Impact of product placements in blockbuster films on consumers’ behaviour

A cross-sectional study on French filmgoers

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January 2015

Word count: 20 731
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Declaration

I declare that all the work provided in this dissertation has not been submitted to any other university, institute or school except the DBS, my current school. Moreover, I declare that no piece of the work done in this dissertation is a copy. Indeed, this dissertation is entirely my own, except the in-text references which can be found in the bibliography.

Maëlys Debatisse

The December 23rd, 2014

Signed: [Signature]
Acknowledgments

My first thanks go to my parents and my family who are my first supporters. Indeed, from the beginning they never stopped believing in me. Without their help I could not have accomplished this Master in the best conditions. They were present all along this travel and particularly during the difficult moments.

Then I would like to express my deepest appreciation to my supervisor, Dave Hurley for his assistance during this dissertation. In order to improve the quality of this dissertation, he supported me by giving me advice and recommendations.

Through their teaching, they transmitted me their knowledge and passion, and prepared me for my future career. This is why I would like to thank all the lecturers of the DBS and ISEG School.

Thanks to the participants of this dissertation, without whom it would have been harder to accomplish it. Their participation allowed me to gather valuable information.

Finally, thanks to my friends and my college mate for showing interest in my work and studies but also for supporting me all those years. A special thanks to those friends who took part in the questionnaire of this dissertation. Thank you for your friendship in the hardest and happiest moments.

This dissertation put an end to my student life and hopefully opens new doors to my career which is about to begin.
Abstract

While traditional advertising has been compromised and discredited by consumers, product placement is becoming an important tool used by marketers and communicators. The alternative to use such a technique in entertainment media, especially in films, is seducing, even for consumers. Thus previous researches restricted to its importance for companies and its use. Nonetheless, those researches left aside consumers’ behaviour toward this technique in order to measure its effectiveness.

This dissertation aimed at investigating on the impact of product placements in blockbuster’ films toward consumers’ behaviour. It also goes deeper in its ability to create brand awareness, brand recall but also factors which trigger purchase intention.

In order to perfect an understanding of product placements, a conceptual framework of previous literature is developed. Through the qualitative and quantitative method, the researcher aimed at unearthing findings and fulfilling gaps. The sample used is made up of French filmgoers who volunteered to answer the questionnaire and the interview.

In the first place, results clarified consumers’ awareness toward product placements. This technique is generally appreciated by most of them but they are indifferent and do not look at it while watching a film. Nonetheless, when a placement is too obvious it leads to rejection and consumers have concerns of films becoming a giant advertising. Moreover, findings revealed bigger reactions, especially in brand recall and purchase intention when it comes to emotions such as personal interest or association with an actor, a character or a film.
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Chapter 1 – Introduction

1. Background

“Nobody reads ads. People read what interests them, and sometimes it’s an ad.”

Howard Luck Gossage

Attracting customers through advertising is a challenge for practitioners. However, traditional advertising is facing a loss of credibility. Indeed, the people who care the most about advertising are generally the ones who work in it. The aim of advertising is to understand consumers enough so that the product or service fits by itself.

Therefore, many studies got interested in the consumers’ behaviour and its evolution regarding their attitude toward advertising and marketing communication tools. It appeared that they mainly consider advertising as deceptive and manipulative, and it engendered a distrust (Darke and Ritchie, 2007). Due to that negative perception of advertising, brands have to surprise consumers and make advertisement an entertainment. Indeed, in the practice of advertising, not being different is virtually suicidal. Consequently, the use of entertainment marketing has become a preferable practice which already shows effectiveness toward consumers. According to Homer and Miles (2009), product placements are an appreciated technique by consumers and mainly help brands develop brand awareness. More than just a tool to increase the credibility and reality of films, they allow brands to develop positive relations with consumers.

2. Rationales for the Proposed Research

The aim of this dissertation is to demonstrate the impact of product placements in blockbuster films on consumers’ behaviour. The researcher remains focused on the French filmgoers has main target. More and more companies struggle with advertising and see product placements as one solution to their issues. Indeed, consumers feel less reluctant to this technique due to the fact that this specific form of advertising is included in entertainment as showed in the research paper of Homer and Miles (2009). Indeed, when viewers watch a film, they enjoy being entertained and perceive
product placement as less manipulative or deceptive than traditional advertising. However, even though many studies have been done in order to try to measure its impact, no clear results have been found. This research aims at clarifying gaps for the effectiveness of product placements on consumers.

Moreover, through researches, the researcher is aware of the growth of product placements as an aversion to traditional advertising. Finally, the researcher is looking for anticipating the eventual evolution of this technique for the future.

3. Major contributions

Many studies have been done in the area of product placements. However they are generally focused on the mass media and only few of them are focused on blockbuster films. Moreover, they generally demonstrate that this technique is a suitable marketing tool for consumers. Yet, they do not demonstrate the real effectiveness on consumers’ behaviour and the brands’ perception.

The present research has a clear goal in order to show the effect that product placements engender on consumers and in which level they are the most effective.

The researcher also has a clear interest in marketing and cinema. Finally, the research findings of this study aim at providing valuable contribution to academics and practitioners.

4. Research question and research objectives

The guideline of the dissertation will be to answer the following research question:

**Do product placements in blockbuster films have a real impact on consumers’ behaviour (French citizen) toward brands and are they as effective as traditional advertising in terms of return on investment for brands?**

In order to answer this research question, 6 research objectives are used as guidelines. Those objectives are determined by the help of the SMART model:
Objective 1: To investigate the general attitude of consumers toward advertising.

Objective 2: To investigate the general understanding of product placements in films by consumers.

Objective 3: To investigate product placements in films on brand awareness.

Objective 4: To investigate product placements in films on brand recall.

Objective 5: To investigate product placements in films on brand attitude.

Objective 6: To investigate product placements in films on purchase intention.

5. Dissertation organisation

Chapter one is the introduction. This current chapter introduce the researcher and the research area that the researcher has chosen for this dissertation.

Chapter two is the literature review and is divided in two main parts themselves divided in different parts. After a brief introduction the first part provides sufficient knowledge regarding the use of product placements and starting with the context of general advertising nowadays. The second part, on the other hand is focused on the impact that product placements have on consumers. More precisely, the researcher aims at discovering the real effectiveness of this technique which is integrated in entertainment. It is important to remind that literature review is only focused on previous researches.

Chapter three concerns the methodology. In this chapter, the research question and objectives are developed. In addition, in order to explain how the research has been conducted, multiple points are developed such as: the research philosophy, strategy, approach, choice but also the time horizon, the chosen primary research, the sample used and the limitations.

Chapter four is dedicated to the research findings which are the results of the primary research; the questionnaire and the interview in this case. The collected data aim at answering the objectives set up by the researcher. The primary research has for main purpose the better understanding of each objective.

Chapter five ends the dissertation by exposing the conclusions and recommendations for further academic research but also for practitioners. It also allows the researcher to summarize the outcome of the research. This chapter brings the contributions expected by the first chapter.
Finally, **Appendices** gather the pieces of work which could not be included in the main body of the dissertation. The reflections and learning are a part of the appendices.

6. **Suitability of Researcher for the Research**

   6.1. **Academic justifications**

   Through previous researches, the researcher identified gaps which needed to be fulfilled. Indeed, the existing literature is mainly focused on the contribution of product placements from the point of view of brands. Moreover, the few researches from consumers’ point of view are mainly focused on brand awareness. In addition, they rarely target only films but often product placements in entertainment media in general. This research aims at determining the impact of product placements on consumers in films and more precisely the factors which bring consumers to purchase. Moreover, the researcher combined quantitative and qualitative data in order to obtain as many relevant results as possible from different respondents’ profiles.

   6.2. **Personal justifications**

   One of the main justification for this research is the researcher’s willpower. The French business school allowed the researcher to obtain a Master in Brand Marketing while integrating the Dublin Business School in order to obtain a Master of Science in Marketing and gain more knowledge in this field. The passion and curiosity for the cinema industry drives the researcher’s life so does the marketing area. Moreover, the researcher’s curiosity for product placements has been intensified with the academic experience in marketing. The wish to work in this area motivated the researcher to create the opportunity to integrate the industry. Finally, this dissertation allowed the researcher to gain deeper understanding of the impact of product placements on consumers. The researcher’s personal interest and knowledge facilitated the access to the information needed.
6.3. **Industry and market justification**

It tends to be common to resort to product placements in combination with other types of advertising. However, if this technique is becoming a massive trend, the return on investment for brands is uncertain. Indeed, it is important to anticipate the possible benefits. This research aims at studying consumers’ behaviour toward product placements in films. Indeed, by being able to understand consumers’ behaviour, brands will be able to use this technique with a better efficiency and guarantee better profit.

7. **Limitations to the Research**

The researcher identified three main limitations for this dissertation:

- **Time limitation**: the deadline is January 16th, 2015. To face it, the dissertation writing process is followed by a Gantt chart (confer Appendix 2, p83). The Gantt chart allows the researcher to organize her timetable and the task she has to do in order not to be overworked. The Gantt chart is also a regulator tool in order to anticipate periods such as work, parallel activity, bank holidays, school holidays, etc.

- **Access limitation**: The population regarding primary research will be chosen carefully but there is still the possibility of the impossibility to reach the desired population. Moreover, some information, meeting or conference are inaccessible to public. Finally, due to the distance it will be difficult to meet all the people needed in face to face and email, phone, skype… are less effective and can arouse a refusal.

Finally, as the researcher has for objective to do this dissertation in order to fulfil gaps in the area, there is a lack of information regarding the academic journals used for the literature review. There is also a risk regarding the reliability of data collected in the primary research which include the questionnaire for the quantitative research.

- **Financial limitation**: In order to meet the tutor, to interview experts… the researcher will have to pay plane tickets or train tickets. If she cannot, she will have to arrange skype meetings even though they are less effective. Moreover, there is the cost of printing all the documents needed, but also the cost of some private documents such as expert information.
To finish, stationary will be necessary through the process and it has also a cost. The researcher estimates the cost at around 423€ (confer Appendix 3, p91).

Finally, the researcher is not yet an expert in the field and is still in the learning process. The lack of experience in the marketing area could be another issue.

8. Recipients for Research identified

The research is based on the analysis of consumers’ behaviour toward product placements. In other words, the researcher has for purpose to target the experts and the specialized agencies in the field which is the product placements in films. Indeed, the desire of the researcher is to use this research as an opportunity to seek a job in this area. However, as a thanks to the people who contributed to the accomplishment of this dissertation, they also are recipients of the research. That includes:

- The researcher’s schools:
  - Dublin Business School
  - ISEG Nantes
- The researcher’s tutor
- And any person who contributed to support the researcher: cinema in which the questionnaire has been carried out, the interviewed people, the spell and grammar checker of the dissertation, and the lecturer of research methods who taught the researcher the way to conduct the research.
Chapter 2 – Literature Review

Introduction to the literature review

1. Introduction

The literature review, also named critical review, is defined as the “detailed and justified analysis and commentary of the merits and faults of the key literature within a chosen area” (Saunder, Lewis and Thornhill, 2012, p668). According to Oliver (2012), the literature review can be considered as the vital foundations of a research paper. It enables the researcher to go through previous research papers and determine what is already known in a specific research area. The researcher’s issues will be to find out gaps in previous research in order to fulfil it by clearing new ideas in the chosen area.

In this research paper, the literature review gathers several academic journals used as references for the research. The main insights are summarized, criticized, compared to each other in order to enable the researcher to determine evidence of gaps and fulfil them in the area of the impact of product placements in films on consumers.

The literature review is structured as a funnel. It starts by gathering general information on the topic and ends by narrowing down.

2. Content of the literature review

Through the information gathered, the literature review is divided into two equivalent parts themselves divided into several headlines. Those two parts are using the model of a funnel as a structure, like said previously.

The first part provides general terms and overview regarding product placements as a marketing phenomenon and enables the researcher to state on the current situation. It starts by analysing the
advertising market and the evolution of the consumers’ feelings regarding marketing tools nowadays. It results that consumers become more and more reluctant when it comes to talk about classical advertising. In order to fulfil this issue, the researcher will expose entertainment marketing as one of the solutions. This introduction is followed by the origins and definitions that are product placements in the media landscape. By understanding what are precisely product placements, the researcher will focus this part on the expansion of the marketing tool which is more and more used by brands, but which is also controversial. The different existing types of product placements are analysed and a possible evolution have been found. The first part, it enables the researcher to go deeper in the second part, which determines and criticizes consumers’ behaviour toward product placements in films.

The foundations built by the first part leads to a deeper analysis of product placements in the second part which is dedicated to their impact on consumers. In order to allow the researcher a precise analysis, it remained focused on the context of product placements in films, especially blockbuster films. The researcher starts by introducing the current situation of films’ industry. Knowing the perfect balance of using product placements in order to be efficient, and listing their benefits and limits, allow the researcher to put the base of the last part of the literature review. Indeed, through previously conducted research papers, the researcher analysed 5 stages of consumers’ behaviour toward product placements in films: brand awareness, brand attitude, brand recall, purchase intention and to finish determine the kind of relationship that product placements allow between consumers and brands.

To conclude, the researcher shows different critics regarding product placements.
Part 1 – The use of Product placement

1. Consumers vs. advertising nowadays
   1.1. Current situation of advertising
       1.1.1. Changing market

   “Advertising refers to a paid message from an identified sponsor, in mass media with the goal of trying to persuade”.

   Belch and Belch, 2011

This definition refers to four features which constitute advertising. Each day, consumers are exposed to more than a thousand ads. However only 1 to 2% are noticed. Advertising or the technology both enjoyed a huge evolution in the past 60 years.

With the evolution of the NICT (New information and Communication Technologies), companies had seen the opportunity of expanding their visibility to consumers. In the fifties we talked about the mass-communication followed by the one-to-few and to end nowadays with the one-to-one.

As the previous definition evokes, in order to transmit the message to consumers, companies enjoyed a wide array of media. According to Terchila (2010), it is possible to define two categories of media used for advertising: online and offline. It is now common for companies to use simultaneously those two categories in order to fit the strategy and reach the target, we are talking about integrated marketing communication. Among the online media, there are the traditional Television, Radio, Outdoor Billboard, Magazines, Newspaper and Direct Marketing (exhibition, point of sale advertising…). In the other hand, social media, pay per click advertising, display, emailing, blogs… figures among the online advertising. The main advantage of using online advertising is that targeting happens to be easier like measure the RoI. It also allows interaction between brands and consumers and a faster reactivity.

Despite the considerable expansion of Internet and the large choice of contemporary advertising formats and media, “television advertising remains the most dominant form to which typical
According to Jin and Lutz (2013), advertising is considered as important in the economic and social force. However, advertising has become more and more intrusive for the last few years and difficult to avoid.

1.1.2. Oppressed consumers

Several previous research papers have demonstrated that consumers progressively become unreceptive to advertising. As seen in the previous paragraph, consumers are surrounded by advertising in everyday life without paying attention. Consumers are complaining about the intrusive and abundant range of advertising.

A study conducted by Ipsos-Reid in 2003 shows that only 17% of respondents have faith in advertising. However, the number of people who claim to distrust major companies has more than doubled since the 70’s. They state that they are fooled by deceptive advertising. Indeed, stereotypes and scepticism about advertising and marketing in general are the effects triggered by advertising deception. It also damages their credibility since marketers are responsible for making the deceptive claims in the first place (Darke and Ritchie, 2007).

Among the different experiments regarding consumers’ reaction toward deceptive advertising conducted by Darke and Ritchie (2007), several results have been found. First, consumers have negative effects toward deceptive advertising if they have a prior deception for the same brand and in this case, it suggests that both strong and weak arguments in the advertising do not have any effect on the result. Therefore, a deceptive advertisement experience leads to a generalisation of reactions to other types of advertisement. In addition, distrust in advertising damages, by extension, firms which lean heavily on advertising to promote and sell their product or services.

Finally, results of the study managed by Jin and Lutz (2013), suggest that companies should endeavour to use branded entertainment approach to thwart intrusiveness and defensive behaviour from consumers.
1.2. **Entertainment marketing as a solution**

In order to restore the image of advertising with consumers, Hudson and Hudson (2006) suggest to combine advertising with entertainment. The convergence of those two factors is called branded entertainment. They defined it as “the integration of advertising into entertainment content. […] This involves co-creation and collaboration between entertainment, media and brands.” Branded entertainment includes mostly sponsorship, endorsement and product/brand placements.

