best reflects your response to the following statements.

	Strongly Disagree						*Strongly Agree*
The brands were put in the commercial segments between the show to get me to buy the products.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands were put in the commercial segments between the show to add authenticity to the program.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The purpose of having brands in the commercial segments between the show is to sell more products.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands are in the commercial segments between the show to provide realism for the program.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands in the commercial segments between the show are commercial messages.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands were mentioned in the commercial segments between the show because the brands paid to be mentioned.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands in the commercial segments were an interruption to the show.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands in the commercial segments between the show allowed me to better relate to the characters.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands in the commercial segments helped to clearly establish the setting of the show.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

Part 8: Brand placement is the inclusion of brands in entertainment programming such as TV shows, novels, and movies (ex: Mini Cooper in "Italian Job" or Pottery Barn in "Friends"). What is your overall attitude toward brand placements in general? Please circle the number that best reflects your response.

Dislike	1	2	3	4	5	6	7	Like
Negative	1	2	3	4	5	6	7	Positive
Bad	1	2	3	4	5	6	7	Good
Disagreeable	1	2	3	4	5	6	7	Agreeable
Unpleasant	1	2	3	4	5	6	7	Pleasant
Not at all Acceptable	1	2	3	4	5	6	7	Very Acceptable
Not at all Satisfactory	1	2	3	4	5	6	7	Very Satisfactory

Part 9: Each of us has different views and habits with regard to entertainment. Please circle the number that best reflects your response to each statement.

	Strongly Disagree						*Strongly Agree*
Entertainment is the most enjoyable part of life.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I tend not to seek out new ways to be entertained.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I spend a lot of money on entertainment expenses.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I do not spend much time during the week on entertaining activities.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
It is a waste of tax money to fund entertainment programs.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I enjoy being entertained more than my friends do.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I need some entertainment time each and every day.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I prefer to be entertained in ways that don't require any effort on my part.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Entertainment is an unnecessary luxury.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I feel like my time spent on entertainment purposes is generally wasted.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
If I don't have enough fun in the evening, I find it hard to function properly the next day.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I think life should be spent being entertained.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am always on the lookout for new forms of entertainment.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I like to take an active role in my entertainment activities.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
My idea of entertainment is a situation where everything is done for me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Entertainment is something you do when you're too lazy to do anything else.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I could be described as an "entertainment-oholic."	*1*	*2*	*3*	*4*	*5*	*6*	*7*

Part 10: In your own words, write what you believe this overall study is about. Why do you think so?

_____

_____

_____

STUDY 1: CONTROL QUESTIONNAIRE

Student Attitudes and Habits

This study looks to assess the attitudes and habits of students with regard to thought processes, entertainment, brands, etc. In the following questionnaires (2 parts) you will be asked to answer questions about your various attitudes and habits. The questionnaires should take about 40 minutes to complete.

On both parts of the questionnaire, we ask for your name for extra credit purposes. However the name will be discarded after extra credit is given and no further attempt will be made to attach your identity to your completed questionnaire. Taking part in this study has been entirely up to you.

If you want to know more about this research project, please call Claudia Costiuc at 330-672-1265. The project has been approved by Kent State University. If you have any questions about Kent State University's rules for research, please call Dr. John West, Vice President of Research, Division of Research and Graduate Studies at 330-672-2704.

I agree to take part in this project and show this by providing the following information:

Name: _____

Gender: ○ Male ○ Female

Email Address: _____

Class to which extra credit should be applied: _____

Instructor: _____

SUBMIT

Section 1: Please choose the answer that best reflects your response to the following three questions.

How many times per month do you watch movies (either in theaters or at home)?

- I don't watch movies
- Once a month
- Twice a month
- Three times a month
- Four or more times a month

How many shows do you watch regularly per week?

- None
- One
- Two
- Three
- Four or more

SUBMIT

Section 2: Each of us has different thought processes and habits. We also think about and react differently toward the media. Click on the number that best reflects your response to each of the following statements.

	Strongly Disagree						*Strongly Agree*
I prefer complex to simple problems.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I like to have the responsibility of handling a situation that requires a lot of thinking.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am not familiar with the various types of marketing communications.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am not aware when a message is a commercial message.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Thinking is not my idea of fun.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I can see when there is a commercial motive behind a message.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I would rather do something that requires little thought than something that is sure to challenge my thinking abilities.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I cannot separate fact from fantasy in marketing communications.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

	Strongly Disagree						*Strongly Agree*
I try to anticipate and avoid situations where there is a likely chance I will have to think in depth about something.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I have a fairly good understanding of marketing communication tactics.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I find satisfaction in deliberating hard and for long hours.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I can see through the various marketing persuasion tactics.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I only think as hard as I have to.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I know when a message is trying to persuade me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I prefer to think about small, daily projects rather than long-term ones.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I consciously control my responses to marketing messages.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I like tasks that require little thought once I have learned them.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I know what influences me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I view all forms of marketing communications as attempts to persuade.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The idea of relying on thought to make my way to the top appeals to me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I believe it is appropriate for marketers to promote their brand in any and all situations.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I believe marketers exert great power in influencing me through their messages.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I really enjoy a task that involves coming up with new solutions to problems.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am very suspicious when confronted with a brand message.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Learning new ways to think doesn't excite me very much.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am aware of the promotion tactics used by marketers.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I can distinguish between commercial communication and programming/entertainment.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

	Strongly Disagree						*Strongly Agree*
I prefer my life to be filled with puzzles that I must solve.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am not aware of other people's goals and/or methods in trying to influence me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The notion of thinking abstractly is appealing to me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I often do not recognize when a persuasion attempt is occurring.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I would prefer a task that is intellectual, difficult, and important to one that is somewhat important but does not require much thought.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I can usually pinpoint the marketer's specific goals in a particular campaign or situation.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I feel relief rather than satisfaction after completing a task that required a lot of mental effort.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I have purposely developed a number of strategies to cope with marketing communication messages.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I can list from memory various marketing tactics and their uses.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
It's enough for me that something gets the job done: I don't care how or why it works.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I know when a message is trying to get me to act a certain way.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I know when a message is trying to get me to think in a certain way.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I usually end up deliberating about issues even when they do not affect me personally.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

Section 3: Consider your experiences with and attitudes toward various brands. Click on the number that best reflects your response for each question.

3.1: Mercedes

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

In a few words, describe this brand's image (eg: refreshing, stylish, high tech, etc). Jot down all that you can think of that describes the brand.