Moreover, traditional advertising has lost credibility toward consumers. According to Hackley and Tiwasakul (2006), the practice of entertainment marketing allows brands “to create a symbiotic relation between promotional communication and mediated entertainment and abolish the category boundary that separates the two.”

Hackley and Tiwasakul (2006), suggest that it is time to theorize the role of entertainment marketing technique. The main finding suggests that consumers are more tolerant regarding this technique and demonstrate less resistance since it is less intrusive compared with a 30-second advertising on TV for example. Indeed, while consumers enjoy entertainment experience they do not expect to find a promotional speech within that experience.

Through the research, entertainment marketing is positive regarding the brand representation, the consumer experience (subjective experience since consumers are only watching athletes, character of films or actors using products) and the consumer identification (Hackley and Tiwasakul, 2006). Indeed, consumers do not buy products but lifestyles, experiences and emotions. Entertainment marketing in a special context brings a part of reality in consumers’ everyday life through mediated experience.

Nevertheless, entertainment marketing may not be sufficient to enhance the brand identity but dissolves the cognitive limits between advertising and entertainment by creating a new consumer experience (Hackley and Tiwasakul, 2006).

Finally, entertainment marketing may also allow to penetrate certain countries such as China, India, the Philippines or some in Africa.
2. Product Placement in the media landscape

2.1. Origins & Definition

“If you notice it, it’s bad. But if you don’t notice, it’s worthless.”

Ephron 2003, p20

As emphasized previously by Hackley and Tiwasakul (2006), product placement is one of the entertainment marketing techniques. Galician (2004) also named it “advertainment” (combination of advertising and entertainment). However the paradigm is growing since there is no clear law defining product placements as advertising (confer 2.3 for more details) (Galician, 2004).

According to Lehu (2007), there is no exact definition of product placements since it continues to evolve. However, he says that “the expression ‘product placement’, or ‘brand placement’, essentially describes the location or, more accurately, the integration of a product or a brand into a film, televised series, songs, novels, video games and other cultural vehicles.” Whether we notice it or not, product placements became a full part of consumers daily lives. Indeed, brands get used to this technique since it creates more positive relations with consumers. On the other hand, Fill (2011) completes the definition of Lehu by mentioning product placements as the insertion in media of products or brands to get promotional exposure in return of a compensation which could be financial or samples. Placements take the form of a product, a logo, a brand name or its packaging. Moreover, it can be visible, audible or the combination of the two to maximise the impact.

More than just an advertising, product placements increase the credibility and the reality of the plot or the scene in the medium it is inserted into, and blend into the background (Lehu, 2007).

Historically, product placements were present a long time before marketers noticed and named it. The practice of advertising in cinema intensified from the 1930s especially with the growth of motion pictures. However, product placements expanded slowly until the end of the 60s (Galician, 2004). As ticket sales and film budgets are skyrocketing in the 70s, product placements were seen as a support for budget. Previous research named different films as the first case of product placements. For example, in the 1970s, more than 150 product placements were licensed to be placed in the James Bond saga; some of them became icons. Nevertheless, all of them agreed that
Steven Spielberg’s film, E.T the extra-terrestrial, released in 1982, is the real start for the era of product placements. Indeed, the commercial impact was substantial since it caused “the sales of the candy Reese’s Pieces to leap 65% in three months” (Galician, 2004). From this time, product placements have become pervasive and have remained that way ever since. Nowadays, films or series released without product placements are rare or inexistente.

“Product placement is a new advertising medium that makes products look much more believable.”

Kovoloff, 1979, founder & president of AFP (Associated Film Promotion

2.2. Categories of product placement

Placements can take various forms (Lehu, 2007); brand placement, product placement, location placement, generic placement or idea placement.

Galician (2004), identified 3 different methods to introduce product placement in the mass media. There is the possibility to combine them to secure a better visibility and a stronger impact. The first and the most present is the ‘seen’ placement for products and brands. It represents 50% of the observed placement. Then, there is the ‘mentioned’ placement which means that products or brands are heard/quoted. It is considered as the less obvious and with a lower rate of recognition than the other methods, so it is the less employed. Finally, there is the ‘used’ placement which is the most effective but also the most expensive. It consists in showing the product or service used by the actor (usually the main character) and not showing the actor using the product or service.

In order to complete the different methods described by Galician (2004), Lehu (2007) suggests 4 types of product placement. Among these, there is the classic placement (equivalent of the ‘seen’ placement). Even though it is low-cost and easy to put in place, it has the disadvantage to be easily unnoticed. Then Lehu describes the corporate or institutional placement. This particular type of placement prioritizes the brand name or logo over the product and has the advantage to be easier to exploit onscreen and to age more slowly. However, like the classic placement, it may be easily unnoticed by consumers. The evocative placement is similar to the ‘mentioned’ placement seen before, which is more subtle than the previous one. To use this method it is imperative to have a
product sufficiently distinctive to be noticed or it might be unidentified. To finish, Lehu distinguishes a last placement; the *stealth placement* which is discreet and perfectly integrated to the script. In general, when brands decide to use this method they do complementary communication operations usually called tie-ins.

2.3. **Cost**

The fees that product placements generate are hardly measurable. According to Lehu (2007), the cost will depend mostly on the contract. Indeed, it may be a single placement but, in general, it is an assignment contract paid on the basis of annual fees which cost between €30,000 – 100,000. However, the cost depends on several factors; number of apparition, time of apparition, type of product placements (from the less expensive: visual exposure, verbal mention and character usage) (Galician, 2004). In addition, Lehu (2007) highlighted other factors such as the brand’s fame, the film’s budget, the type and genre of film, the film’s credits, the contact with the main actors, the exclusivity for the brand and the distribution type.

In addition, the cost for brands does not require financial payment. It can be products given for a film, a series or a clip for example. “Product given” is the most common method since it is generally used in films or series. Indeed, producers see in product placements another source of funding for their need and offsets production costs through the intermediary of product placement agencies. Moreover, products or services provided to the Studios and Production Companies are free of charge. But, without these intermediaries, producers would have to buy or rent products. Finally, fees for product placements engender debates since there is no clear law regarding them (Galician, 2004).

2.4. **Legislations and Ethics**

Due to the invasion of product placements nowadays (more than 75% of all scripted), we witness an emergence of ethical and legal issues (Hudson and Hudson 2006). Regulations regarding product placements depend of countries’ government. The paradox is that blockbuster films generally beneficiate of an international broadcast. Previous research generally exposed two different points of view: in the United States and in the United Kingdom.
In the first place, keep in mind the Belch and Belch’s definition (2011) of advertising quoted before: “Advertising refers to a paid message from an identified sponsor, in mass media with the goal of trying to persuade”. The first debate is to know if product placements should be considered as advertising or not. Marketers, brands and governments do not agree on the answer. However, the Federal Communications Commission (FCC) declared that “as long as the program is not constructed around the sole purpose of advertising a specific product, product placement will not be considered as an advertisement”.

Galician (2004) based the results on the fact that product placement is a commercial speech which means that there is explicit inducement to buy. However, the US government does not have a clear answer to consider it as commercial speech but there is a need to protect consumers against deceptive advertising and legislate advertising regarding dangerous products. Indeed, the US government does not prohibit product placements but put in place regulations; except for donated products, the FCC requires disclosure for paid placements, they banned dangerous products and they restricted the use of product placements for children’s programming (Lee, Kim and King, 2012).

Contrary to the US, in Europe, product placements are more restricted partly because of the different evolution of the media in Western Europe. Indeed, many European countries consider limitations of product placements but regulations are increasingly hard to enforce especially due to the massive importation of American shows. An ethical analysis conducted in the UK demonstrates the need of regulation for product placements (Hackley, Tiwsakul and Preuss, 2008). The findings of the research start with a paradox: nowadays consumers are used to see products and brands in entertainment and they want it so why the concern? However, in the UK, products such as gambling, alcohol, smoking, accessories and unhealthy products (prescription medicines, infant, junk food...) are not allowed for product placements. Moreover, as the effects on persuasiveness are unclear, regulations remain an important issue since product placements are blamed for taking advantage of unaware consumers and trying to influence them (Fanny Fong Yee, 2012).

Finally, regulations against product placements depend mostly of the cultural differences and governments of each country.
Part 2 - Impact of product placement in films on consumer

1. The cinema industry nowadays

According to Aveyard (2011), the cinema industry is “one of the most popular forms of cultural entertainment” and a significant player in the global economy according to Pangarker and Smit (2013). Indeed, hundreds of films are launched every year. In 2010, the worldwide box office revenue regarding the films released was estimated around $31.8 billion (Pangarker and Smit, 2013). A research conducted by Belvaux and Marteaux (2007), found that due to the constant evolution of technology, especially internet, the demand for new films is uncertain. Indeed, it allows consumers to interact. Social exchange in the motion picture industry is particularly prominent. Influencers emerged and it has an impact on cinema attendance. Consequently, cinema attendance will have an impact on the exposure of a brand through product placement. However, Pangarker and Smit (2013), determined that there are no concrete answer regarding box office success but they emitted hypothesis regarding factors such as certain film genres, MPAA ratings, the size of the budget, major studio involvement, Award nominations, timing of release and critics’ reviews. Moreover, a cross-country study in Europe led by Sisto and Zanola (2010), determined that, for consumers, the cinema admission price, the general income or the number of screen per square kilometre was relevant on the influence of the cinema attendance.

It is also important to take into account the DVD sales, and diffusions on TV. However, producers have to face the internet download, streaming and the illegally copied DVD which compromised box-office revenue (Aveyard, 2011).

The findings of the study conducted by Belvaux and Marteaux (2007), show that, in order to improve the cinema attendance in the first week of release, marketing actions and professional critics’ reviews have to be done. Moreover, it was confirmed that a film’s promotional pressure enhances the general cinema attendance. According to Elliott and Simmons (2011), advertising expenditures are considered for consumers as signals of film quality, which encourages them to go to a cinema theatre instead of watching it through illegal means. Indeed, the atmosphere in a film
theatre differs from the ambiance at home, which encourages film-goers to go to the cinema more often.

It is important to notice that the previous study incorporated different age range and nationalities.

Finally, according to Aveyard (2011), the most preferred gender are Hollywood films like blockbuster which is the gender studied by the researcher in this research.

1. Product placement as a strategic tools towards consumers

   1.1. Purposes, Benefits and limits

       1.1.1. Purposes of product placements

Lehu (2007) validates the idea of his workmates who think that “traditional advertising has lost its credibility”. Indeed, they affirm that “the traditional 30-second advertising spot is dead and gone”. In order to thwart the lack of traditional advertising efficiency, companies turned to entertainment marketing, especially product placements.

Hackley and Tiwsakul (2006) and Cowley and Barron, (2008) highlight several reasons for companies to use this technique; to give a new image to the brand, to enhance the visibility, to introduce a new product on the market, to improve the sales, to remind consumers of the brand, to convince consumers to use the brand…

Some of those reasons are also used to measure its effect like visibility, brand perception, sales, etc. (Lehu, 2007).

1.1.2. Critical analysis

Consumers feel oppressed toward traditional advertising and it leads to a rejection of marketing in general (Darke and Ritchie, 2007). However, entertainment marketing like product placements is well appreciated when its use is not intrusive (Homer, 2009). Previous researches summarized a list of benefits and limits to the use of product placements.
1.1.2.1. Benefits

Through many previous studies, researchers were able to list a positive shift in brand attitude after exposure to product placements. In a first place, the use of this technique gives advantages for consumers who do not suffer of a break like the 30-second advertising (Lehu, 2007), as product placements are more indirect and subtle than traditional advertising which induce consumers to be less in a defensive process (Fanny Fong Yee, 2012). In addition, this non-aggressive technique allows consumers to watch an explicit demonstration of a product by characters, by staging the consumer experience on a daily basis (Hackley and Tiwsakul, 2006). More than just an advertising, consumers see product placements as a way to enhance the realism of the plot (Hackley and Tiwsakul, 2006).

Every researcher agreed on the improvement of brand exposure as a result of product placements. Moreover, according to Russel and Stern (2006) it is cost-effective since its use is often associated with an increase in sales. Indeed, once a film is realized, it will always exist and through DVD, streaming, cinema or television, consumers keep the opportunity to watch a film over and over. Lehu (2007) hypothesizes that a well-placed brand never ages (e.g. James Bond and its famous cars, watch or drinks). Brands also take advantage of the opportunity to bypass censorship. Product placements allow brands to target with more precision which increase brand awareness, brand familiarity, brand attitude (Wiles and Danielova, 2009).

Finally, this technique is not only for world’s leading brands. Companies have devoted more budget to this technique and they should not forget that it remains accepted by audience only as long as the brand “respects the rule of a tolerable and justified presence” Lehu (2007).

1.1.2.2. Limits

Like every marketing tools, advantages come with limitations and product placements are no exception. Previous studies point on gaps that need to be fulfilled. Indeed, the first main limit is the missing evidence regarding its real impact on consumers, resulting of the lack of measure in terms of communication effects which means no concrete numbers (Homer, 2009). However, the study conducted by Cowley and Barron in 2008 aimed at comparing brand attitude after seeing a
placement in controlled condition. Results demonstrate that prominence of product placements could have a negative effect on consumers. Undeniably, the more a viewer is involved in a film or show, the more he will notice it and be interrupted, especially if its use is prominent. Be noted that the study was realised with two groups of undergraduate students who were given a reward for their involvement which could interfere in the results.

Another limitation is noted; Wiles and Danielova (2009) also noted that no clear proof was found to link purchase or intention of purchase to product placements.

1.2. The efficient use of Product Placement in films

1.2.1. Frequency & prominence

We said previously that product placement was not considered as advertising. However, as seen before brands use it for several reasons; visibility of brands and products, to introduce a new product on the market, to develop the brand image, to improve the sales... but also to thwart the negative attitudes towards traditional advertising (Hackley and Tiwsakul, 2006). Then, the main challenge for marketers is to introduce product placements in films without disturbing the consumer during his entertainment’s time but drawing attention. In other words, find a balance with the paradox of Ephron (2003); “If you notice it, it’s bad but if you don’t notice it’s worthless”.

To put in place the perfect product placement, Homer (2009) conducted a study in order to compare effects of product placements depending on its uses by testing two factors; the type of product placement (subtle vs. prominent) and the repetition (low vs. moderate). To extract relevant results, two studies were conducted with students. Each study was conducted in a focus group and consisted in showing different extracts including product placements. The following findings determined what a marketers have to do to be efficient. First, when the placement was subtle and the repetition low, the placement was almost unnoticed and had no impact either for the brand or consumers. Second, there was a positive consumer attitude when the placement was subtle and the repetition moderate or when the placement was prominent and the repetition low. However when the placement was prominent and the repetition moderate, there was a negative consumer attitude due to the fact that the placement interfered with the film or televised series and was considered as
intrusive. To conclude, Homer (2006) suggests to use placements following two manners in order to be efficient and not intrusive for consumers.

More recently, analysing in previous studies the brand appearance in films, Fanny Fong Yee (2012), noted that effects of product placements were inconclusive since they remained focused on US cultural environment and on the manipulation of execution factors like exposure, prominence, frequency, plot connection, modality, etc. Indeed, Fanny Fong Yee (2012) highlighted the importance of cross-cultural researches and not just the standardisation of the American culture. The findings differ from Homer’ results (2009) regarding two factors (type of product placement and repetition) but also from culture.

1.2.2. Memorizing and brand recall

Homer (2009) admits the unsufficient evidences regarding product placements’ impact on consumer responses. But, Cowley and Barron (2008), found out that the more consumers are exposed to product placements, the more it increases explicit memory for a brand. In order to enhance the memorizing process, prominence of product placement is used. Nonetheless, “an improvement in memory does not guarantee an improvement in brand attitude” (Cowley and Barron, 2008). To emphasise memorisation of product placement, brands often make use of tie-in advertising, endorsement and additional promotion.

Finally, brand recall can be used as an indicator to measure the effectiveness of a product placement (Lehu and Bressoud, 2009). There are three types of recall: spontaneous recall, prompted recall and recognition. Spontaneous recall is the type of measurement that is the most used and allows to measure explicit memorisation. Results of the study conducted by Lehu and Bressoud, 2009, show that only 4.2% of respondents used spontaneous recall the day after exposure. The main findings are the confirmation of the following hypothesis; when a placement is prominent or connected to the plot or both, it generates more spontaneous recall. However, marketers need to remind that the use of prominent placement can be negatively interpreted by consumers. In addition, the gender of the film does not promote spontaneous recall. The study of Lehu and Bressoud (2009), does not take all factors into account but they admitted that the presence of a famous brand enhances recall in a film.
Finally, according to Lehu (2007), “recall does not systematically triggers a purchase”.

In order to understand the effectiveness of product placements on consumers, the following part details the consumer behaviour toward this technique.

2. Consumer behaviour toward product placement

2.1. Awareness

According to Wiles and Danielova (2009), evidence demonstrates that brand awareness is the main reason for companies to make use of product placement in entertainment business. There is a risk that when consumers are watching a film they may be so focused on the plot that they do not pay attention to product placement. Indeed, the resistance is minimised regarding the technique as well as the awareness (Sung, De Gregorio and Jung, 2009). This lack of resistance may be explained by the unawareness of product placement. Unconsciously, product placement influences them, but if they become aware consumers can be able to recognise a product placement and decide themselves if whether or not they resist to their purchase intention (Tessitore and Geuens, 2013).

According to Fanny Fong Yee (2012), if product placement is blamed it is for “taking advantage of unaware audiences and trying to influence them in a preconscious way”. For this reason, there is a need to put in place an explicit prior notification to inform consumers of promotional intention. This prior notification may increase audience’s awareness and help consumers to protect themselves against it. Fanny Fong Yee makes the hypothesis that this notification could also allow brands to improve brand recall. However, previous study supposes that “product placements are more effective when consumers are not aware about it”.

Moreover, in order to increase brand awareness and product placement effectiveness it is common for brands to make use of other promotional techniques especially tie-in advertising (Wiles and Danielova, 2009).

Finally, repetition of product placements in a film makes easier the initial awareness of consumers (Homer, 2009). Moreover, she found out that used unknown brands may be harder to be noticed and make aware consumers which means that brand familiarity is an important factor to an effective product placement according to her.
2.2. **Brand Attitude**

Researchers showed evidence in previous research that consumers were reluctant toward advertising and that the trust toward marketers tended to decrease. Therefore, entertainment is a sector in expansion so marketers include advertising whereby consumers are not disturbed. According to Lehu (2007), as long as companies respect the rule of a tolerable and justified presence, consumers will not be reluctant regarding this technique.

De Gregorio and Sung (2010), conducted a study in order to determine the role of demographic characteristics on attitudes toward product placement. Findings demonstrate that attitudes are different regarding the income, ethnicity or gender. For example, non-Caucasian people, people with less education and film-goers have most positive attitudes. Social norms are also a strong factor for consumer behaviour. Indeed, “peer communication about consumption and frequency of film watching are positively related with product placement attitudes” (De Gregorio and Sung, 2010).

Another study conducted on students by Cowley and Barron (2008), suggests that prominence placements have effects on attitudes toward placements. Two main findings can be retained. First, viewers who are higher in program liking (HPL) and exposed to prominent placements have a weaker attitude toward product placements than HPL viewers unexposed. Moreover, when there are only prominent placements, persuasion knowledge (PK) of the HPL viewers is activated. Second, viewers who are lower in program liking (LPL) and exposed to a persuasive-intent prime before viewing a prominent placement have a weaker attitude toward product placements than LPL viewers unexposed, which means that exposure to prominent placements only for LPL viewers leads to positive attitudes. For LPL viewers, subtle product placements do not have any effects on attitudes. Finally, information was obtained directly after exposure so there is no evidence on the longevity of the effects.

Attitudes toward placements can also have a connection to the plot and can be a source of influence (Russel and Stern, 2006). Indeed, they distinguish three attitudes: attitudes toward product, toward placed product and toward character. In their research, they found that character’s attitude could influence consumers and their own attitude toward the product and placed product. When character’s attitude toward the product is positive, the general attitude of the consumer is also
positive and vice versa. To finish, the attachment with the character has a stronger effect on the attitude of consumers toward product than the consumer attitude toward the character.

### 2.3. Purchase intention

For marketers, purchase intention may be the ultimate goal (Fanny Fong Yee, 2012). They also aim at thinking that purchase intention is a way to measure the effectiveness of product placement even though there are too many variables to be able to control it. Findings of previous researches are mixed; product placements can lead to purchase intention or it cannot. However, they found evidence that brand recall does not necessarily leads to brand attitude or purchase intention.

According to Lehu (2007), “product placement is not about sales! It is about brand awareness!” However it may encourage the act of purchasing. Indeed, the potential of recurrence is limited compared with the 30-second advertising, so brands have to be sure that their placed product or brand is well-placed in order to be the most effective. Lehu (2007) confirms the fear of companies; they want to know what exactly their return on investment will be but there is no guarantee. He also demonstrates that results can be slow to appear. In order to optimize the effect of product placement, companies use tie-in advertising (Wiles and Danielova, 2009). Tie-in advertising can take several forms such as special children meals, goodies, free toys based on the characters of the film. Tie-in operations are led during the film promotion and the film broadcasting as support to product placements. In addition, celebrity endorsers are also used as emotional leverage for consumers.

All these means lead to fulfil brands objectives and enhance the effectiveness of product placements. Lehu (2007) quotes some success of product placements. In 1983, Ray Ban, sunglasses seller was facing difficulties when suddenly sales were boosted by 50% in the same time that the film Risky Business was released. The famous actor Tom Cruise was the ambassador of the brand during the film promotion. The reference of product placement may be the sweets, “Reese’s Pierces” which saw its sales increase by 50% thanks to the product placement in E.T, the Extra-terrestrial (1982).
Finally, to support the theory that product placements enhance purchase intention, Wiles and Danielova (2009) conducted a study in order to find evidence that product placements were associated with variations of positive movements in firm stock prices. Unfortunately no evidence was found to confirm the hypothesis since movements remain irregular.

2.4. Development of a relationship between brands, consumers and characters

According to Redondo (2010), viewers of films do not go to cinema only to be entertained but also to discover more about human relationships. He used the term “parasocial interaction” initially introduced by Horton and Wohl (1956) to show the relationships that audience develop with celebrities and how they identify with them. This relationship is used by marketers to enhance the effectiveness of product placements. Indeed, in their study, Russel and Stern (2006) found evidence related to this relationship between consumers, product and characters and the notion of attachment is undeniably a source of influence. Integrate the notion of attachment and attitudes between character and product and between consumers and characters allowed them to gain new understanding regarding effects of product placements. The study’s findings demonstrate that the nature of the consumer’s affection to characters affects the consumer’s affection toward brands whether it is positive or negative. Indeed, one major hypothesis is retained; the strongest the parasocial attachment with the character is, the strongest is the effects on consumers’ attitudes toward product placements. Russel and Stern (2006) also demonstrate that relationships between consumers have a great impact on attitudes. Indeed, one person can modify the others’ attitudes. This is the reason why endorsers have a huge impact and are often used. Moreover, the modification in consumers’ attitude toward consumption is enhanced by the consumer experience through product placement.

According to Cooper, Schrembi and Miller (2010), “Consumers learn to attach social and contextual meaning to products and brands through observing the character relationships with particular objects or specific brands in the archetypal stories in films on cinema”. What they see becomes objects of desire and gives inspiration about their own consumption ideals. Product placements are giving directions to consumers in order to construct their social reality and their attachment to the characters becomes a part of the process. In addition, product placements are
perceived as an engagement from brands since it engages them to procure a specific identity for consumers. They are doing storytelling which provides consumers social experience in order to help them to achieve their desired reality. This personification is a part of the construction of brand personality which gives a part of humanity to the brand and facilitates the consumer’s attachment. A distinct brand personality favours consumer’s preference to a brand over competitors. The brand will construct its image around criteria such as lifestyle, interests, consumer’s personal goals, culture…

Cooper, Schrembi and Miller (2010) analysed three main placed products used in James Bond in order to discover the identity of three brands; Bollinger, Aston Martin and Jaguar. Those three brands developed their identity around the character of James Bond which mean the archetype of a masculine hero. This archetype is transferred in reality by consumers who identify themselves and try to look like the characters they would like to be. Indeed, “Bollinger offers consumers a narrative of love, seduction and romance, Aston Martin is as sophisticated as the heroic story and superhero character whereas Jaguar presents a rebellious narrative positioning the brand as an antihero”.

To conclude, results of the analysis conducted by Cooper, Schrembi and Miller in 2010 demonstrate that a “film is a powerful communication medium, offering consumers a frame of consumption reference while also offers managers and marketers an effective brand management strategy”.

3. Criticism of Product Placement: the other side of the coin

As a result of their study, Hackley, Tiwsakul and Preuss (2008) conclude that consumers are savvier than ever before and keep evolving. Moreover, the marketing profession has been criticised and taken for manipulative toward consumers. In fact, they found out that it could influence consumers in the way that it became disrespectful to the individual personality. It can influence people when they do not expect it and for this reason, marketing of products can be harmful. Indeed, the profession should serve people and not brands like they tend to be. Indeed, “marketing is sometimes seen as a force that undermines free speech and political debate in the interests of global business”. But the question remain: are product placements marketing tools like the others?
According to Galician (2004), product placement are so common in films that marketers tend to not even try to make it discreet but ensure that viewers notice it as an ad. At this point is it still possible to think that product placement exists in order to make a film more realistic? Not all consumers can be fooled. Moreover, when viewers see a brand, they are able to identify when it is a real name brand or fake. Hackley, Tiwsakul and Preuss (2008) are clear on the fact that product placement is now perceived as a “hidden promotion” which annoys consumers. As product placements are difficult to categorise, ethical issues are constantly questioned. Product placement increases the risk of the integrity of mediated entertainment and information and tends to reduce the social utility. However, the strongest criticism made by Hackley, Tiwsakul and Preuss (2008) regarding product placement is the subliminal or subconscious promotional effects. Indeed, it can engage an unaware consumer in a purchase behaviour and then be seen as a deceptive practice. Consequently, product placements are now seen as being too commercial. In addition, it has been proved by Cowley and Barron (2008) that a viewer who is more involved in the show may notice placement more especially if the placement is not well integrated into the plot but they also memorize it easily. In other words, the viewers who really like more the film become more negative toward any advertising which might interrupt their entertainment and generates negative thoughts all along exposure that damages brand attitude. In fact, even though product placements interrupt their viewing experience, they activate their persuasion knowledge and make consumers more aware, which is one of the marketers’ goal.

Finally, Galician (2004) and Hackley, Tiwsakul and Preuss (2008) conclude that, despite the benefits of product placements, consumers express the need of regulations. Especially regarding product placements toward children, which should be illegal in their opinion, or regarding dangerous products such as cigarettes, guns, etc. As the law is still unclear, it is the responsibility and the ethics of marketers for now.

To conclude, it is important to notice that some TV shows, soap operas or children’s cartoons are entirely financed by consumer product manufacturers in order to advertise their brands. So, nowadays could it be possible to do without them?
Chapter 3 – Methodology

1. Introduction

According to Saunders, Lewis and Thornhill (2012), the objective of this chapter is to provide sufficient information in order to make an estimate of the reliability and validity of the methods used and the trustworthiness of the findings. The general meaning of methodology describes “how research should be undertaken, including the theoretical and philosophical assumptions upon which research is based and the implications of these for the methods adopted.”

Previous studies demonstrate the importance of making a difference between research methods and research methodology. Indeed, research methods are a part of the research methodology. Thus, “research methodology considers the logic behind the methods used in the context of the research study and explains the reason of using a particular method or technique so that research results are capable of being evaluated”. Research methodology is the way used to solve the research problem. On the other hand, research methods refer to the instruments and behaviour used to perform research operations. The following chapter defines the chosen methodology of the study.

The final purpose of this research is to investigate on the impact of product placements in films on consumers. Therefore, in this chapter, the detailed method is developed point by point. The proposed methodology helps the researcher organise the collection of all information needed to successfully fulfil the research objectives.

2. Research Problem

2.1. Definition

Every research is a problem solving. In this dissertation, the research question is the common thread. Ellis and Levy (2008) based their research on the importance of a well-articulated problem statement. Indeed, identify what matters as a research problem is difficult since it is the starting point of a meaningful research. It is the heart of a research project and without a research problem, no research can be fruitful.

For this research paper, the research question is the following:
Do product placements in blockbuster films have a real impact on consumer’s behaviour (French citizen) toward brands and is it as effective as traditional advertising in terms of return on investment for brands?

The main goal of this research is to provide sufficient information regarding the specific marketing tool which is product placement. Indeed, this research aims at defining precisely the consumers’ behaviour when they are exposed to product placements and how they react. Moreover, it also aims at demonstrating that product placements face less rejection than traditional advertisement.

2.2. Research Objectives

According to Saunders, Lewis and Thornhill (2012), research objectives are “clear and specific statements identify what the researcher wishes to accomplish as a result of doing the research.” The research objectives lead the researcher to find more information about the topic. For this research paper, objectives lead the researcher to gain specific knowledge regarding the impact of product placements in blockbuster films on consumers’ behaviour. In order to answer the research question above, the 6 objectives are expressed as follows:

**Objective 1:** To investigate the general attitude of consumers toward advertising.

*Hypothesis 1:* In the actual context, consumers are oppressed by traditional advertising

This first research objectives are also the first step of the research. Indeed, it is important to ensure the general attitude toward traditional advertising to avoid misleading opinion. Nowadays we are surrounded by hundreds of advertising. However, only 1% or 2% are memorized by consumers. In order to fulfil this gap, brands started to be more creative. Indeed, through previous researches it came that advertisement is mostly perceived as intrusive by consumers who feel oppressed. Some of the results of the primary research will provide sufficient knowledge for the first objectives.
Objective 2: To investigate the general understanding of product placements in films by consumers.

This second objective aims at discovering through primary research the general understanding of product placements as a marketing tool used to promote products and brands. Moreover it is important to determine the level of knowledge held by consumers to ensure their comprehension. It will ensure that all participants are aware of this technique to avoid misunderstanding.

Objective 3: To investigate product placements in films on brand awareness.

Hypothesis 2: The more viewers watch films, the more they notice product placements.

Especially the ability of consumers to notice product placements in films. First it is to know whether or not the use of entertainment advertisement helps brands to develop their awareness. Indeed, this objective will provide sufficient knowledge regarding the recognition of a placed product by the type of placement used. However, it is important to remind the paradox mentioned by Ephron (2003): “If you notice it, it’s bad. But if you don’t notice, it’s worthless.” Due to this paradox, the researcher will focus on a way to find the perfect balance to the use of product placements for consumers. Evidence will be demonstrated thanks to the primary research.

Objective 4: To investigate product placement in films on brand recall.

Hypothesis 3: The association with an actor or a positively film develops the degree of memorisation.

Hypothesis 4: A prominent placement activates the feeling of interruption for viewers but allow a better memorisation.

Once demonstrated the degree of product placement in films on brand awareness, the researcher will look for the impact of product placements on brand recall. Brands promote their products for different purposes. One of the issues of product placements is to be noticed in a first place. Then, it is about triggering a reaction from consumers. However, memorisation is an important part of the process. Therefore, the researcher will provide information by finding the most effective way and reasons to trigger a reaction.
**Objective 5:** To investigate product placement in films on brand attitude.

*Hypothesis 5:* Personal interest: a factor leading to a stronger attitude toward product placements.

Not only attitude toward product placements but also acceptance of the technique is a part of this fifth objective. A balance between the type of product placement and the prominence were found in the literature review as leverage in the degree of acceptance but also as brand recall. Indeed, a negative perception of the brand may lead to a rejection. Moreover, deceptive advertising is generally associated to a rejection of advertising in general by consumers. Then it may also affects the likelihood of brands.