_____

3.2: Audi

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

In a few words, describe this brand's image (eg: refreshing, stylish, high tech, etc). Jot down all that you can think of that describes the brand.

_____

SUBMIT

3.3: Nike

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

In a few words, describe this brand's image (eg: refreshing, stylish, high tech, etc). Jot down all that you can think of that describes the brand.

_____

3.4: Converse

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

In a few words, describe this brand's image (eg: refreshing, stylish, high tech, etc). Jot down all that you can think of that describes the brand.

_____

SUBMIT

3.5: Sony

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

In a few words, describe this brand's image (eg: refreshing, stylish, high tech, etc). Jot down all that you can think of that describes the brand.

_____

3.6: JVC

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

In a few words, describe this brand's image (eg: refreshing, stylish, high tech, etc). Jot down all that you can think of that describes the brand.

_____

SUBMIT

3.7: UPS

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

In a few words, describe this brand's image (eg: refreshing, stylish, high tech, etc). Jot down all that you can think of that describes the brand.

_____

3.8: FedEx

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

In a few words, describe this brand's image (eg: refreshing, stylish, high tech, etc). Jot down all that you can think of that describes the brand.

_____

SUBMIT

3.9: Dos Equis

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

In a few words, describe this brand's image (eg: refreshing, stylish, high tech, etc). Jot down all that you can think of that describes the brand.

_____

3.10: Red Stripe

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

In a few words, describe this brand's image (eg: refreshing, stylish, high tech, etc). Jot down all that you can think of that describes the brand.

_____

Section 4: Brand placement is the inclusion of brands in entertainment programming such as TV shows, novels, and movies (ex: Mini Cooper in "Italian Job" or Pottery Barn in "Friends"). What is your overall attitude toward brand placements in general? Please choose the number that best reflects your response.

Dislike	1	2	3	4	5	6	7	Like
Negative	1	2	3	4	5	6	7	Positive
Bad	1	2	3	4	5	6	7	Good
Disagreeable	1	2	3	4	5	6	7	Agreeable
Unpleasant	1	2	3	4	5	6	7	Pleasant
Not at all Acceptable	1	2	3	4	5	6	7	Very Acceptable
Not at all Satisfactory	1	2	3	4	5	6	7	Very Satisfactory

Section 5: Each of us has different views and habits with regard to entertainment. Please choose the number that best reflects your response to each statement.

	Strongly Disagree						*Strongly Agree*
Entertainment is the most enjoyable part of life.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I tend not to seek out new ways to be entertained.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I spend a lot of money on entertainment expenses.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I do not spend much time during the week on entertaining activities.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
It is a waste of tax money to fund entertainment programs.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I enjoy being entertained more than my friends do.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I need some entertainment time each and every day.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I prefer to be entertained in ways that don't require any effort on my part.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Entertainment is an unnecessary luxury.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I feel like my time spent on entertainment purposes is generally wasted.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
If I don't have enough fun in the evening, I find it hard to function properly the next day.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

	Strongly Disagree						*Strongly Agree*
I think life should be spent being entertained.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am always on the lookout for new forms of entertainment.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I like to take an active role in my entertainment activities.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
My idea of entertainment is a situation where everything is done for me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Entertainment is something you do when you're too lazy to do anything else.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I could be described as an "entertainment-oholic."	*1*	*2*	*3*	*4*	*5*	*6*	*7*

SUBMIT

Section 6: In your own words, write what you believe this overall study is about. Why do you think so?

SUBMIT

Thank you. You have completed Part 1 of the questionnaire. Click on the link to go to Part 2 (IAT).

STUDY 2: QUESTIONNAIRE

Attitudes toward Media Study – Part 1

This study looks to assess student attitudes toward media. You have just finished watching a shortened version of an action/sci-fi film. In the following questionnaires (three parts) you will be asked to answer questions about your attitudes toward the movie and other things. The questionnaires should take about 35 minutes to complete. Please **do not go back** once you've completed a page.

We initially ask for your name for extra credit purposes, however the name will be discarded after extra credit is given and no further attempt will be made to attach your identity to your completed questionnaire. Taking part in this study has been entirely up to you.

If you want to know more about this research project, please call Claudia Costiuc at 330-672-1265. The project has been approved by Kent State University. If you have any questions about Kent State University's rules for research, please call Dr. John West, Vice President of Research, Division of Research and Graduate Studies at 330-672-2704.

I agree to take part in this project and show this by providing the following information (please print clearly):

Name: _____

Laptop Number: _____ Video (N, S, I, or P): _____

Date: _____ Session Time: _____

Email Address: _____

Class to which extra credit should be applied: _____

Instructor: _____

Signature (you agree to participate in this study):

X _____

Part 1.1: Please circle the answer that best reflects your response to the following three questions (Circle only ONE answer for each question. The answers/numbers are in italics.)

How frequently do you watch movies (either in theaters or at home)?	*I don't watch movies* *Once a month* *Twice a month* *Three times a month* *Four or more times a month*
Have you seen "I, Robot" before?	*No* *Yes*
How many times have you seen "I, Robot" ***including today***?	*Once* *Twice* *Three or Four times* *Five or more times*

Part 1.2: Please circle the number that best reflects your response about your thoughts on "I, Robot." (Circle only ONE answer for each question. The answers/numbers are in italics.)

	Strongly Disagree						*Strongly Agree*
I truly enjoyed watching "I, Robot."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I liked the movie "I, Robot."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Watching "I, Robot" was an escape for me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I think Will Smith was perfect for the main role.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
"I, Robot" helped me forget about the day's problems.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Watching "I, Robot" put me in a better mood.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I often watch movies with African-American actors.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I love futuristic or science fiction films.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

Part 2: Sometimes entertainment is enhanced through the use of products or brands that help identify the actor and/or setting. For example, BMW's Mini Cooper was the brand used in "Italian Job" to aid in the robbery.

List all of the brands you recall seeing in THIS viewing of "I, Robot." Limit one brand per line.

Note: If you have exhausted your responses, you may move on to the next section.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____

ONCE YOU HAVE EXHAUSTED YOUR RESPONSES,
GET PART 2 OF THE QUESTIONNAIRE FROM THE GRADUATE ASSISTANT.

Attitudes toward Media Study – Part 2

We ask for your name again in order to connect your responses in Part 1 with Parts 2 and 3.

After you have completed all three parts, you will be debriefed about the purpose of this study. Please note that sharing this information with others will prevent the accuracy of others' responses. Therefore, we ask that you **do not disclose the purpose** of this study to any other student. Thank you for your understanding and cooperation.