Finally, the AIDA model (Attention – Interest – Desire – Action) will be used in order to determine in which level product placement is the most effective from the consumers’ point of view.

**Objective 6:** To investigate product placement in films on purchase intention.

*Hypothesis 6:* Factors leading to purchase intention.

   a. Personal interest leads to purchase intention.

   b. Identification to a character and/or an actor leads to purchase intention.

This last objective aims at determining whether or not product placements have a real impact on the consumers’ purchase behaviour. Indeed, the main purpose of a company is to make benefits. In order to achieve this goal, companies use promotion. When they invest in product placements, they expect a return on investment. Unfortunately, we have seen in the literature review that there are no proof regarding their impact on sales. However, through the investigation, the purpose is to discover if product placements lead to an intent of purchase.

3. **Proposed Methodology**

The aim of the research is to demonstrate the impact of product placements in blockbuster films on consumers’ behaviour. To achieve this goal, the researcher adopts a specific structure following the steps of the following research onion framework (Saunders, Lewis and Thornhill, 2009).
This model is composed by six layers: the research philosophy, the research approach, the research strategy, the research choice, time horizon and the different techniques and procedures used to collect the data. The central layer is the core element of this research. Indeed, with the collected information, the researcher will be able to draw conclusions.

3.1. **Research Philosophy**

The research philosophy is the first layer of this onion. According to Saunders, Lewis and Thornhill (2009), the research philosophy relates to the “development of knowledge and the nature of that knowledge in relation to research”. The adopted philosophy contains important assumptions about the way in which the researcher sees the world. The research strategy and the chosen methods will be underpinned by these assumptions. According to the research onion, the research philosophy includes mainly: positivism, realism, interpretivism and pragmatism.
In the case of this research, both quantitative and qualitative research will be associated with interpretivism in order to understand the differences between humans as social actors by adopting an empathetic stance. “It is interpretive because researches need to make sense of the subjective and socially constructed meanings expressed about the phenomenon being studied” (Saunders, Lewis and Thornhill, 2012, p163). Moreover, interpretivism comes from two traditions: phenomenology and symbolic interactionism. The first refers to “the way in which humans make sense of the world around us […] when the second is the continual process of interpreting the social world around us” (Saunders, Lewis and Thornhill, 2012).

3.2. Research Approach

According to Saunders, Lewis and Thornhill (2012), the researcher has to choose between three different approaches: inductive, deductive and abductive. Generally quantitative research is associated with deductive approach due to the use of data and test theory but it can also be associated with inductive approach when data are used to develop a theory. However, qualitative research is generally associated with inductive approach, which means that the researcher wants to acquire new knowledge. Moreover, the inductive approach is a better match with the philosophy of interpretivism. In this research paper, the researcher planned to use quantitative and qualitative data. Consequently, an inductive approach will be used for both. Indeed, this approach is the most compatible with the research objectives since the researcher is wants to develop a theory in result to an observation of empirical data.

According to Saunders, Lewis and Thornhill (2012), an inductive approach is defined by: “a research particularly concerned with the context in which such events were taking place. Therefore, the study of small samples of subjects might be more appropriate than a large number as with deductive approach.”

3.3. Research Strategy

The third layer of the research onion gives the researcher different strategies to conduct its investigation: experiment, survey, archival research, case study, ethnography, action research, grounded theory and narrative inquiry. In order to fit the inductive approach chosen previously and
considering the choice of doing a questionnaire added with a semi-structured interviews, the researcher has chosen the strategy of the survey.

Surveys tend to be used for exploratory and descriptive research and permit to collect data and compare easily. According to Saunders, Lewis and Thornhill (2012): “data collected using a survey strategy can be used to suggest possible reasons for particular relationships between variables and to produce models of these relationships. […] it is possible to generate findings that are representative of the whole population at a lower cost than collecting data from the whole population” which makes a strong tool for the researcher to gather information.

In addition to the previous definition, Zikmund (2003) defines the survey as “a research technique in which information is gathered from a sample of people by using a questionnaire or/and interviews. Those methods of data collection are based on communication with a representative sample of individuals. Finally, surveys bring quick, cheap, efficient and accurate means of assessing information about the population.”

The survey of this research is a questionnaire created and diffused online added by a semi-structured interview. The main goal was to obtain information about the impact of product placements in films on consumers’ behaviour.

**3.4. Methodological choices**

According to Saunders, Lewis and Thornhill, (2012), there are two different ways to choose the research method: the mono-methods and the multiple methods. In this case the methodological choice is oriented on the multiple methods, more precisely the mixed method simple (confer Figure 2 below).
Figure 2: Methodological choice

The mixed methods research is a combination of both quantitative and qualitative data collection techniques such as the questionnaire and the semi-structured interview chosen by the researcher. In addition, it allows the researcher to analyse the data either at the same time or sequentially, which means one after the other but also a greater diversity of views to inform and be reflected in the study. Finally, the collected data can be triangulated in order to corroborate the findings on one method to the other.

3.5. Time horizon

According to Saunders, Lewis and Thornhill, (2012), there are two ways to choose a time horizon: longitudinal or cross-sectional. A longitudinal study is generally used if the researcher is looking for a “diary” perspective when the cross-sectional study is called snapshot time horizon. Indeed, cross-sectional study is generally used when the study is conducted on a specific time and phenomenon. In the case of this research, the impact of product placements on consumers is a survey conducted on a specific date and on a specific group of consumers without taking into account the imposed deadline to the dissertation submission.
3.6. Techniques and procedures

3.6.1. Data collection

3.6.1.1. Secondary data collection

According to Malhotra and Birks (2007), secondary data can be defined as the data already collected by other researchers for other purposes. However, they can be analysed in order to provide additional knowledge, interpretations and conclusions. The gathered information can take several forms listed by Saunders, Lewis and Thornhill (2012). Indeed, they listed three different types of secondary data: documentary itself subdivided into text and non-text; the survey subdivided into censuses, continuous and regular survey and ad hoc survey; and the multiple source subdivided into snapshot and longitudinal.

For this research paper, the researcher has made use of text data and snapshot data such as academic journals, EBSCOhost, organisations’ databases, magazines, specialised books and journals.

3.6.1.2. Primary data collection

⇒ Qualitative data collection: The semi-structured interview

There are three types of interview: non-structured, semi-structured and structured. In this investigation the researcher conducted a semi-structured interview. In other words, the researcher met the respondents physically, asking them questions around a theme. The questions can vary regarding the evolution of the interview and the situation (Saunders, Lewis and Thornhill, 2012). This interview allows the researcher to infer causal relationships between variables which fit with the research philosophy of interpretivism. Moreover the researcher can build questions around his research question and objectives and obtain a more detailed set of data.

According to Easterby-Smith, Thorpe and Jackson (2008), a semi-structured interview may be used when the researcher wants to ask a large number of questions, whether they are complex or open-ended, and when the order and logic of questioning can be varied.

For this research, the researcher met in face to face 4 respondents for half an hour. In order to be prepared, interviews were registered to give a room for manoeuvre. The interview was constructed
around the theme of product placements and the objective was to obtain information about the consumer’s opinion. Thirteen key questions were prepared (confer appendix 6 and 7 p103 to get the base of the interview in French and in English). However the researcher adapted himself in accordance with the evolution of the interview.

**Quantitative data collection: The Questionnaire**

The questionnaire is a vital part of the survey process. Indeed, it is useful when it comes to ask people how they feel, what they think regarding to a specific topic (Brace, 2008). The main advantage of the questionnaire is its ability to gather information from a large group of people at low cost.

In this research, the researcher chose a web-based self-completion questionnaire. Closed ended questions were used in order to obtain a high response rate and to maintain a certain control on the responses. Moreover, web-based self-completion questionnaires have the same mean scores for data collected as other self-completion methods. Brace (2008) listed advantages of the web-based self-completion questionnaire in comparison to the other methods:

- It allows the interviewer a wide range of questions.
- Respondents can complete the questionnaire whenever they want, and in case of interruption, return to it later. Moreover, they can go back to modify previous questions if needed.
- As there is no physical contact between the interviewer and the respondents, responses tend to be more honest and it is more effective regarding sensitive subjects.
- It is easier for the researcher to enhance the presentation and have a more sophisticated visual design.
- Finally, it is the cheapest way to implement the questionnaire

However the main disadvantage is not having the interviewer in face to face to clarify eventual misunderstanding questions.

For this survey, the researcher used a 33-questions questionnaire around the theme of product placements’ effects including demographic questions (confer Appendix 4 and 5 p92 to get the questionnaire in French and in English). For most questions, the researcher used a 5-point Likert
scale: 1 was for “Strongly Agree” and 5 for “Strongly Disagree”. The researcher also used few closed questions, multiple choices answer and the last question was an open question in order to let the participants to share their thoughts or recommendations. Finally the questionnaire was diffused online with the help of the software Google Form, on a specific group in Facebook (confer 3.7 Population and Sample).

3.6.2. Data editing and coding

Editing can be defined as the process of checking and adjusting data collection when there are omissions, or lack of consistency for example. In general, it is to check the errors on questionnaires or other data collection. Regarding this research the researcher will use an online software: Google Form, which allows to draw a questionnaire. The advantage of this questionnaire is that the editing, coding and analysis is facilitated.

According to Strauss and Corbin (1998), there is three coding stages: open coding, axial coding and selective coding. In 2006, Charmaz simplified it in two stages: initial coding and focus coding. Coding is the key element of the Grounded Theory. In this research the researcher used an inductive approach since the purpose is to generate a theory. The process of coding is useful to condense large data into a smaller analysable one. Different variables are used and in each variables, different categories are also used. Normally almost all types of data should be recording by using numerical codes to facilitate analysis. The researcher used categorical and numerical data (confer 3.6.3. data analysis).

3.6.3. Data analysing

In its basic form, analysis is the “ability to break down data and to clarify the nature of the component parts and the relationship between them” (Saunders, Lewis and Thornhill, 2012). The process is to transform the collected data (oral or handwritten) from the respondents into word-processed text in order to be able to use it. Two different ways to analyse are used by the researcher: qualitative and quantitative analysis.
3.6.3.1. **Analysing qualitative data**

The interviewed were audio-recorded. The first thing to do is to transcribe into a written version. However, there are things such as verbal communication which can’t be transcribed and may interfere with the comprehension; it is called lost transcription (Gillham, 2005). After this transcription, the researcher is allowed to choose useful information. In the case of this interview, the researcher used the narrative analysis defined as a method which “preserves the integrity and narrative value of data collected, thereby avoiding there fragmentation” (Saunders, Lewis and Thornhill, 2012). Narrative analysis seeks to understand links and relationships between variables. This way of analysing data allows chronological connections and the sequencing of events are preserved.

3.6.3.2. **Analysing quantitative data**

The realisation of the questionnaire was made with Google Form which is a specialised survey design. For this investigation, the researcher used a multiple choice method with categorical and numerical data (Saunders, Lewis and Thornhill, 2012). The categorical data cannot be measured numerically as quantities but classified into sets. In this case the researcher used descriptive (nominal) data. The researcher is studying the consumer’s behaviour toward product placements. These data are descriptive and can only be divided into categories thanks to the demographic information. Added to the categorical data, the researcher made use of numerical data to study a proportion for example. The numerical data can be analysed with the help of a bar chart and/or a pie chart for example. The purpose of the analysis of the questionnaire is to show relationships between variables and to determine if one variable has or not an influence on the others.

The questionnaire was administrated online November 26, 2014. Within 5 days, 118 respondents were identified. However, the researcher used 106 answered questionnaire. The remaining 13 were not used due to misinformation.
3.7. Population and Sample

The population regroups the complete set of cases or group members when the sample is a subgroup of this population (confer figure 3 below).

Figure 3: Population, sample and individual cases

Source: Saunders Lewis and Thornhill, 2009

The researcher can choose whether to use probability sampling techniques or non-probability sampling techniques. For this investigation, the non-probability technique is considered. According to Saunders, Lewis and Thornhill (2012), it is a “selection of sampling techniques in which the chance or probability of each case being selected is not known.” The non-probability sampling techniques are divided into 4 groups: quota, purposive, and volunteer, which is the one chosen by the researcher. Inside this group, two choices: snowball and self-selection. The self-selection technique is used for this investigation. Indeed, the questionnaire is distributed on social networks via discussion groups by asking them to take part. Therefore, it is up to the respondents to answer the questionnaire, which is a risk taken by the researcher.

Regarding this questionnaire, the target population is the person who goes to the cinema in France in 2014. It is distributed on the social network Facebook via the French page “les cinémas Gaumont Pathé” which represent over 230 000 members. However, as this sample size remains large, the researcher divided it into subgroups, which means using the rules of thumb technique.
4. Ethical Issues

This research involves the collection of data directly from participants with a semi-structured interview and a questionnaire. Then it is inevitable for the researcher to face ethical issues. According to Oliver (2010), the research has to take into account ethical issues in three stages: before, during and after the research. The Cambridge dictionary defines ethic as “a system of accepted beliefs that control behaviour, especially such a system based on morals”. In other words, ethical issues are present in every investigation. The ethical issues are tacit and each person delimits himself his own ethic. However, in order to obtain information honestly, the researcher engages to highlight them for participants of the research.

First, there are ethical issues concerning the primary research.
For this research, the researcher includes a confidentiality policy when she is interviewing consumers. She also explains the need of this information which is collected for the purpose of the dissertation. Moreover, every information collected will not be disclosed. Only the results will be anonymously used in the research paper. In order to keep the information confidential, the researcher will secure them where nobody can have access. In addition, the researcher respects the opinion of the respondent and agrees not to modify his/her statements. All the findings are collected in a way which ensures the truth of the information revealed. Regarding the questionnaire replied, the data provided are kept confidential during the analysis process and discarded properly at the end of the research.
Secondly, ethical issues also concern the secondary research. Indeed, the researcher insures that the collection of every data has been done legally and ethically.
To finish, the researcher demonstrates integrity and objectivity and assures that there is no deception, dishonesty and misrepresentation.

5. Limitations

Every investigation comes with obstacles and limitations which can take several forms and may interfere with the proper conduct of the study. Researchers must be aware of them before
conducting their research in order to try to avoid them when planning the strategy. Otherwise there is a possibility of a high impact on the research findings. There is no exception regarding this research.

As the researcher is a French citizen writing an English dissertation, the first obstacle is the language, and the risk of misunderstanding information remains. Moreover, there is also a risk regarding the comprehension of the dissertation’s readers.

Secondly, the researcher had to take into account the time limitation. Indeed, time limitation induces other limitations such as the primary research and the size of the population sample. Moreover, while the researcher was writing the dissertation, she had other activities besides the dissertation, which limited the allocated time to the dissertation. Thirdly, the researcher faced issues regarding the information access. Even though the researcher had access to the Dublin Business School database and other resources, not every information was easily accessible or accessible at all. During the primary research, the researcher also had to face the access to the target participant regarding the questionnaire and the semi-structured interview, who had to match the requested profile.

Two last limitations were connected to each other: resources and cost. For any investigation, resources are needed. In this research paper, the resources were not consequent. However, the cost limited the researcher in her investigation regarding the trips or resources access.

Finally, the researcher managed to face the different limitations previously mentioned in order to ensure the good process of the research.
Chapter 4 – Research Findings

It is clear for most consumers that product placements are present in blockbuster films. Indeed, most of previous researches on product placements are based on the use of product placements in entertainment media but also focused on the effectiveness of this technique from brands’ point of view. However, only few tried to determine the real impact of product placements in films on consumers’ behaviour. And less are focused on the process that leads consumers to create a relation with brands.

According to De Gregorio and Sung (2010), the principal tools to measure the impact of product placements are subjective and generally obtained by the goodwill of consumers through brand awareness, recall or attitude. Indeed, this research is focused on the impact of product placements in blockbuster films on consumers’ behaviour. It also analyses the link that it may create between brands and consumers and if it helps consumers make choices when they are confronted to a purchase behaviour.

This chapter aims at presenting and developing the results of the primary research conducted by the researcher. Those results are subdivided into six objectives and each is attached to some questions of the questionnaire and the interview. 118 participants were identified for the online questionnaire and 4 respondents for the face-to-face interview. However, only 106 answered questionnaire were retained, the remaining 13 containing misinformation. Some of the comments will be used in this chapter to support the results of the questionnaire. The full questionnaire and interview are available in French and in English in the appendices (p92 to p104).

First, 60% of the respondents were women, which means 63 people. Moreover, the two more prominent age groups were the 18-25, who represented 51%, and the 26-35, who represented 31% of the participants.
1. **OBJECTIVE 1: To investigate the general attitude of consumers toward advertising**

This first objectives aim at building a base regarding participants and their general attitude toward advertising in general. The answers helped the researcher to determine the velocity of the research paper.

*Hypothesis 1*: In the actual context, consumers are oppressed by traditional advertising.

1.1. **To a disinterest of advertising?**

Referring to what was said previously, consumers lost trust in advertising, they feel fooled when it comes to advertisement and more precisely marketing in general (Darke and Ritchie, 2007). Does the loss of credibility of advertising discovered by the previous research really lead to a negative attitude toward advertising in general?

Indeed, the results of the primary research conducted by the researcher show that almost half of the respondents (48%) just ignore advertising and only 33% of consumers avoid advertising at all cost. We can notice that whatever the age group, the majority ignore advertising or avoid it. However, among the respondents who are interested in advertising, the percentage of women is twice superior to men.

Moreover the disinterest in advertising is the consequence of the intrusive feeling of consumers of advertising in their daily life. Indeed, 68% think that advertising nowadays has become intrusive. Only 4% of the respondents strongly disagree with this statement. Those results encourage brands to find alternative in order to catch consumers’ attention.

“The most efficient advertising are the discreet but catchy one. […] In the consumer point of view, advertising are irritating when they make me lose my time. However, they got my interest if they entertain me and in this case, they have done their job.” (Translated from Adrian, independent project manager)
1.2. The omnipresence of advertising

Many researchers agreed to say that traditional advertising lost credibility toward consumers. However, primary research shows mixed results. Indeed, 62% of the respondents agreed that advertising was useful against 27%. This percentage demonstrates that consumers are aware of their environment. On the other hand, being useful does not mean being pleasant. Indeed, if consumers agreed on the utility of advertising for companies, they are mixed when it’s about enjoying it. The results demonstrate that only 39% of respondents enjoyed the view of advertising against 36% who declare being annoyed and bored. Geneviève provided her point of view by saying that:

“Advertising is a necessity to inform us, whether it is for the launch of new products or to create brand awareness for example, as long as they do not contaminate my view.”

Interpreting Geneviève’s words, advertising is useful but too prominent in her daily life. Indeed, her words are confirmed by 83% of respondents who have the same opinion. It is obvious to notice this statement is legitimate for all age groups, gender or socio-professional category.

“They are like pollution, impossible to avoid!” (Translated from an anonymous person)

“Often made to try to feed a need rather than to provide information […]. Everything is meant to make it nice and staged.” (Translated from Cédric, student)

Negative comments on advertising were often found by the researcher at the end of the questionnaire. Finally, the last rationale for consumers to feel mostly uncomfortable with advertising is the feeling of being oppressed. As it is impossible to avoid advertising, whether it is on TV, or a simple logo on a product, consumers are surrounded. It came out that the opinions are mixed: 16% strongly agree and feel oppressed. However, the opposite is quite weak since only 8% strongly disagree. Therefore, whether the opinion tends to agree, disagree or to be neutral, the percentage comes nearer 25%. 
To conclude, against the 17% of people who have faith in advertising according to the study conducted by Ipsos-Reid in 2003, it appears in this study that consumers tend not to be too negative regarding advertising in general. However, improvement needs to be done in order to obtain a growing positive percentage.

1.3. **Entertainment marketing for a better efficiency**

In order to thwart the negative effect of advertising toward consumers, Hudson and Hudson (2006) suggested to integrate ads in entertainment. This technique called as “entertainment marketing”. 51% of the respondents confirmed the idea suggested by Hudson and Hudson (2006). Indeed, they tend to see entertainment marketing as an alternative to their distrust in general advertising. The results also demonstrate that the respondents who avoided advertising or were indifferent to it were less reluctant to accept this solution. However, during the interview it came out that this technique was accepted only if it was moderate and not too prominent. Otherwise, the same results will appeared and translated into an aversion.

To others, including advertising in entertainment cannot be an alternative but only complement existing advertising.

2. **OBJECTIVE 2: To investigate the general understanding of product placements in films by consumers**

After establishing the actual context of advertising in consumers’ mind, this second objective investigates the understanding of product placements in films. The findings of this objective are the foundation to the evolution of this research paper. They allow the researcher to establish the real comprehension and avoid misleading opinions which could compromise what follows.

First, it came out from the questionnaire that people, whatever their gender, age or socio-professional category, watch 6 films per month on average. They also have a clear preference (68%) for comedy films, followed by action films (44%) and blockbuster (41%). This last category includes different types of films. Indeed, it is not a type of film properly speaking, but a film with a high production budget with an objective of high profit. In other words, it could include action films or comedy films for example. Unfortunately, there is no clear definition of blockbuster films.
2.1. An advertising like the others and known by most

Product placements consist in the integration of a product or a brand in entertainment such as films, books, video games, etc. (Lehu, 2007). Among the 106 participants to the questionnaire and the 4 respondents to the interview, 92% are familiar with product placements. Despite the understanding of this technique, only 24% are convinced that every film includes product placements. The respondents consider that some of the products or brands they notice might be indirect placements. In other words, those placements appear to be involuntary and not intended by the producer. The researcher can interpret those results as being the results of a well-integrated placement which does not interrupt the view but enhances the realism of the plot. Indeed, 64% believe that integrating products and brands in films is favourable to the credibility of the plot.

“I don’t perceive the introduction of products as being disrupting as long as it is justified and if it doesn’t serve the film badly. Indeed, when I watch a film, I enjoy to be immersed in its environment and it couldn’t be possible without some product or brand placements.” (Translated from Sarah)

Moreover, the existing debate of considering product placements as advertising is confirmed by 80% of the respondents. Moreover, this statement is supported (71%) when it involves the promotion of dangerous products, cigarettes, medicine, etc. but more importantly children. Only 10% of the respondents think that it should not be taken into consideration.

“Product placements involve the promotion of products and consequently brands. In my opinion, there is no question to debate, this technique should be regulated!” (Translated from Sarah)

Sarah also mentioned that the non-regulation of this technique is unfair competition for the brands which cannot afford this technique. She also thinks that if the regulations are too soft, brands could move forward the ethics by trying to get a better return on investment. Consequently, they risk losing credibility toward consumers and repeating what happens with traditional advertising.
Finally, only 25% of respondents judged product placements as interruptive in their entertainment program, especially films. However, 64% see product placements as entertaining and not interrupting. Adrian expresses this paradox:

“Product placements are an art of discretion and staging”.

Indeed, product placements are supposed to be integrated in films and not as obvious as it could be most of the time. When a placement is too obvious, it become easier to notice it. However, it is also in those moments that product placements are becoming interruptive and a nuisance. In conclusion the whole use of product placements is the paradox described by Ephron (2003, p20):

“If you notice it, it’s bad. But if you don’t notice, it’s worthless.”

3. OBJECTIVE 3: To investigate product placements in films on brand awareness

It was told that product placements are a technique known by most. Indeed, 92% of the participants are aware of the existence of this technique. The participants were taken randomly, so it demonstrates that the age, gender or education level does not influence this statement. However, as seen in the literature review chapter, if Wiles and Danielova (2009) provided evidence that brand awareness is the main reason for companies to make use of product placement in entertainment business, 24% think that this technique appears in all films. As a contradiction, 25% think that less than half of produced films make use of product placements.

In order to determine the level of brand awareness of product placements in films, the researcher put forward a hypothesis.

Hypothesis 2: The more viewers watch films, the more they notice product placements.
3.1. Notification of product placements in films verified

When viewers notice product placements, it means that a part of the job is done. Indeed, if a product or a brand is noticed, whether it is conscious or unconscious, consumers will from now on be able to recognise it if they see it again. Through primary research, the researcher has been able to determine that already 70% of viewers notice product placements in films. Moreover, by crossing the data with the number of films watched per month, there is no significant proof which might induce that it impacts on the product placement notifications. However, from all the types of films, among the 46 people who showed a preference for blockbuster films, only one does not notice product placements. This result shows the efficiency of product placements in films, especially blockbuster.

On the other hand, it is important to take into account that, among the people who do not notice product placements, there might be a reason linked to the one provided by Cédric:

“When I watch a film, I don’t expect to see advertising, so I don’t look for it!”

Indeed, even though most of the population consider product placements as advertising, they do not watch a film to notice advertising. However, Cédric also confirms that he was so focused on the film that it was almost impossible for him to pay attention. But if an object or a brand does not have anything to do in the plot of the film, then he will notice the placement.

3.2. Product placements help develop brand awareness

When a viewer notices a placement in a film, it develops his brand awareness. Indeed, brand awareness is the primary goal of every type of advertising and product placements are no exception. Moreover, 69% of the participants agreed to say that the use of product placements is no different than other advertising and promotes brand and product awareness.

However, creating brand awareness is not a sufficient reason to introduce products or brands in films. From the consumers’ point of view, what could product placements bring them that general advertising cannot? The answer to this question is mixed. Indeed, most of respondents agreed to
say that it entertained them but no more. In contrast to what we learned from the previous literature, it does not bring more information about the products. Even though the product is staged, consumers feel like they do not learn more about its characteristics but only that it is trendy. However, approximately half of the respondents think that it is a good tool to make them discover new products and stir up their curiosity. For the other half, it is a good reminder of what already exists. Indeed, due to the necessary time to roll the film, and broadcast it, new products may already be launched on the market.

3.3. **Visual placement: the most efficient or the most common?**

For the most part, placements are represented by visual appearance also named ‘seen’ placement. Indeed, as seen previously, it represents 50% of the placements (Galician, 2004). However, if it is the most common type of placement, is it the most efficient? The findings of the primary research tend to be similar to what Galician (2004) said and demonstrate that 78% of the respondents exposed to different placements are able to identify mainly visual placement. Moreover, it can also justify that 89% of the respondents notice only the most known brands.

“I only see the brands, I know. Indeed, how could I notice a brand that I don’t even know?”

(Translated from Sarah)

Indeed, by crossing the data, 92% of the respondents who declare noticing visual placements in priority also declare that they mostly recognise products from known brands. None of the respondents are able to notice unknown brands. In fact, how can it be possible to distinguish a product or a brand we do not even know the existence of? In other words, product placements can be more efficient when consumers are already aware of a brand. However, as seen previously, integrating products unknown by the public in films remain effective.

Finally, the AIDA model (Attention – Interest – Desire – Action) was exposed to respondents of the interview. They confirm the existing statement exposed by Wiles and Danielova (2009) that product placements are the most efficient to create ‘attention’ which means create awareness.
Moreover, Cédric declared that if it creates attention in the first place, it can, thereafter, create ‘interest’.

4. OBJECTIVE 4: To investigate product placements in films on brand recall

Once consumers are aware of the integration of some particular brands and products in films, it comes to brand recall. Indeed, if the primary objective of the integration of product placements in film is the brand awareness, it is necessary to insure that viewers remember seeing it. Practitioners make use of different techniques in order to get a better memorisation from consumers. The most efficient is to combine two factors (Homer, 2009): the type of placement (subtle vs. prominent) and the repetition (low vs. moderate). However, as seen in the literature review chapter, it is important to find the perfect balance between those two to avoid negative attitude. From the previous researches, the researcher want to demonstrate the following hypotheses in this objective.

Hypothesis 3: The association with an actor or a film positively develops the degree of memorisation.

Hypothesis 4: A prominent placement activates the feeling of interruption for viewers but allow a better memorisation.

4.1. Product placements for a specific category of products and brands

As seen before, product placements are more effective when they are used by famous brands. Moreover, it allows those brands to make viewers discover new products but it is rarely use to make viewers discover new brands.

However, to produce a film, there is a need in a multitude of products’ categories. But, only few of them catch the viewers’ attention. Indeed, 42% of the respondents consider cars as the most present placements, followed by the electronics with 30%. Then comes the fashion and clothing with 16% and finally, alcohol with 6%.

As expected by the researcher, cars and electronics are the first two categories of products that viewers remember the most. However, only 16% of the respondents choose the fashion and clothing category as well as only 6% for alcohol. Placements involving alcohol may be interesting
to analyse. Indeed, legislations regarding alcohol and liquor are rigorous in many countries. In order to thwart those legislations, brands do not hesitate to use every marketing and communication technique to promote their brands and products, whatever the price. In addition, as seen previously, legislations for product placements remain soft (Galician, 2004). However, alcohol is not easily noticed and memorised by viewers in films. Through the primary research, the researcher identified possible factors. Indeed, alcohol is considered as a “convenience product” which means that it is goods that consumers used to buy often. On the other hand, cars belong to the “speciality products” which create more interest and a desire for the products from viewers.

4.2. Moderate repetition for a better memorisation or a bigger interruption?

In the previous researches, Homer (2009) demonstrates the efficiency of product placement by using two factors: its type and its repetition. Findings show a positive memorisation from viewers when the placement is prominent and moderate, subtle and moderate, and prominent and low. The findings of this research validate this statement. Indeed, 81% of the participants agreed on this opinion. Moreover, among the 25% who declared that a placement interrupts their entertainment, 73% of them also agreed that a moderate repetition of a placement enhances memorisation. Unfortunately, the researcher did not obtain sufficient information which could allow her to connect the different variables for enough participants. Indeed, when they declared product placements as interrupting, they did not precise the type of placement. Consequently the researcher deduced that however a product or a brand was placed in a film, it was perceived as an interruption. However, in the specific case of Sarah, she explained from her own experience that a prominent and a moderately repeated placement polluted her film. But the researcher cannot use this declaration as a majority.

4.3. A short term memorisation

After being exposed to a placement, the period a viewer keeps it in mind is relatively short: only a few days. Indeed, when the researcher asked the respondents if they remembered the last placements they had seen, only 35% answered they did. From those positive answers, 54% were
able to quote a specific film, brand or product and date. The rest of the respondents declared that they did remember some placements but it was not clear. Indeed, they were confused.

“I do remember seeing the grand Apple in a film, or maybe a series, but I cannot affirm in which one and when. I’ve seen so many placements that I’m confused” (Translated from Cédric)

The use of placements in entertainment is common. The researcher developed the utility of associating a product or a brand with a film or an actor to reinforce the efficiency of this one. However, by crossing the data between the number of films watched per month and the memories of the last placement, the researcher noticed that the more a viewer watch films per month, the less he is able to identify and remember clearly a specific placement. But, does it really matter for a brand a viewer remembers precisely where and when he noticed a placement as long as he is aware of its presence?

4.4. The impact on memory of the association of products with an actor or a film

As seen previously, Russel and Stern (2006) found evidence related to a relationship between consumers, product and characters and the notion of attachment as source of influence. In this dissertation, the researcher is looking for evidence that the attachment to a film or an actor facilitates the memorisation of a product or a brand. Findings show that 62% of the respondents associate products or brands with an actor, a film or both while they shop. Consequently, the vision of a product in a shop triggers their memory. By associating a placement with an actor or a film, the placement becomes more effective. Moreover, when there is an association, the viewer tends to memorise the placement more easily and longer. For practitioners, the time a viewer keeps the placement in mind is relatively short. The association of a product or a brand with a film or an actor allowed them to thwart this issue and extend the time of memorisation. In some cases, the viewer will never forget it.

“A memorable film will make me remember more easily the brand that has been placed. However, the actor’s influence is minimal in my opinion. But as the success of a film is also based on his actors, they have an indirect influence on the brand’s representation.” (Translated from Adrian)
Finally, a spectator who goes to the cinema to watch a film and likes it will be more likely to buy the DVD and watch it again. Consequently, if the chance for a viewer to repeat the view of a placement is enhanced (Cédric), this factor undeniably has a positive impact on brand recall.

5. OBJECTIVE 5: To investigate product placements in films on brand attitude

This penultimate objective investigates the general attitude of consumers toward product placements. Indeed, it is important to identify the general opinion in order to give practitioners the opportunity to be more efficient while satisfying consumers’ best be. Previous researchers determined the general acceptance of product placements. This statement is confirmed in this research by the researcher in objective one. However, the researcher also discovered that practitioners may confuse acceptance with indifference. In addition, the researcher looked for deeper details regarding the transformation process of the viewers’ attitude concerning product placements.