Again, if you want to know more about this research project, please call Claudia Costiuc at 330-672-1265. The project has been approved by Kent State University. If you have any questions about Kent State University's rules for research, please call Dr. John West, Vice President of Research, Division of Research and Graduate Studies at 330-672-2704.

I agree that after I have been told the official purpose of this study **I will not disclose** it to any other student.

Print Name: _____

Laptop Number: _____

Signature: _____

Part 3: Again, sometimes entertainment is enhanced through the use of products or brands that help identify the actor and/or setting.

Which of the following brands do you recognize as being ***in the movie clip you saw***? Please check **ALL** that apply.

BMW: ___	JVC: ___	Nike: ___	Pepsi: ___	Dell: ___
Audi: ___	Sony: ___	Reebok: ___	Miller: ___	Compaq: ___
Mercedes: ___	Philips: ___	Adidas: ___	Evian: ___	Apple: ___
Infiniti: ___	Panasonic: ___	Air Jordans: ___	Bud: ___	HP: ___
Memorex: ___	LG: ___	CNN: ___	MMA: ___	Hillside: ___
Hitachi: ___	Nokia: ___	ABC: ___	NBC: ___	CBS: ___
Ford: ___	Porsche: ___	Mountain Dew: ___	Sonic: ___	Bose: ___
NSR: ___	Starbucks: ___	Converse: ___	Coke: ___	UPS: ___
Ferrari: ___	TAG Heuer: ___	Armani: ___	Sprite: ___	DSL: ___
Harley-Davidson:___	Coors: ___	Prudential: ___	Ovaltine: ___	FedEx: ___
MV Augusta: ___	Dos Equis: ___	Geiko: ___	Aquafina: ___	Honeycomb: ___
Kawasaki: ___	Red Stripe: ___	State Farm: ___	Deer Park: ___	Skechers: ___

DO NOT COME BACK TO THIS PAGE ONCE YOU'VE MOVED ON.

Part 4: Considering a fraction of selected brands from the list above, please indicate your attitude toward and habits with regard to the following brands. (Circle the number that best reflects your response for each question).

4.1: Mercedes

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *movie*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the film)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *movie clip* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

4.2: Audi

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *movie*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the film)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *movie clip* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

4.3: Nike

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *movie*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the film)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *movie clip* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

4.4: Converse

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *movie*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the film)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *movie clip* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

4.5: JVC

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *movie*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the film)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *movie clip* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

4.6: Sony

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *movie*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the film)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *movie clip* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

4.7: UPS

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *movie*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the film)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *movie clip* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

4.8: FedEx

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

What was the level of prominence of this brand in the *movie*? (1 = Subtle: you have to look hard to see it; 2 = Intermediate: you may or may not see it; 3 = Prominent: you can't miss it/very obvious; or N/A: the brand wasn't in the film)

1 = Subtle	*2 = Intermediate*	*3 = Prominent*	*N/A*

In a few words, describe how the brand was portrayed in the *movie clip* (eg: refreshing, high tech, etc). Jot down all that you noticed **in this viewing.**

_____

DO NOT COME BACK TO THESE PAGES ONCE YOU'VE MOVED ON.

Part 5: Some audience members view the addition of products into films as providing realism, while others view it as an interruption. Please circle the number that best reflects your response to the following statements.

	Strongly Disagree						*Strongly Agree*
The brands were put in the movie to get me to buy the products.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands were put in the movie to add authenticity.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The purpose of having brands in the movie is to sell more products.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands are in the movie to provide realism.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands in the movie are commercial messages.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands were mentioned in the movie because they paid to be mentioned.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands were an interruption to the movie.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands in the movie allowed me to better relate to the characters.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands helped to clearly establish the setting of the movie.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

Part 6: Brand placement is the inclusion of brands in entertainment programming such as TV shows, novels, and movies (ex: Mini Cooper in "Italian Job" or Pottery Barn in "Friends"). What is your overall attitude toward brand placements in general? Please circle the number that best reflects your response.

Dislike	1	2	3	4	5	6	7	Like
Negative	1	2	3	4	5	6	7	Positive
Bad	1	2	3	4	5	6	7	Good
Disagreeable	1	2	3	4	5	6	7	Agreeable
Unpleasant	1	2	3	4	5	6	7	Pleasant
Not at all Acceptable	1	2	3	4	5	6	7	Very Acceptable
Not at all Satisfactory	1	2	3	4	5	6	7	Very Satisfactory

Part 7: In your own words, write what you believe this overall study is about. Why do you think so?

_____

_____

STUDY 3: WAVE 1 – PRE-MEASURE

Student Media-Viewing Attitudes and Habits Questionnaire

PLEASE READ CAREFULLY

This study looks to assess the attitudes and viewing habits of students. In the following *questionnaires (2 SECTIONS)* you will be asked to answer questions about your attitudes toward various objects and your viewing habits. The questionnaires together should take about 30 minutes to complete.

In both parts of the questionnaire, we ask for your name for extra credit purposes. However, the name will be discarded after extra credit is given and no further attempt will be made to attach your identity to your completed questionnaire. Taking part in this study has been entirely up to you.

If you want to know more about this research project, please call Claudia Costiuc at 330-672-1265. The project has been approved by Kent State University. If you have any questions about Kent State University's rules for research, please call Dr. John West, Vice President of Research, Division of Research and Graduate Studies at 330-672-2704.

I agree to take part in this project and show this by providing the following information:

Name:

Gender: Male Female

Email Address:

Class to which extra credit should be applied:

Instructor:

SUBMIT

Section 1: Please choose the answer that best reflects your response to the following three questions.

How many times per month do you watch movies (either in theaters or at home)?

- I don't watch movies
- Once a month
- Twice a month
- Three times a month
- Four or more times a month

How many shows do you watch regularly per week?

- None
- One
- Two
- Three
- Four or more

How many news programs do you watch regularly per week?

- None
- One
- Two
- Three
- Four or more

SUBMIT

Section 2: Considering the following brands. Please indicate your attitude toward and habits with regard to the following brands. Click on the appropriate number.

2.1: BMW

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
BMW is fast.	1	2	3	4	5	6	7
BMW is durable (long-lasting, etc).	1	2	3	4	5	6	7
BMW is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
BMW is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

2.2: Audi

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike		*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*	
Bad		*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable		*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant		*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable		*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory		*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
Audi is fast.	1	2	3	4	5	6	7
Audi is durable (long-lasting, etc).	1	2	3	4	5	6	7
Audi is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
Audi is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

2.3: Skechers

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
Skechers is stylish (fashionable, etc).	1	2	3	4	5	6	7
Skechers is durable (long-lasting, etc).	1	2	3	4	5	6	7
Skechers is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
Skechers is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

2.4: Converse

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
Converse is stylish (fashionable, etc).	1	2	3	4	5	6	7
Converse is durable (long-lasting, etc).	1	2	3	4	5	6	7
Converse is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
Converse is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

SUBMIT

2.5: Sony

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
Sony reflects good quality.	1	2	3	4	5	6	7
Sony is durable (long-lasting, etc).	1	2	3	4	5	6	7
Sony is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
Sony is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

2.6: JVC

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
JVC reflects good quality.	1	2	3	4	5	6	7
JVC is durable (long-lasting, etc).	1	2	3	4	5	6	7
JVC is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
JVC is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

SUBMIT

2.7: UPS

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
UPS is reliable (prompt, efficient, etc).	1	2	3	4	5	6	7
UPS is affordable (bargain, money saving, etc).	1	2	3	4	5	6	7
UPS is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
UPS is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

2.8: FedEx

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
FedEx is reliable (prompt, efficient, etc).	1	2	3	4	5	6	7
FedEx is affordable (bargain, money saving, etc).	1	2	3	4	5	6	7
FedEx is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
FedEx is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

SUBMIT

Section 3: Each of us has different views and habits with regard to entertainment. Click on the number that best reflects your response to each statement.

	Strongly Disagree						*Strongly Agree*
Entertainment is the most enjoyable part of life.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I tend not to seek out new ways to be entertained.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I spend a lot of money on entertainment expenses.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I do not spend much time during the week on entertaining activities.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
It is a waste of tax money to fund entertainment programs.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I enjoy being entertained more than my friends do.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I need some entertainment time each and every day.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I prefer to be entertained in ways that don't require any effort on my part.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Entertainment is an unnecessary luxury.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I feel like my time spent on entertainment purposes is generally wasted.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
If I don't have enough fun in the evening, I find it hard to function properly the next day.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I think life should be spent being entertained.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I am always on the lookout for new forms of entertainment.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I like to take an active role in my entertainment activities.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
My idea of entertainment is a situation where everything is done for me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Entertainment is something you do when you're too lazy to do anything else.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I could be described as an "entertainment-oholic."	*1*	*2*	*3*	*4*	*5*	*6*	*7*

Section 6: In your own words, write what you believe this overall study is about. Why do you think so?

Thank you. You have completed Part 1 of the questionnaire. Click on the link to go to Part 2 (IAT).

STUDY 3: WAVES 2 AND 3 – MOVIE QUESTIONNAIRE

Movie Questionnaire

Wave 2 Instructions:

PLEASE READ CAREFULLY

This study looks to assess the viewing habits of students and the psychology behind those habits. You have just finished watching an action/sci-fi movie. In the following questionnaires (2 parts) you will be asked to answer questions about your viewing habits and the movie you have just seen. The questionnaires should take about 30 minutes to complete.

In both parts of the questionnaire, we ask for your name for extra credit purposes. However, the name will be discarded after extra credit is given and no further attempt will be made to attach your identity to your completed questionnaire. Taking part in this study has been entirely up to you.

If you want to know more about this research project, please call Claudia Costiuc at 330-672-1265. The project has been approved by Kent State University. If you have any questions about Kent State University's rules for research, please call Dr. John West, Vice President of Research, Division of Research and Graduate Studies at 330-672-2704.

Wave 3 Instructions:

WELCOME TO PART 3 OF THE 3-PART MEDIA STUDY!

This questionnaire is based on the movie clip you watched a week ago. Make sure you ANSWER BOTH SECTIONS A AND B. The questionnaires together should take about 30 minutes to complete.

Even though you're familiar with parts of this questionnaire, please take it seriously.

In both parts of the questionnaire, we ask for your name for extra credit purposes. However, the name will be discarded after extra credit is given and no further attempt will be made to attach your identity to your completed questionnaire. Taking part in this study has been entirely up to you.

If you want to know more about this research project, please call Claudia Costiuc at 330-672-1265. The project has been approved by Kent State University. If you have any questions about Kent State University's rules for research, please call Dr. John West, Vice President of Research, Division of Research and Graduate Studies at 330-672-2704.

I agree to take part in this project and show this by providing the following information:

Name:

Gender: Male Female

Email Address:

Class to which extra credit should be applied:

Instructor:

SUBMIT

Part 1.1: Please click on the answer that best reflects your response to the following three questions.

How many times per month do you watch movies (either in theaters or at home)?

- I don't watch movies
- Once a month
- Twice a month
- Three times a month
- Four or more times a month

Have you seen "I, Robot" before?

YES NO

How many times have you seen "I, Robot" ***including last week's viewing***?

- Once
- Twice
- Three or Four times
- Five or more times

Part 1.2: Please click on the number that best reflects your response about your thoughts on "I, Robot."

	Strongly Disagree						*Strongly Agree*
I truly enjoyed watching "I, Robot."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I liked the movie "I, Robot."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Watching "I, Robot" was an escape for me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I think Will Smith was perfect for the main role.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
"I, Robot" helped me forget about the day's problems.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Watching "I, Robot" put me in a better mood.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
"I, Robot" affected me emotionally.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I was mentally involved in "I, Robot" while watching it.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I wanted to learn how "I, Robot" ended.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

SUBMIT

Part 2: Sometimes entertainment is enhanced through the use of products or brands that help identify the actor and/or setting. For example, BMW's Mini Cooper was the brand used in "Italian Job" to aid in the robbery.

List all of the brands you recall seeing in THIS viewing of "I, Robot." Limit one brand per line.
Note: If you have exhausted your responses, you may move on to the next section.

1. 2. 3. 4. 5. 6. 7.

8. 9. 10. 11. 12. 13. 14.

SUBMIT

Part 3: Again, sometimes entertainment is enhanced through the use of products or brands that help identify the actor and/or setting.

Which of the following brands do you recognize as being in the ***movie*** you saw? Check all that apply.