_Hypothesis 5:_ Personal interest: a factor leading to a stronger attitude toward product placements.

5.1. Indifference, Acceptance, or rejection?

5.1.1. Acceptance and rejection: the eternal debate

Through previous research, the general acceptance of product placements was identified (Homer, 2009). Indeed, it is perceived as a promotion more discreet and indirect than traditional advertising. Thanks to the primary research conducted by the researcher for this dissertation, respondents agreed on that statement and recognised the advantages that product placements provided. In addition, product placements are melted in films and generally enhance their credibility. Nonetheless, product placements, to be effective and accepted, must stay coherent and appropriate with the plot. Moreover, the strategy used to place a brand or a product should also remain coherent with the general strategy of the placed brand.
However, the boundary between acceptance and rejection is a thin line. Whether respondents accept this technique or not, the reasons have to be taken into account by practitioners. Indeed, some of the respondents disagreed and saw product placements in films as disguised promotion which fooled them. For those respondents, which represent only 15%, product placement is disturbing and hides its commercial intent. Contrary to traditional advertising, when a placement is noticed, there is no other alternative than to face it. There is no possibility to switch or avoid it as it is possible with most of other types of advertising. Among the reasons proposed by the researcher, when a respondent was disturbed by a placement, the main reason concerned the presence in films of promotion which has no reason to be in an entertainment. Moreover, one of the respondent who were annoyed by the omnipresence of product placements, said:

“When I watch a film, I don’t expect to notice advertising. But I’m aware of the necessity to include some products to make the film more realistic. At the end, the most annoying in my opinion is when the promotion of a product is too obvious. E.g. a few second close up view on the logo of a car or a phone in a middle of an action scene... It has nothing to do there!” (Translated from an anonymous respondent)

In addition, by forcing people to see placements in films, practitioners create the same annoyance as traditional advertising.

5.1.2. Indifference, the way-out

All previous research defines only two general attitudes toward product placement: acceptance or rejection. Nonetheless, there is a way-out: indifference.

The questionnaire conducted by the researcher allowed to discover a factor which could make product placements in difficulty and less effective: indifference!

Indeed, from the respondents, acceptance and rejection represent only 15% each. The remaining 70% are indifferent to product placements. They qualify the technique as being irrelevant and voluntarily or not do not pay any attention to it. A different interpretation can be made. First viewers are so focused on the film that they do not notice the placement. Secondly, product placements are too discreet and too melted in the film. Thirdly, they are totally aware of the presence of product
placements in films and they refuse to see it. Fourthly, they are ignorant of this technique. Plenty of explanations can be made, based on hypotheses. However, based on his own experience, Cédric explained:

“I watch a film, not an advertising, so I don’t try to seek for it. Even though I may notice some of the product placements, I do not pay attention to them.”

Finally, are product placements really accepted or are they just seen as less intrusive and with more advantage in comparison to traditional advertising?

5.2. Interest and desire

The first reason a viewer notices a placement is that he is already interested in a brand or a product. Indeed, a viewer involved in a relation, whether it is positive or negative, with a specific brand, will be more incline to notice it.

“I’m interested in fashion. Consequently, a placed product related to clothing and fashion will trigger a bigger interest and desire than a car. And if I like it, I will look for further information.”

(Translated from Geneviève)

Indeed, personal interest in a specific category of product facilitates the noticing of placements. But it may also happen with other categories of products. In addition, it may trigger stronger reactions and attitudes. It goes both ways: positive or negative. The personal interest in a particular category of products is more expected by a viewer. In other words, this viewer is expecting more from a placement than a lambda viewer who has no interest for the same category of product.

Finally, the interest for a film or an actor may also trigger a personal interest in a product or a brand. Indeed, half of the respondents affirmed that their affection to one or the other triggered an interest in a particular brand and helped in the development of a link. In addition, 42% of the respondents claimed to be more inclined to accept product placements when they appreciated the film. However, the affection for a film or an actor makes the product placement even more
interrupting for half of the respondents who already had a rejection for this technique. To conclude, a particular affection is double-edged toward brand attitude for a placement. It may have an influence on the brand appeal. Also, the degree of identification to an actor or a character will increase its interest and make the product or brand more desirable.

As Cooper, Schrembi and Miller (2010) demonstrated in their study, “a film is a powerful communication medium, offering consumers a frame of consumption reference while also offers managers and marketers an effective brand management strategy”. Companies need to choose carefully the actor who will endorse the brand and spread the brand image to reach the wanted target. But the handling of this medium is to be processed gently.

5.3. The brand image toward consumers

The way a product is placed in a film can be perceived in a wrong way and needs to be treated with finesse. Actually, a placed product which is incoherent with the plot is interpreted negatively by consumers. Moreover, if a product is used negatively, it will also have a negative impact.

“If I see an actor in a film taking a smartphone and destroying it, while saying it’s not working, this is not sells-oriented and it gives me a negative brand image” (Translated from Cédric)

However, if a brand already has a strong brand familiarity and brand image, the impact is different:

“The brands I notice in general are sufficiently established to be inked in general minds (e.g., Apple, Coca-Cola, etc.), so the brand is rarely influenced by a placement in a film.” (Translated from Cédric)

Finally, in order to spread the image of a brand and develop its positioning, companies pay a huge attention to the choice of media. Product placements as a marketing tool play their part in its construction.
6. **OBJECTIVE 6: To investigate product placements in films on purchase intention**

According to Fanny Fong Yee (2012), obtaining purchase intention is one of the ultimate goal. However, Wiles and Danielova (2009) also noted that no clear proof was found to link purchase or intention of purchase to product placements. This final objective aims at fulfilling this gap and determining whether or not product placements lead to purchase intention. In addition, the researcher wants to identify the factors which can trigger purchase intention toward consumers. Indeed, the effectiveness of product placements is completed if they help brands enhance their benefits. Nonetheless, only indirect proof was found to measure their effectiveness by comparing the fluctuations in sales with the release of a film. For example, practitioners assumed that the release of the film ‘E.T, the Extra-terrestrial’ in 1982 is the source of an increase by 50% in the sales of the brand Reese’s Pierces, sweet seller.

In this dissertation, the researcher was limited in time but also by the access of information. Nonetheless, to demonstrate the impact of product placements in films on purchase intention, the researcher looked for potential factors of influence.

6.1. **General purchase intention**

80% of the respondents never bought a product after seeing it in a film or any other type of entertainment. The researcher investigated the reasons why.

“*Generally, the placements I notice are famous brands, such as Apple, Louis Vuitton, Chevrolet, etc. And they are too expensive for me!*” (Translated from Cédric)

“All the placements I notice belong to the luxury universe or close enough to be out of my reach!”

“I like clothes and home decoration and those placements are generally more subtle. When I’m interested in a specific product, if I want to look further, I generally can’t find any information so I no longer look for it and it is frustrating.” (Translated from Geneviève)
“A placement may put a product in its context but it doesn’t allow me to get enough information about its characteristics to buy it.” (Translated from Adrian)

The price of the placed products, the difficulty to find them or the lack of information are the main reasons why customers do not buy a product after seeing it in a film. However, 41% of the respondents recognised they generally do some research after seeing a placement which triggered their interest. In other words, if we refer to the consumer decision journey of David Court from Mc Kinsey & Company (2009) (confer figure 1 below), after seeing the placement, the consumers take the product into consideration and get closer to the purchase. Indeed, product placements has a proved impact on brand awareness and brand familiarity. Thanks to this research paper, we are now able to assert that product placements also have an impact on the consumers’ consideration of a product. It also allows consumers to develop a purchase intention behaviour. Nonetheless, according to Adrian one of the interview respondent, if the product triggers his interest in a film, and if he looks for information about it, it will not be the product placements which will have an impact on its purchase.

**Figure 4: The consumer decision journey**

![The consumer decision journey diagram](https://mckinsey.com)


Besides, the questionnaire revealed the non-influence of product placements on consumers regarding the use of certain brands. Indeed, none of the respondents ever stopped using a specific brand after seeing it in a film and only 13% started to use a brand after noticing a placement. The last number may be encouraging for brands if we consider that it allowed them to gain new customers through the use of product placements in films. However, as explained by most of the marketers, making a consumer loyal and maintaining a durable relation is harder.
6.2. Factors influencing purchase intent

Thanks to the questionnaire and the interview, the researcher identified different factors which may lead to purchase behaviour. Indeed, as seen in the previous objective, personal interest is the consequence to a stronger attitude toward product placements, such as the association to a character, an actor or a film. Consequently, the researcher expresses the following hypothesis:

**Hypothesis 6**: Factors leading to purchase intention.

a. Personal interest leads to purchase intention.

b. Identification to a character and/or an actor leads to purchase intention.

6.2.1. Emotional factors

The most powerful trigger in every type of advertising is emotions. An affective connection with a product or a brand has a better chance of ending up in purchase (Lehu, 2007). Indeed, a personal interest in a product or a brand will have more chance to trigger reactions. In addition, respondents admitted that their affection for a specific product has higher probability to generate purchase intention. The better you know consumers, the bigger the chances are to sell products. Combining entertainment with advertising is a strategic way to trigger emotions from consumers. Consequently, brands integrated in films increase viewers’ affection for products or brands.

Finally, from the different emotions, the most powerful feeling is happiness. Indeed, the majority of the interview participants affirmed that they were more touched by a product which make them feel happy and free. In addition, the same respondents declared that product placements have a bigger impact in comedy films.

6.2.2. Identification to a character or an actor

Respondents admitted that their affection for an actor, a character and sometimes a film was a factor of influence to appreciate a product or a brand. Indeed, it may influence their choice when they are confronted to the products in shops. Their choice is based on the feeling of belonging to a
category but also on the image which confers them a status. In addition, choosing a product used by an idol makes consumers belong to the same world and allows them to look like them. Nevertheless, only 29% of the respondents are influenced by their affection for an actor or a character when the final decision of purchase is made. Indeed, as Adrian declared, it may be an assessment factor but the characteristics of the product will be a bigger balance in his decision to buy a product rather than another. To conclude, no clear proof has been found on the influence of this identification on purchase behaviour. The proof only concerns purchase intention.
Chapter 5 – Conclusions and Recommendations

The existing literature faced different gaps that this research aimed at fulfilling. Indeed, through the interview and the questionnaire, the researcher was able to obtain fruitful results. Through the dissertation, the researcher noticed the evolution of product placements in films. Moreover, the consumers’ resentment against advertising has been modified and is becoming indifference. However, the use of product placement as an alternative to reboot the consumers’ attention may be a solution. In this study, the researcher aimed at investigating on the impact of product placement in blockbuster films on consumers’ behaviour.

This chapter is divided into three main parts. Firstly, the hypotheses are briefly summarised, then a general conclusion is presented. Finally, recommendations are suggested for further academic research and practitioners.

1. Conclusion of hypotheses

Each hypothesis has been developed all along this chapter. The final part is dedicated to summarizing the results of the hypotheses emitted by the researcher.

*Hypothesis 1*: In the actual context, consumers are oppressed by traditional advertising. (Provided in objective 1)

Despite the loss of credibility of traditional advertising and the results of previous researches, consumers do not feel oppressed. Consequently, the hypothesis 1 is not held to be accurate. Nevertheless, the general opinion tends to an avoidance of all types of advertising, which make the work of practitioners more challenging. Indeed, introducing placed products into films allowed brands to thwart this new consumer behaviour. In addition, the introduction of promotion inside an entertainment is generally welcome as long as it is not too prominent, interrupting or too obvious.

*Hypothesis 2*: The more viewers watch films, the more they notice product placements. (Provided in objective 3)

Previous researches tend to affirm that the more a viewer is watches films, the more he will easily notice product placements. However, the researcher did no find significant proof to connect the
variables. Indeed, results demonstrate that whatever the number of films seen it has no significant impact on the notification of product placements. Indeed, it depends on the degree of attention of the viewer but also the proximity with the brand (confer hypothesis 6). Consequently, hypothesis 2 is not held to be accurate.

_Hypothesis 3:_ The association with an actor or a positively film develops the degree of memorisation. (Provided in objective 4)
This association is possible only if the viewer feels a connection with an actor, a character or even a film. Indeed, through the questionnaire conducted by the researcher, evidence was found to corroborate hypothesis 3. Indeed, when viewers shop, they admit they recognise some products they saw in films. However, memorisation is not spontaneous, but assisted. The endorsement made by actors is an easy trick for viewers to trigger product placements toward brand recall.

_Hypothesis 4:_ A prominent placement activates the feeling of interruption for viewers but allow a better memorisation. (Provided in objective 4)
Previous researches demonstrate the efficiency of product placements through the balance of two different factors: its type and its repetition. The second factor is particularly important. Indeed, previous researches estimate the impact is better when repetition is used. It allows viewers to develop brand awareness and brand recall, for example. In addition, for advertisers, repetition is the better way to stimulate the memory and make sure consumers remember it by using different techniques like a jingle, a celebrity, etc. Nonetheless, a prominent placement engenders an interruption and is perceived as a pollution for viewers interviewed in this research. In addition, a prominent placement creates negative attitude from viewers. Consequently hypothesis 4 is supported by the findings of the researcher.

_Hypothesis 5:_ Personal interest: a factor leading to a stronger attitude toward product placements. (Provided in objective 5)
Thanks to the primary research conducted by the researcher, hypothesis 5 has been investigated and verified. Indeed, respondents agreed to say that their personal interest allowed them to have a better positive attitude toward placement. Indeed, it is also a factor for a better acceptance even when it is a prominent placement as long as it is not too insisting. Moreover, a personal interest
ensures a higher performance of the placement on brand awareness and brand recall toward consumers. In consequence, hypothesis 5 is supported by the research.

**Hypothesis 6: Factors leading to purchase intention.** (Provided in objective 6)

c. Personal interest leads to purchase intention.

d. Identification to a character and/or an actor leads to purchase intention.

Both factors suggested by the researcher trigger reactions from consumers. Indeed, through the primary research it has been proved that a personal interest and the identification to an actor, a character or a film trigger purchase intention from consumers. As seen previously, it leads to a positive attitude and an interest in products or brands. However, only personal interest may trigger a purchase intention on the condition that consumers already know the characteristics of the products. On the other hand, a viewer who identifies himself to an actor or a character does not necessarily trigger purchase intention according to 71% of the respondents. In addition, the researcher was not able to confirm the hypothesis with facts. Consequently, the investigation on hypothesis 6.a is verified while hypothesis 6.b cannot be totally conclusive.

2. **General conclusion**

To remind, this dissertation was looking for the impact that product placements in blockbuster film have on consumers’ behaviour. The chosen population was the French filmgoers. Findings of this dissertation revealed interesting information about consumers’ attitude toward product placements. First of all, viewers are more inclined to accept product placement when it is more discreet but also entertaining in some cases. However, they do not really pay attention to this technique when they watch a film, which has an impact on its effectiveness. Consequently, viewers pretend to be indifferent to the technique as long as it does not become too prominent. Indeed, product placements need to remain well integrated in film plots and not inserted for the only purpose of promotion.

In addition, findings reveal the effectiveness of product placements on awareness. Viewers are able to recognise a product or brand and memorise it in some cases. In order to be more efficient and avoid the interrupting as it has been proved with prominence, practitioners use two main factors
according to the researcher’s findings: the personal interest to a brand or product and the identification to an actor or a character. Two factors which are strong when it comes to memorisation and affection but also regarding resentful behaviour. Indeed, their affection can have an impact on the perception of the brand or quality of a product depending the way a product is placed: positive or negative. Moreover, brand awareness remains highly effective when a placement is made with a well-known brand. Respondents affirmed the have discovered new products of brands they already knew. The research revealed a non-effectiveness when it comes to discovering new brands. Indeed, to obtain an effective product placement, consumers need to be aware of a brand before its integration in a film.

The memorisation duration after being exposed to a placement remains limited and needs to be enhanced by the frequency or the combination to another type of advertising. All respondents do not remember a placement after a month maximum contrary to the few days evoked previously by researchers.