BMW	JVC	Nike	Pepsi	Miller	Audi
Sony	Reebok	VW	Mercedes	Philips	Adidas
Infiniti	Budweiser	Panasonic	Air Jordans	Ford	Porsche
Sonic	Bose	USR	Converse	Coke	Mountain Dew
UPS	Ferrari	Armani	Sprite	DHL	Harley-Davidson
Prudential	Ovaltine	FedEx	Kawasaki	Dos Equis	MV Augusta
Red Stripe	Deer Park	Skechers			

SUBMIT

Section 4: Considering the following brands. Please indicate your attitude toward and habits with regard to the following brands. Click on the appropriate number.

4.1: BMW

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
BMW is fast.	1	2	3	4	5	6	7
BMW is durable (long-lasting, etc).	1	2	3	4	5	6	7
BMW is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
BMW is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

4.2: Audi

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
Audi is fast.	1	2	3	4	5	6	7
Audi is durable (long-lasting, etc).	1	2	3	4	5	6	7
Audi is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
Audi is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

SUBMIT

4.3: Skechers

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
Skechers is stylish (fashionable, etc).	1	2	3	4	5	6	7
Skechers is durable (long-lasting, etc).	1	2	3	4	5	6	7
Skechers is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
Skechers is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

4.4: Converse

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
Converse is stylish (fashionable, etc).	1	2	3	4	5	6	7
Converse is durable (long-lasting, etc).	1	2	3	4	5	6	7
Converse is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
Converse is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

SUBMIT

4.5: Sony

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
Sony reflects good quality.	1	2	3	4	5	6	7
Sony is durable (long-lasting, etc).	1	2	3	4	5	6	7
Sony is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
Sony is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

4.6: JVC

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
JVC reflects good quality.	1	2	3	4	5	6	7
JVC is durable (long-lasting, etc).	1	2	3	4	5	6	7
JVC is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
JVC is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

SUBMIT

4.7: UPS

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
UPS is reliable (prompt, efficient, etc).	1	2	3	4	5	6	7
UPS is affordable (bargain, money saving, etc).	1	2	3	4	5	6	7
UPS is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
UPS is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

4.8: FedEx

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
FedEx is reliable (prompt, efficient, etc).	1	2	3	4	5	6	7
FedEx is affordable (bargain, money saving, etc).	1	2	3	4	5	6	7
FedEx is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
FedEx is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

SUBMIT

Part 5: Consider the brands in the movie you've just seen. Please click on the number that best reflects your response to the following statements.

	Strongly Disagree						*Strongly Agree*
The brands were put in the movie to get me to buy the products.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands were put in the movie to add authenticity.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The purpose of having brands in the movie is to sell more products.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands are in the movie to provide realism.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands in the movie are commercial messages.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands were mentioned in the movie because they paid to be mentioned.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands in the movie allowed me to better relate to the characters.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands helped to clearly establish the setting of the movie.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

SUBMIT

Part 6: Brand placement is the inclusion of brands in entertainment programming such as TV shows, novels, and movies (ex: Mini Cooper in "Italian Job" or Pottery Barn in "Friends"). What is your overall attitude toward brand placements in general? Please choose the number that best reflects your response.

Dislike	1	2	3	4	5	6	7	Like
Negative	1	2	3	4	5	6	7	Positive
Bad	1	2	3	4	5	6	7	Good
Disagreeable	1	2	3	4	5	6	7	Agreeable
Unpleasant	1	2	3	4	5	6	7	Pleasant
Not at all Acceptable	1	2	3	4	5	6	7	Very Acceptable
Not at all Satisfactory	1	2	3	4	5	6	7	Very Satisfactory

Section 7: Briefly write what you believe this overall study is about. Why do you think so?
(*Note: If you want to receive an email detailing the actual purpose of the study after data collection closes, email: ccostiuc@kent.edu)*

Section 8: *Optional Additional Comments (ex: effects of seeing the show first, the multiple survey responses, etc)*

Thank you. You have completed Part 1 of the questionnaire. Click on the link to go to Part 2 (IAT).

STUDY 3: WAVES 2 AND 3 – T.V. SHOW QUESTIONNAIRE

Show Questionnaire

Wave 2 Instructions:

PLEASE READ CAREFULLY

This study looks to assess the viewing habits of students and the psychology behind those habits. You have just finished watching an action/sci-fi T.V. Show. In the following questionnaires (2 parts) you will be asked to answer questions about your viewing habits and the show you have just seen. The questionnaires should take about 30 minutes to complete.

In both parts of the questionnaire, we ask for your name for extra credit purposes. However, the name will be discarded after extra credit is given and no further attempt will be made to attach your identity to your completed questionnaire. Taking part in this study has been entirely up to you.

If you want to know more about this research project, please call Claudia Costiuc at 330-672-1265. The project has been approved by Kent State University. If you have any questions about Kent State University's rules for research, please call Dr. John West, Vice President of Research, Division of Research and Graduate Studies at 330-672-2704.

Wave 3 Instructions:

WELCOME TO PART 3 OF THE 3-PART MEDIA STUDY!

This questionnaire is based on the TV programming you watched a week ago. Make sure you ANSWER BOTH SECTIONS A AND B. The questionnaires together should take about 30 minutes to complete.

Even though you're familiar with parts of this questionnaire, please take it seriously.

In both parts of the questionnaire, we ask for your name for extra credit purposes. However, the name will be discarded after extra credit is given and no further attempt will be made to attach your identity to your completed questionnaire. Taking part in this study has been entirely up to you.

If you want to know more about this research project, please call Claudia Costiuc at 330-672-1265. The project has been approved by Kent State University. If you have any questions about Kent State University's rules for research, please call Dr. John West, Vice President of Research, Division of Research and Graduate Studies at 330-672-2704.

I agree to take part in this project and show this by providing the following information:

Name:

Gender: Male Female

Email Address:

Class to which extra credit should be applied:

Instructor:

SUBMIT

Part 1.1: Please click on the answer that best reflects your response to the following three questions.

How many T.V. shows do you regularly watch per week?

- I don't watch T.V.
- Once a month
- Twice a month
- Three times a month
- Four or more times a month

Are you a regular viewer of "Smallville"?

YES NO

How many times have you seen *this episode* of "Smallville" ***including last week's viewing***?

- Once
- Twice
- Three or Four times
- Five or more times

Part 1.2: Please click on the number that best reflects your response about your thoughts on "I, Robot."

	Strongly Disagree						*Strongly Agree*
I truly enjoyed watching "Smallville."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I liked the movie "Smallville."	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Watching "Smallville." was an escape for me.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I think Tom Welling was perfect for the main role.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
"Smallville" helped me forget about the day's problems.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
Watching "Smallville" put me in a better mood.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
"Smallville" affected me emotionally.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I was mentally involved in "Smallville" while watching it.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
I wanted to learn how "Smallville" ended.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

SUBMIT

Part 2: Sometimes entertainment is enhanced through commercial segments that help tie in products with the show.

List all of the brands you recall seeing in the *commercial segments* during THIS viewing of "Smallville." Limit one brand per line. *Note: If you have exhausted your responses, you may move on to the next section.*

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.
13.
14.

SUBMIT

Part 3: Again, sometimes entertainment is enhanced through commercial segments that help define the show.

Which of the following brands do you recognize as being ***in the commercial segments*** *you saw (NOT those in the show)?*

BMW	JVC	Nike	Pepsi	Miller	Audi
Sony	Reebok	VW	Mercedes	Philips	Adidas
Infiniti	Budweiser	Panasonic	Air Jordans	Ford	Porsche
Sonic	Bose	USR	Converse	Coke	Mountain Dew
UPS	Ferrari	Armani	Sprite	DHL	Harley-Davidson
Prudential	Ovaltine	FedEx	Kawasaki	Dos Equis	MV Augusta
Red Stripe	Deer Park	Skechers			

SUBMIT

Section 4: Considering the following brands. Please indicate your attitude toward and habits with regard to the following brands. Click on the appropriate number.

4.1: BMW

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
BMW is fast.	1	2	3	4	5	6	7
BMW is durable (long-lasting, etc).	1	2	3	4	5	6	7
BMW is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
BMW is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

4.2: Audi

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
Audi is fast.	1	2	3	4	5	6	7
Audi is durable (long-lasting, etc).	1	2	3	4	5	6	7
Audi is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
Audi is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

SUBMIT

4.3: Skechers

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
Skechers is stylish (fashionable, etc).	1	2	3	4	5	6	7
Skechers is durable (long-lasting, etc).	1	2	3	4	5	6	7
Skechers is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
Skechers is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

4.4: Converse

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
Converse is stylish (fashionable, etc).	1	2	3	4	5	6	7
Converse is durable (long-lasting, etc).	1	2	3	4	5	6	7
Converse is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
Converse is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

SUBMIT

4.5: Sony

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
Sony reflects good quality.	1	2	3	4	5	6	7
Sony is durable (long-lasting, etc).	1	2	3	4	5	6	7
Sony is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
Sony is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

4.6: JVC

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
JVC reflects good quality.	1	2	3	4	5	6	7
JVC is durable (long-lasting, etc).	1	2	3	4	5	6	7
JVC is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
JVC is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

SUBMIT

4.7: UPS

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
UPS is reliable (prompt, efficient, etc).	1	2	3	4	5	6	7
UPS is affordable (bargain, money saving, etc).	1	2	3	4	5	6	7
UPS is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
UPS is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

4.8: FedEx

Overall, how familiar are you with this brand?

Not at all familiar	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very familiar*

Overall, how much do you know about this brand (features, etc)?

Nothing	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very much*

What is your overall attitude toward this brand?

Dislike	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Like*
Negative	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Positive*
Bad	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Good*
Disagreeable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Agreeable*
Unpleasant	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Pleasant*
Not at all Acceptable	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Acceptable*
Not at all Satisfactory	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*Very Satisfactory*

Indicate how strongly you agree or disagree with the following statements.

	Strongly Disagree						*Strongly Agree*
FedEx is reliable (prompt, efficient, etc).	1	2	3	4	5	6	7
FedEx is affordable (bargain, money saving, etc).	1	2	3	4	5	6	7
FedEx is futuristic (advanced, high tech, etc.)	1	2	3	4	5	6	7
FedEx is vintage (classic, timeless, etc.).	1	2	3	4	5	6	7

SUBMIT

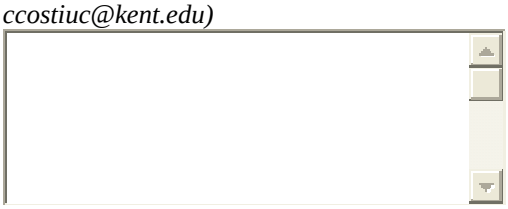
Part 5: Consider the brand advertisements in the commercial segments you've just seen. Please click on the number that best reflects your response to the following statements.

	Strongly Disagree						*Strongly Agree*
The brands were put in the commercial segments between the show to get me to buy the products.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands were put in the commercial segments between the show to add authenticity to the program.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The purpose of having brands in the commercial segments between the show is to sell more products.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands are in the commercial segments between the show to provide realism for the program.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands in the commercial segments between the show are commercial messages.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands were mentioned in the commercial segments between the show because the brands paid to be mentioned.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands in the commercial segments between the show allowed me to better relate to the characters.	*1*	*2*	*3*	*4*	*5*	*6*	*7*
The brands in the commercial segments helped to clearly establish the setting of the show.	*1*	*2*	*3*	*4*	*5*	*6*	*7*

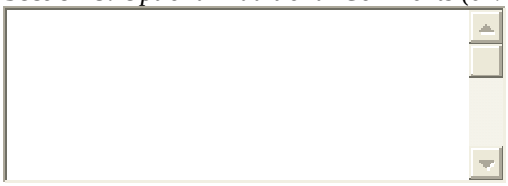
SUBMIT

Part 6: What is your attitude toward brand advertising found in the commercial segments between a show?								
Dislike	1	2	3	4	5	6	7	Like
Negative	1	2	3	4	5	6	7	Positive
Bad	1	2	3	4	5	6	7	Good
Disagreeable	1	2	3	4	5	6	7	Agreeable
Unpleasant	1	2	3	4	5	6	7	Pleasant
Not at all Acceptable	1	2	3	4	5	6	7	Very Acceptable
Not at all Satisfactory	1	2	3	4	5	6	7	Very Satisfactory

Section 7: Briefly write what you believe this overall study is about. Why do you think so?
(*Note: If you want to receive an email detailing the actual purpose of the study after data collection closes, email: ccostiuc@kent.edu)*



Section 8: *Optional Additional Comments (ex: effects of seeing the show first, the multiple survey responses, etc)*



Thank you. You have completed Part 1 of the questionnaire. Click on the link to go to Part 2 (IAT).