Finally, the impact of product placements on purchase intention remains limited and a purchase is rarely triggered. Indeed, referring to the Consumer Decision Journey (confer p66), product placements are made to be more effective on brand awareness. Nonetheless, according to respondents, they take into consideration products which touch personal interests, which is the step before purchase. The identification to an actor or a character triggers purchase intention to a lesser extent. In addition, the products generally noticed are out of reach regarding the main population who declared noticing expensive products or luxury placements as a priority.

Therefore, the strength of a placement remains in its discretion and acceptance from consumers. Moreover, its ability to avoid the trend toward “zapping” and to target a large population make product placement a well appreciated technique by marketers.

### 3. Recommendations

The present research aimed at providing a new insight regarding product placement and its impact on consumers. However, gaps still exist, that could be explored in future research papers. The researcher puts forward different recommendations for further academic research and for
practitioners in order to better understand this technique but more importantly, to understand how to improve its use.

3.1. **Recommendations for further academic research**

During this dissertation, the researcher identified new insight which brings new knowledge added to the previous. Nonetheless, the researcher was limited in its investigation due to the time horizon, the sample chosen and the resources used. Although this research has improved the understanding of product placement and its impact on consumers’ behaviour, unexplored area still remain. The research only focused on product placement in blockbuster films, which limits the results to one media. Nonetheless, no specific types of products or brands were used. Results demonstrated that only well-known brands were noticed. It means that a brand unknown by the viewer will not be noticed. Therefore, to make use of product placements, a brand may need to have a certain degree of awareness.

In addition, the researcher concludes to the necessity to use other types of advertising simultaneously with product placements. It could be interesting to discover the difference of efficiency procured with and without. Along the same lines, endorsement proved it effectiveness as a separated technique. Moreover, association with characters, actors and films creates strong interests from consumers. Product placement is a technique used for decades. Previous researches always focused on product placements in general entertainment media with contracts. However the presence of product placements without contract and which appear randomly has been demonstrated. What are those placements? Their impact? Consequences?

Through the evolution of new technology, especially the development of new advertising techniques, further researches may focus on the development of product placement especially on other types of placements such as reverse placement, post production placement or linking placements.

Finally, the researcher focused on French citizens. The cultural background of each country may have an impact on consumers’ behaviour and was not taken into account in this paper. Moreover, the number of participants may not be representative of the entire French population and is a limit encountered by the research and should be considered in the next researches. Nonetheless, the
combination of quantitative and qualitative research provided complementary information and is recommended.

3.2. **Recommendations for practitioners**

The following recommendations target the practitioners of product placements in films but also in general entertainment media. Consumers generally accept and enjoy this technique as long as the whole film does not become an entire advertising. For example, the latest *Transformers 4: Age of extinction* made use of Chinese brands mainly and became a giant advertising for Chinese companies, which interrupted the entertainment time (Translated from Adrian). Indeed, it is preferable for practitioners to understand consumers and anticipate their limits. In order to be efficient, practitioners need to find a balance between their goal and the acceptance of this technique in films from viewers. Indeed, prominence is perceived as interrupting and rejected by viewers. However, prominence showed better results on consumers.

Anticipating consumers’ behaviour is also worth it when it comes to decide which product is going to be placed in order to enhance its impact. Indeed, the researcher showed its importance to maximise brand awareness, brand recall but also purchase intention. Therefore, viewers notice in first place the placements they have a desire for.

Finally, it has been proved that product placements complemented other types of advertising to be effective on consumers’ behaviour and triggered reactions since it allowed them to be noticed, memorised and to create desire more easily.
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- Terchila, S. (2010), 'The evolution of advertising market where is advertising now, and where is it going?', *Studies In Business & Economics*, 5, 3, pp. 294-308, Business Source Complete, EBSCOhost, viewed 18 October 2014.


Appendices

⇒ Appendix 1 – Reflection and learning chapter

This self-reflection is devoted to giving the researcher the chance to express her feedback about this dissertation and what she learned during its accomplishment. Through this final chapter, the researcher mainly based herself on the theory of Kolb’s (1974) Honey and Mumford (1986). Those theories allowed the researcher to come up with a reflection on her own achievements and learning outcomes.

In general terms, learning can be defined as the process of acquisition of knowledge or skills through study, experience, or being taught. Along this chapter, the researcher will explain the variant used by practitioners and apply it to her own experience.

3.3. The Kolb learning cycle

According to Kolb (1984), “learning is the process whereby knowledge is created through the transformation of experience”. He explains this process through the learning cycle (confer below figure 5). The cycle is an endless loop composed of four stages which represent the capacity of the researcher to evolve and gain knowledge.

1) Experience: the researcher experiments a new situation of the reinterpretation of an existing one.
2) Reflection: the researcher takes a global view of her experience and compares it with her understanding.
3) Conceptualise: from her understanding of this experience, the researcher wants to develop new ideas or develop the existing ones
4) Test: the researcher applies her ideas to obtain results and analyse them.
Figure 5: Kolb’s learning cycle

Kolb connects the stage to be mutually supportive and helpful to introduce the next. The researcher needs to be able to execute all the steps to obtain an effective learning.

3.4. Learning styles

Figure 6: Kolb’s learning styles
Each person may choose from his or her preferences the style which suits him or her the best. By basing himself on the learning process above, Kolb (1984) developed four individual learning styles (confer above figure 6):

- **Accommodating** (doing and feeling): It refers to a ‘hands-on’ style based on intuition rather than logic. People who belong to this group will have a preference for experimental approaches and challenges. This style is prominent within the population.

- **Converging** (doing and thinking): those people enjoy to solve problems and find solutions to practical issues. A converging learning style is for people who like to experiment with new ideas, and work with practical applications.

- **Diverging** (feeling and watching): these people are sensitive and prefer gathering information rather than doing. However their large imagination allows them to have different viewpoints and go outside the defined lines. They also have a preference for working groups. They are good listeners with an open-minded attitude.

- **Assimilating** (watching and thinking): those people prefer logical approach. Ideas and concepts are important. They understand wide-ranging information and are attracted to logically sound theories.

In order to determine what suits them the best, learners must choose between ‘doing and watching’ and ‘feeling and thinking’

<table>
<thead>
<tr>
<th>Feeling (Concrete Experience - CE)</th>
<th>Doing (Active Experimentation - AE)</th>
<th>Watching (Reflective Observation - RO)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accommodating (CE/AE)</td>
<td>Diverging (CE/RO)</td>
<td></td>
</tr>
<tr>
<td>Converging (AC/AE)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assimilating (AC/RO)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In addition, Honey and Mumford (2000) developed a variation of the Kolb’s system.

- Activist = Accommodating
- Reflector = Diverging
- Theorist = Assimilating
- Pragmatist = Converging
3.5. Self-reflection

Regarding the previous theory, the researcher was helped by a multiple-choice-questionnaire in order to determine her learning style. Indeed, her ability to try new experiences and enjoy challenges revealed she preferred doing rather than watching. However, even though she prefers following her instincts and feelings, she also likes to experiment new ideas. Therefore, the researcher was shared between the ‘feeling’ group and the ‘thinking’ group. In other words, her state of mind allowed her to be an ‘activist’ and ‘pragmatist’ referring to Honey and Mumford (2000) or ‘assimilating’ and ‘converging’ referring to Kolb (1984). In both cases, she felt comfortable to work in a team environment.

It is important to notice that there is no right or wrong choice/answer. Moreover, it does not mean that her preference for a group limits the researcher’s ability to belong to another group.

3.5.1. Process

The reflective process which ended up with the choice of this dissertation topic was made with the help of three different factors. Indeed, rather than seeking after the perfect topic, the researcher focused on:

- Personal interests
- Work interests
- Gaps in existing literature

She started with the two first factors. Indeed, the researcher is a fan of cinema. From this point, it was necessary to link this interest to marketing. It allowed her to narrow the area and find a topic. The final decision was helped by the research in existing literature and the lack of information in some topics. The researcher made use of the Watson Box (confer below figure 7) to support her choice.
### WHAT?

*What do I want to know more about or better understand?*

### WHY?

*Why will this be of enough interest to put on the library shelves? Is it a contribution to knowledge?*

<table>
<thead>
<tr>
<th>WHAT?</th>
<th>WHY?</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is product placement?</td>
<td>Traditional advertising is losing credibility</td>
</tr>
<tr>
<td>How is it used?</td>
<td>Consumers feel oppressed</td>
</tr>
<tr>
<td>How does it work?</td>
<td>Entertainment marketing as a solution</td>
</tr>
<tr>
<td>How do consumers feel about it?</td>
<td>A different promotion way</td>
</tr>
<tr>
<td>How does a brand choose to appear?</td>
<td>Almost no previous research on consumers’ behaviour toward product placements</td>
</tr>
<tr>
<td>In the cinema industry?</td>
<td>A solution to face competition</td>
</tr>
<tr>
<td>The consumers’ behaviour?</td>
<td>How far will consumers accept it?</td>
</tr>
<tr>
<td>Is it really efficient?</td>
<td></td>
</tr>
<tr>
<td>Endorsement?</td>
<td></td>
</tr>
<tr>
<td>Association?</td>
<td></td>
</tr>
<tr>
<td>What role?</td>
<td></td>
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<tr>
<td>Credible?</td>
<td></td>
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</tbody>
</table>

### HOW-conceptually?

*What models, concepts and theories can I draw on?*

### HOW-practically?

*What research techniques to gain access to info sources and test my hypothesis*

<table>
<thead>
<tr>
<th>HOW-conceptually?</th>
<th>HOW-practically?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marketing strategy</td>
<td>Books and academic journals to get credible information</td>
</tr>
<tr>
<td>AIDA model</td>
<td>Primary research:</td>
</tr>
<tr>
<td>Consumer decision journey</td>
<td>- Questionnaire to get quantitative information and to obtain proof by numbers</td>
</tr>
<tr>
<td>Consumer behaviour</td>
<td>- Interview to obtain qualitative information and allow respondents to share their opinion, feelings and suggestions.</td>
</tr>
<tr>
<td>Communication strategy</td>
<td></td>
</tr>
<tr>
<td>Entertainment marketing</td>
<td></td>
</tr>
</tbody>
</table>
The selection of the methodology was made by the available resources and the needed information. In order to determine the needed information, the researcher was helped by the Vern Diagram. Indeed, she was able to visualise gaps and lines to follow in this dissertation.

To determine the primary research used, the researcher focused on the needed information and what was previously obtained. Consequently, the combination of qualitative and quantitative information was the most relevant. By looking for resources the researcher had, it was decided to conduct an online questionnaire and semi-conducted interviews.

The findings contributed to a better understanding of product placements toward consumers’ behaviour and how practitioners should use it to become more effective. Indeed, more than just a tool to improve the realism of the plot, it has an impact on their behaviour toward brands and products, which is enhanced by feelings and emotions. In addition, the researcher also demonstrated the limits of consumers.

3.5.2. Outcomes and future

The researcher developed different skills through this dissertation, which were also supported by her previous studies. Indeed, this dissertation enhanced in a first place her linguistic knowledge. This achievement was helped by her different travels but more importantly by the time she spent in Dublin while she was studying at the Dublin Business School. Through the year 2014, the researcher had the opportunity to develop both her written and spoken English skills through case studies. This challenge was successful and allowed her to validate her Master of Science in Marketing.

Through her training, the researcher accumulated knowledge and expertise. This dissertation was for her the last opportunity to apply it in her student life before entering the professional world. Besides, she developed her critical mind in the analysis of a multitude of documents. Having a French and English background for studies allowed the researcher to experience new practical approaches. Finally, this dissertation ends her student life by opening opportunities. The accomplishment of her work developed personal and professional skills.
Thanks to her previous experiences, both personal and professional, the researcher developed competences. Being graduated from a French and an Irish school will open work opportunities. The acquired knowledge and skills will be required for her future professional plan and supported by this dissertation in the desired area.
Appendix 2 – Gantt Chart

Impact of Product Placements in Blockbuster Movies on Consumers’ Behaviour

Start: 21/01/2014
End: 01/01/2015

- Define a Topic
  1. Research of a topic
  2. Find academic literature
  3. Define a precise topic
  4. Define a research question
  5. Define research objectives
  6. Start reading articles
  7. First submission

- Proposal Template
  1. Define the title
  2. Purpose statement
  3. Research objectives & hypotheses
  4. Type of research design that will be used
  5. Idea of the research population / sampling design
  6. Equipment needed
  7. Second submission

- Dissertation Proposal
  1. Finalise research questions and objectives
  2. Define the aim of the topic
  3. Justification of the topic
  4. Time, cost and project management
  5. Critic of all academic journals
  6. Define research methodology
  7. Third submission

- Primary research
  1. Develop questionnaire
  2. Develop the interview
  3. Administer Questionnaire in France
  4. Interview face to face
  5. Analyse data collected from questionnaire
  6. Analyse data collected from the interview

- Finalisation
  1. Writing of the dissertation
  2. Update references and literature
  3. Complete the dissertation
  4. Layout
  5. First submission to the tutor
  6. Revise
  7. Final submission

Dissertation

January Month
February Month
May Month
April Month
June Month
July Month
August Month
September Month
October Month
November Month
December Month

Starting Date: 21/01/2014
Ending Date: 01/01/2015

Maëlys Debatisse
Appendix 3 – Estimated Cost

<table>
<thead>
<tr>
<th>Type of expenditure</th>
<th>Cost (€) (Estimated)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Print at school (academic journals, proposals)</td>
<td>28</td>
</tr>
<tr>
<td>Other printing (academic journals, dissertation)</td>
<td>65</td>
</tr>
<tr>
<td>Calls (international)</td>
<td>40</td>
</tr>
<tr>
<td>Skype</td>
<td>0</td>
</tr>
<tr>
<td>Computer</td>
<td>0</td>
</tr>
<tr>
<td>Tickets in October (from Paris to London) (interview)</td>
<td>90</td>
</tr>
<tr>
<td>Train (Quimper to Paris for the questionnaire)</td>
<td>80</td>
</tr>
<tr>
<td>Youth hostel (3 night in London)</td>
<td>70</td>
</tr>
<tr>
<td>Tickets in November (from Paris to Dublin) (meeting with tutor)</td>
<td>50</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>423</strong></td>
</tr>
</tbody>
</table>
Appendix 4 – Questionnaire (English version)

General information
Your gender:
- A man
- A woman

How old are you?
- Less than 18
- 18 to 25
- 26 to 35
- 36 to 45
- 46 to 55
- 56 +

What is your socio-professional category?
- Higher managerial and professional occupations
- Lower managerial and professional occupations
- Intermediate occupations (clerical, sales, service)
- Small employers and own account workers
- Lower supervisory and technical occupations
- Semi-routine occupations
- Routine occupations
- Never worked and long-term unemployed
- Retired
- Student
- Other: ..................

How many films do you watch per month?
- Less than 3
- Between 3 and 6
- Between 6 and 10
- Between 10 and 15
- More than 15

What are your favourite types of films (several answers possible)?
- Blockbuster
- Horrors
- Thrillers
- Actions
- Fictions
- Fantastic
- Drama
- Comedy
- Romance
- Anime

**OBJECTIVE 1: To investigate the general attitude of consumers toward advertising**

In general, when you are confronted to an advertising (TV, radio…), what is your reaction?
- I avoid it as much as possible
- I watch it, it’s interesting
- I don’t pay any attention

However, you think that advertising is:

<table>
<thead>
<tr>
<th></th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Useful?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intrusive?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Too prominent?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pleasurable?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oppressive?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Do you think that the integration of advertising in entertainment could be an alternative to traditional advertising?

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Strongly Disagree</th>
</tr>
</thead>
</table>

**OBJECTIVE 2: To investigate the general understanding of product placements in films by consumers**

Are you aware of the existence of product/brand placement in films?
- Yes
- No

Do you think that product placement should be considered as advertising?

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Strongly Disagree</th>
</tr>
</thead>
</table>

Do you think that product placement participate to the realism of the plot?

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Strongly Disagree</th>
</tr>
</thead>
</table>

When you notify a placement in a film, does it interrupt your entertainment?