IAT - EXEMPLARS

Table 20: Word Exemplars for Experiments 1 and 2

Placed / Dummy Brands	***Attribute Category (brand associations)***	***Word Exemplars***
Audi / Mercedes and FedEx / UPS	*Futuristic**	visionary, cutting edge, revolutionary, innovation
	Classic	sophisticated, elegant, timeless, tasteful
Converse / Nike	*Rebel**	renegade, noncomformist, revolutionary, resistance
	Conventional	reliable, established, traditional, familiar
JVC / Sony	*Funky**	groovy, hip, quirky, eccentric
	Streamlined	poised, stately, balance, composed
Dos Equis / Red Stripe****	*Luxurious**	exclusive, high end, expensive, posh
	Affordable	bargain, good value, economical, low cost

*Target associations (associated with the brand in the film)
**Brands only in Experiment 1

Table 21: Word Exemplars for Experiment 3

Placed / Dummy Brands	***Attribute Category (brand associations)***	***Word Exemplars***
Audi* / BMW ***Converse** / Skechers*** ***JVC** / Sony*** ***FedEx* / UPS***	*Futuristic*	innovative, cutting edge, advanced, high tech
	Vintage	classic, old school, antique, timeless

*Brand portrayed as "futuristic" in the film
**Brand portrayed as "vintage" in the film

Table 22: Brand Exemplars for Placed Brands

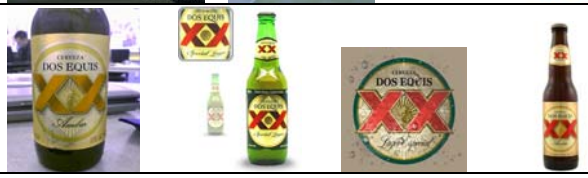
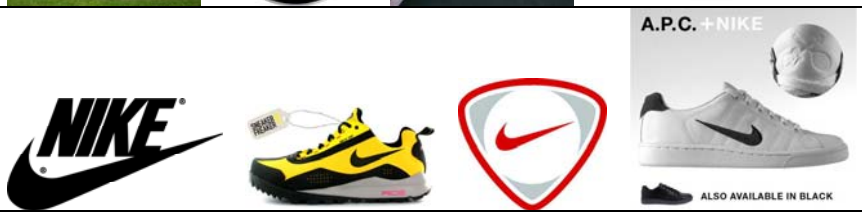
Experiments	Target Category	Brand Exemplars for Placed Brands
1, 2, 3	Audi	
1, 2, 3	Converse	
1, 2, 3	JVC	
1, 2, 3	FedEx	
1	Dos Equis	

Table 23: Brand Exemplars for Dummy Brands

Experiments	Target Category	Brand Exemplars for Dummy Brands
1, 2	Mercedes	
3	BMW	
1, 2	Nike	
3	Skechers	
1, 2, 3	Sony	
1, 2, 3	UPS	
1	Red Stripe	

IAT – SAMPLE SCREEN SHOTS

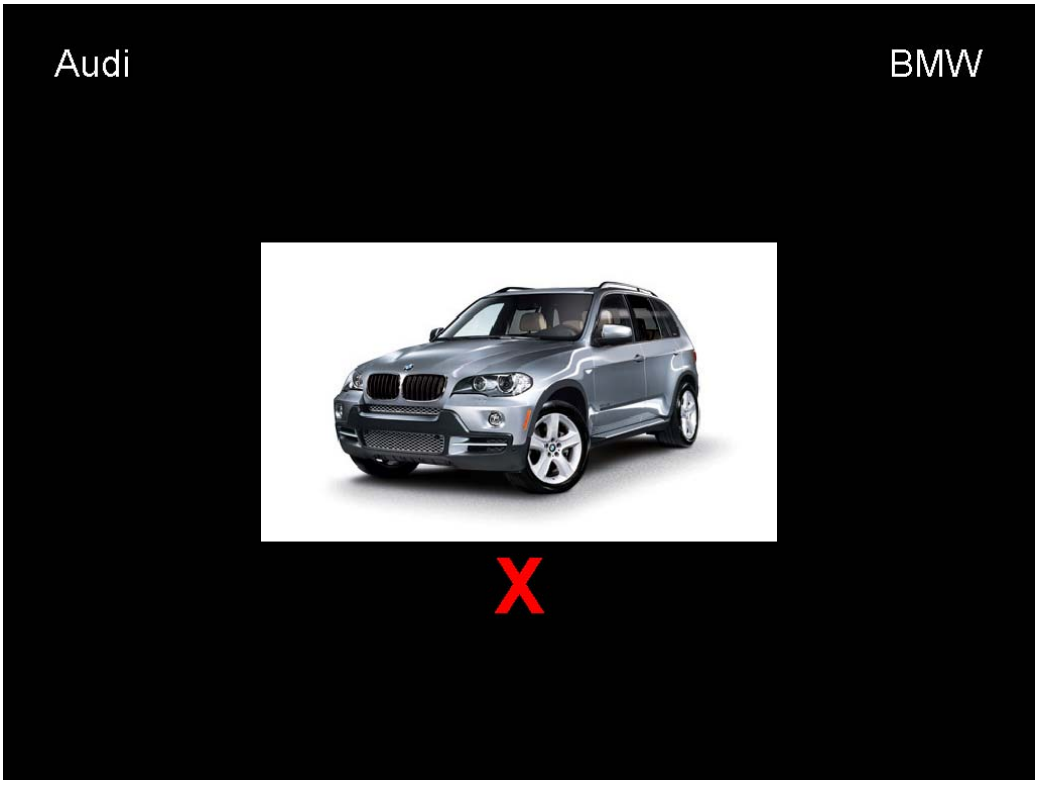
Audi BMW

Put your middle or index fingers on the E and I keys of your keyboard. Pictures or words representing the categories at the top will appear one-by-one in the middle of the screen. When the item belongs to a category on the left, press the E key; when the item belongs to a category on the right, press the I key. Items belong to only one category. If you make an error, an X will appear - fix the error by hitting the other key.