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Strongly Disagree</th>
</tr>
</thead>
</table>

Do you think that product placements should have the same legislation as other advertising, especially when it concerns children or dangerous products?

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Strongly Disagree</th>
</tr>
</thead>
</table>

**OBJECTIVE 3: To investigate product placements in films on brand awareness**

Pick 10 films of your choice. How many of them include product placements in your opinion?
- 1
- Between 2 and 5
- Between 6 and 9
- All
When you watch a film, do you often notice a placement?

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Strongly Disagree</th>
</tr>
</thead>
</table>

In general, the product or brands you notice are:
- Very known
- Unknown

Have you discovered new products or brands through product placements?
- Yes
- No

Do you think the use of product placements helps the development of brand awareness?

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Strongly Disagree</th>
</tr>
</thead>
</table>

What is the form of product placements you notice the most?
- Seen placement
- Mentioned placement
- Mixed of both (used)
- Other: ……………….

**OBJECTIVE 4: To investigate product placements in films on brand recall**

While shopping, have you ever associated a product or a brand with a film or an actor?
- Yes, to a film
- Yes, to an actor
- Yes, both
- No
What are the types of products you notice the most in a film?

- Cars
- Alcohol
- Electronic
- Clothes
- Other: ..................

Do you think that a placement facilitates its memorisation?

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Strongly Disagree</th>
</tr>
</thead>
</table>

Do you think that the repetition of a placement facilitates its memorisation?

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Strongly Disagree</th>
</tr>
</thead>
</table>

Do you remember the last placement you noticed in a film?

- Yes
- No

If ‘yes’, when was it and which film was it?

....................

**OBJECTIVE 5: To investigate product placements in films on brand attitude**

What do you think about the integration of a product or brand in a film?

- It’s enjoyable
- I’m indifferent to it
- It’s disturbing

If you answered ‘It’s disturbing’ to the last question, what is the reason?

- There are too many
- The promotion of a product should not be in a film or other types of entertainment
- They are not well integrated
- I generally don’t like the placed products or brands
Your affection for a film or an actor could have an influence on:

<table>
<thead>
<tr>
<th></th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Your interest in a brand?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The choice of a product?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Your acceptability of the product?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**OBJECTIVE 6: To investigate product placements in films on purchase intention**

When you notice a product or a brand in a film you are interested in, do you ever:

<table>
<thead>
<tr>
<th></th>
<th>Strongly Agree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Look for more information?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Start to use a brand?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stop to use a brand?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Could the vision of product used in a film influence your purchase decision?

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Strongly Disagree</th>
</tr>
</thead>
</table>

Have you ever bought a product after seeing it in a film?
  - Yes
  - No

Could your affection for a film or an actor influence your purchase decision?

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Strongly Disagree</th>
</tr>
</thead>
</table>

**Open question**

Is there any information or recommendation you would like to share?
Appendix 5 – Questionnaire (French version – released)

IMPACT DES PLACEMENTS DE PRODUITS DANS LES FILMS

Ce questionnaire contribue à l’élaboration d’un mémoire de master ayant pour but d’examiner le comportement des consommateurs français face aux placements de produits dans les films. Pour rappel, le placement de produits consiste à introduire une marque ou un produit dans un film, une série, une émission de télé, un roman ou encore un jeu vidéo. Afin de préserver l’anonymat des participants, les informations collectées resteront strictement confidentielles.

Le questionnaire prend environ 5 minutes à remplir. Si vous avez des questions particulières, n’hésitez pas à écrire à l’adresse suivante : maelys.debatisse@gmail.com

Merci pour votre participation.

* Required

Informations Générales

Vous êtes: *
- Une femme
- Un homme

Quel âge avez-vous ? *
- Moins de 18 ans
- 18-25
- 26-35
- 36-45
- 45-55
- 56+

Quelle est votre profession ? *
- Agriculteur exploitant
- Artisans, commerçants et chefs d’entreprise
- Cadres et professions intellectuelles supérieures
- Professions intermédiaires
- Employé
- Retraité
- Ouvrier
- Étudiant
- Other: 

En moyenne, combien de films regardez-vous par mois ? *
- Moins de 3
- Entre 3 et 6
- Entre 6 et 10
- Entre 10 et 15
- Plus de 15
Quel est le genre de films que vous regardez le plus (plusieurs réponses possibles) ?

☐ Blockbusters
☐ Horreurs
☐ Thrillers
☐ Actions
☐ Science-Fiction
☐ Fantastique
☐ Dramas
☐ Comédies
☐ Romances
☐ Dessins animés

1. Attitude générale face aux publicités

En général, lorsque vous êtes confronté à une publicité (TV, radio, etc.), que faites-vous ? *

☐ Je l'évite au possible
☐ Je regarde, c'est intéressant
☐ Je n'y prête pas attention

Cependant, pensez-vous que les publicités sont : *

<table>
<thead>
<tr>
<th></th>
<th>Oui</th>
<th>Plutôt oui</th>
<th>Sans avis</th>
<th>Plutôt non</th>
<th>Non</th>
</tr>
</thead>
<tbody>
<tr>
<td>Utiles ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intrusives ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trop présentes ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plaisantes ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oppressives ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Pensez-vous que l'introduction des publicités dans les divertissements (films, jeux vidéos, romans...) peut être une alternative aux publicités traditionnelles ? *

1 2 3 4 5

Tout à fait d'accord ☐ ☐ ☐ ☐ Absolument pas d'accord

2. Compréhension générale des placements de produits

Avez-vous connaissance de l'introduction de produits ou de marques (+ placement de produits) dans les films ? *

Cf. Introduction pour une définition

☐ Oui
☐ Non

Considérez-vous les placements de produits comme de la publicité à part entière ? *

1 2 3 4 5

Tout à fait d'accord ☐ ☐ ☐ ☐ Absolument pas d'accord

Pensez-vous que les placements de produits participent au réalisme d'un film ? *

1 2 3 4 5

Tout à fait d'accord ☐ ☐ ☐ ☐ Absolument pas d'accord
Lorsque vous voyez une marque ou un produit dans un film, cela interrompt-il votre divertissement ? *

1 2 3 4 5

Tout à fait d'accord ☐ ☐ ☐ ☐ Absolument pas d'accord ☑

Pensez-vous que les placements de produits doivent être réglementés au même titre que toutes autres publicités, notamment lorsque cela concerne les enfants ou encore des produits dangereux ? *

1 2 3 4 5

Tout à fait d'accord ☐ ☐ ☐ ☐ Absolument pas d'accord ☑

3. Reconnaissance de la marque

Sur 10 films, combien d’entre eux incluent un ou plusieurs placements de produits selon vous ? *

☐ 1
☐ Entre 2 et 5
☐ Entre 6 et 9
☐ Tous

Lorsque vous regardez un film, est-il fréquent que vous notifiez un placement de produit ? *

1 2 3 4 5

Tout à fait d'accord ☐ ☐ ☐ ☐ Absolument pas d'accord ☑

En général, lorsque vous voyez un produit ou une marque placé dans un film, ils sont : *

☐ Très connus
☐ Un peu connu ou,
☐ Inconnus

Avez-vous déjà découvert de nouveaux produits ou marques en regardant un film ? *

☐ Oui
☐ Non

Selon vous, l’utilisation des placements de produits dans les films favorisent-il la reconnaissance d’une marque ou d’un produit ? *

1 2 3 4 5

Tout à fait d'accord ☐ ☐ ☐ ☐ Absolument pas d'accord ☑

Quelles formes de placements de produits repérez-vous le plus dans les films ? *

☐ Visuel (aperçu d’un logo ou produit)
☐ Audible
☐ Un mix des deux
☐ Other: ____________________________

4. Mémorisation de la marque

Lorsque vous faites du shopping ou des courses, vous est-il déjà arrivé d’associer un produit ou une marque à un film ou un acteur ? *

☐ Oui, à un film
☐ Oui, à un acteur
☐ Oui, aux deux
☐ Non
Quels sont les produits que vous remarquez le plus dans un film ?

- Automobiles
- Alcools
- Électroniques
- Vêtements
- Other

Pensez-vous qu’un placement de produit facilite la mémorisation de celui-ci ?

1 2 3 4 5

Tout à fait d’accord o o o o Absolument pas d’accord

Pensez-vous que la répétition d’un placement de produits favorise la mémorisation de celui-ci ?

1 2 3 4 5

Tout à fait d’accord o o o o Absolument pas d’accord

Vous souvenez-vous du dernier placement de produit que vous avez vu dans un film ?

- Oui
- Non

Si la réponse à la précédente question est “oui”, quel est le titre du film et quand l’avez-vous vu ?

5. Attitude face aux placements de produits

Que pensez-vous de l’intégration d’un produit ou d’une marque dans un film ?

- C’est agréable
- Ça m’indiffère
- C’est dérangeant

Si vous avez répondu « dérangeant » à la précédente question, quelle en est la raison principale :

- Il y en a trop
- La promotion d’un produit ne devrait pas apparaître dans un film ou tout autre divertissement
- Ils sont mal intégrés au film
- Ce sont des produits ou des marques que je n’apprécie pas

Votre degré d’affection pour un film ou un acteur peut-il être facteur d’influence sur :

<table>
<thead>
<tr>
<th>Votre intérêt pour une marque ?</th>
<th>Oui</th>
<th>Plutôt oui</th>
<th>Sans avis</th>
<th>Plutôt non</th>
<th>Non</th>
</tr>
</thead>
<tbody>
<tr>
<td>Le choix d’un produit ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Votre degré d’acceptabilité du produit ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
6. Intention d’achat

Lorsque vous voyez un produit ou une marque dans un film qui vous intéresse, avez-vous déjà été :

<table>
<thead>
<tr>
<th>Oui</th>
<th>Non</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vous renseigner sur internet ou en magasin ?</td>
<td>O</td>
</tr>
<tr>
<td>Commencé à utiliser une des marques présente dans le film ?</td>
<td>O</td>
</tr>
<tr>
<td>Cessé d’utiliser une des marques présente dans le film ?</td>
<td>O</td>
</tr>
</tbody>
</table>

La vision d’un produit utilisé dans un film peut-elle influencer votre décision d’achat ?

1 2 3 4 5

Tout à fait d'accord O O O O Absolument pas d'accord

Avez-vous déjà acheté un produit après l’avoir vu dans un film ?

Oui  O  Non

Votre degré d’affection pour un film ou un acteur peut-il être facteur d’influence dans votre décision d’achat ?

1 2 3 4 5

Tout à fait d'accord O O O O Absolument pas d'accord

Question ouverte

Avez-vous des remarques que vous aimeriez partager ?

Submit

Never submit passwords through Google Forms.
Appendix 6 – Interview (English version)

How old are you?
What is your profession?

1) How do you feel about advertising in general?
2) What do you think about using product placements in films as an alternative to traditional advertising?
3) What can or cannot bring this technique to you?
4) How do you feel when you are facing a placement in a film?
5) What are the factors which can trigger an interest for a product or a brand placed in a film?
6) How do you feel when you are facing a placement in a film?
7) What are the factors which can trigger an interest for a product or a brand placed in a film?
8) How can the way the product is placed (positive or negative) influence the perception of the brand?
9) How can the interest or affection you have for a film or an actor influence your judgment on a product placement?
10) In general, could the placements you notify in a film be products or brands you could buy? What are the reasons?
11) Contrary to other types of advertising, product placements hardly trigger a purchase behaviour, what about you? What are the main reasons?
12) In your opinion, which types of films are the most effective and for which reasons?
13) According to you, in which level of the AIDA model (attention, interest, desire, action) are product placements the most effective on consumers? Why?
5) Que pensez-vous des publicités en général ?
6) Que pensez-vous des placements de produits dans les films comme une alternative aux traditionnelles publicités ?
7) Que peut ou ne peut pas vous apportez cette technique ?
8) Que ressentez-vous lorsque vous êtes confrontés à un placement dans un film ?
9) Quels sont les facteurs qui peuvent déclencher un intérêt pour un produit ou une marque placé dans un film (mise en scène, utilisation par un acteur…) ?
10) Comment la manière dont est placé un film (positive ou négative) peut influencer la perception que vous avez de cette marque ?
11) Comment l’intérêt ou l’affection que vous portez pour un film ou un acteur pourrait affecter votre jugement sur un placement de produit ?
12) Généralement, les produits qui vous interpellent dans un film sont-ils des produits que vous pourriez acheter ? Pour quelles raisons ?
13) Contrairement aux autres types de publicités, les placements de produits ont difficilement tendance à déclencher un comportement d’achat, en est-il de même pour vous ? Quelles en sont les raisons principales ?
14) Dans quels genres de films les placements de produits sont les plus efficaces selon vous et pour quelles raisons ?
15) Selon vous, à quel niveau du modèle AIDA (Attention – Intérêt – Désir – Action) les placements de produits sont les plus efficaces ? Pour quelles raisons ?
16) Comment percevez-vous l’avenir de cette technique ?
17) Avez d’autres informations que vous souhaiteriez partager ?
Abstract
While traditional advertising has been compromised and discredited by consumers, product placement is becoming an important tool used by marketers and communicators. This technique is seductive for practitioners and generally gets consumers’ affection. Most previous researches have left aside consumers’ behaviour toward this technique in order to measure its effectiveness and how far it will be accepted, which is the aim of this dissertation. It is helped by a deeper understanding of its ability to create brand awareness, brand recall but also factors that trigger purchase intention.

Introduction
The major contributions are focused on the effectiveness of product placements by understanding consumers’ behaviour. In addition, the researcher aimed at fulfilling gaps observed in previous literature review. The researcher chose to focus on product placements in blockbuster films.

Do product placements in blockbuster films have a real impact on consumers’ behaviour (French citizens) toward brands and are they as effective as traditional advertising in terms of return on investment for brands?

Objectives:
1. To investigate the general attitude of consumers toward advertising
2. To investigate the general understanding of product placements in films by consumers
3. To investigate product placements in films on brand awareness
4. To investigate product placements in films on brand recall
5. To investigate product placements in films on brand attitude
6. To investigate product placements in films on purchase intention.

Research Findings
“If you notice it, it’s bad. But if you don’t notice, it’s worthless.”
The paradox evoked by Ephron (2003) was verified by the researcher. Subtlety is a necessity when using this technique in order not to make viewers uncomfortable and not to create rejection. Besides, Homer (2009) identified a general acceptance of product placement. Nonetheless, the researcher discovered that, instead of acceptance, the trend was indifference. Viewers do not expect promotion in their entertainment and refuse to think about it as they cannot avoid it. While traditional advertising has been decreasing in terms of return on investment for brands, the inclusion of product placements is seen as a complement to another type of placement is seen as a complement to another type of placement. The major contributions are focused on the effectiveness of product placements by understanding consumers’ behaviour. In addition, the researcher aimed at fulfilling gaps observed in previous literature review. The researcher chose to focus on product placements in blockbuster films.

Methodology
Research Philosophy: Interpretivism. Empathetic stance to understand differences between humans as social actors.
Research Approach: Inductive. The research is concerned with the context in which such events were taking place.
Research Strategy: Survey. Research technique in which data are collected through a questionnaire or/and an interview based on a representative sample of individuals.
Methodological Choices: Mixed methods research. It is a combination of both quantitative and qualitative data collection techniques.
Time Horizon: Cross-sectional study. Also called snapshot time horizon, it is used when the study is conducted on a specific time and phenomenon.
Population Sample: Non-probability technique. This research used volunteers from the French filmgoers.

Conclusions & Recommendations
The researcher was able to fulfill some gaps identified in the previous literature especially regarding consumers’ behaviour. Indeed, the single use of product placements does not have an impact as strong as traditional advertising can have. This last faces a loss of credibility from consumers. Nonetheless, product placement faces a huge issue to induce purchase intention, as consumers think they are present to enhance the plot and not to make them buy. They mostly declare, as a reason, the lack of information in product placements and the need to inform by another media. Therefore, product placement is seen as a complement to another type of advertising. Nonetheless, the cinema industry and its environment is powerful to generate emotions and attachment which are an undeniable and strong factors in the use of product placements and its effectiveness, but not enough to generate strong purchase intentions. One of the recommendations made by the researcher for further academic research is the interest in developing the emotional connection between the viewers, the characters and the actors in order to understand how.

References

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