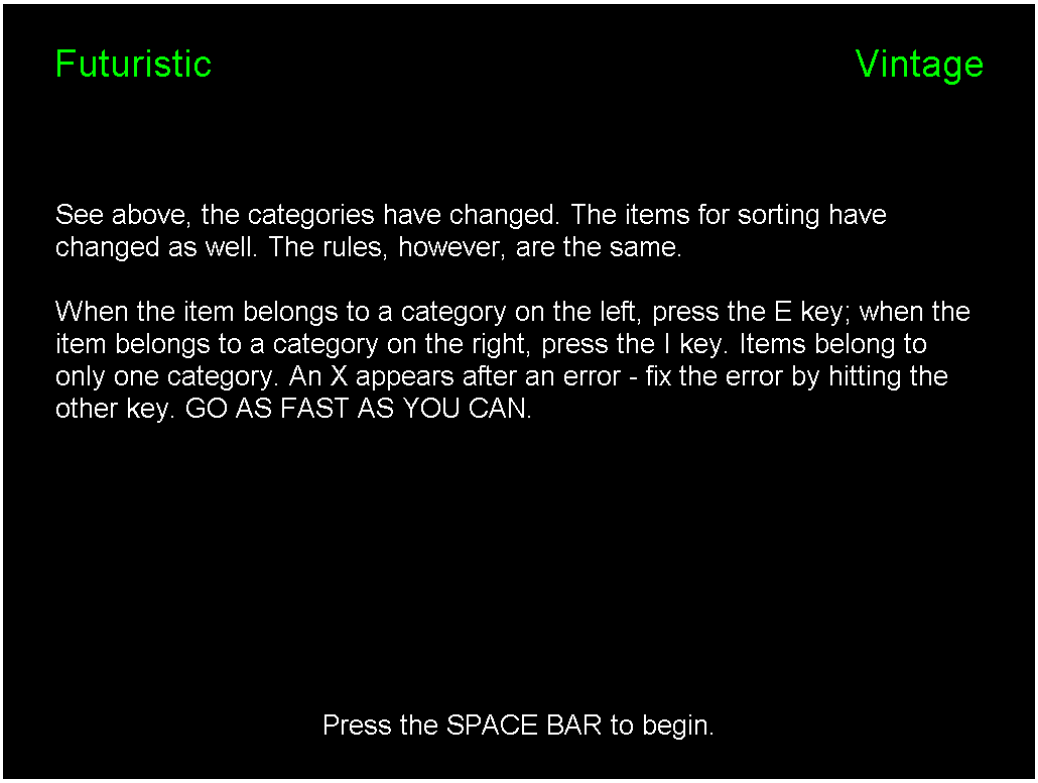
This is a timed sorting task. GO AS FAST AS YOU CAN while making as few mistakes as possible. Going too slow or making too many errors will result in an uninterpretable score. This task will take about 5 minutes to complete.

Press the SPACE BAR to begin.

Audi BMW



Incorrect categorizations are flagged and the participant must categorize the picture/word into the correct category.



Futuristic Vintage

Antique

Audi BMW

or or

Futuristic Vintage

See above, the four categories you saw separately now appear together. Remember, each item belongs to only one group. For example, if the categories flowers and good appeared on the separate sides above - pictures or words meaning flower would go in the flower category, not the good category.

The green and white labels and items may help to identify the appropriate category. Use the E and I keys to categorize items into four groups left and right, and correct errors by hitting the other key.

Press the SPACE BAR to begin.

Audi
or
Futuristic

BMW
or
Vintage

Audi
or
Futuristic

BMW
or
Vintage

Old School

X

BMW Audi

Notice above, there are only two cateogries and they have switched positions. The concept that was previously on the left is now on the right, and the concept that was on the right is now on the left. Practice this new configuration.

Use the E and I keys to catgorize items left and right, and correct errors by hitting the other key.

Press the SPACE BAR to begin.

BMW Audi

or or

Futuristic Vintage

See above, the four categories now appear together in a new configuration. Remember, each item belongs to only one group.

The green and white labels and items may help to identify the appropriate category. Use the E and I keys to categorize items into the four groups left and right, and correct errors by hitting the other key.

Press the SPACE BAR to begin.

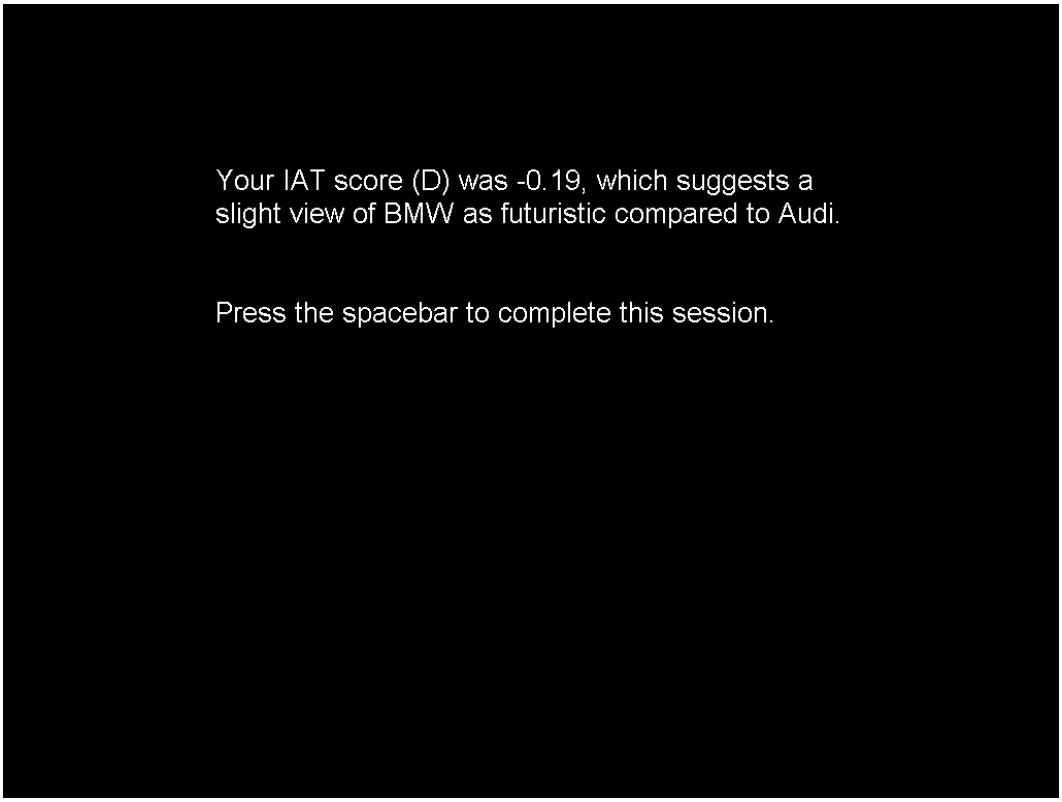
BMW
or
Futuristic

Audi
or
Vintage

High Tech

BMW
or
Futuristic

Audi
or
Vintage


Your IAT score (D) was -0.19, which suggests a slight view of BMW as futuristic compared to Audi.
Press the spacebar to complete this session.