

Brand Recognition and Confusion during Brand Placement

Bachelor Thesis Psychology

Consumenten & Gedrag
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Abstract

The incorrect perception of the communication for a particular brand A as the communication for a different brand B is defined as brand confusion. This study examines the dimension of brand confusion during brand placement. When a brand or a branded product is part of a movie or a program itself, it is called brand placement. One hundred-twenty students watched a movie scene with an active or passive placement of a familiar versus an unfamiliar brand. A measurement of brand recognition and brand evaluation was conducted accordingly. When the placed product is used actively in the program rather than passively placed in the background the recognition of it is better. A significant difference of recognition was also found between the two different brands. The more popular brand (Heineken) is better recognized than the unfamiliar one (Budweiser). The selection of an advertising format should therefore depend on the popularity of the brand.

Introduction

Over the last years new technical developments have challenged the advertiser. The consumers can fast forward through TV commercials or use other technologies to avoid it, e.g., a “commercial skip” button on modern remote controls. As a result an alternative for traditional commercials is required. Furthermore, research of Fennis and Bakker (2001) shows that traditional commercials between or during a program are irritating for the consumer. Aaker and Bruzzone (1985) suggest that irritation leads to lower levels of correct brand attribution and influences the brand effects negatively. Therefore, advertisers try to find new types of advertisement, which are more difficult to avoid for the consumer and less irritating. One of the most widely used promotional tactic to achieve this is brand placement. Brand placement is a common strategy for promoting branded products in mass media programming by paying the producers to include the products or emblems into the plot (Karrh, 1998). Indeed brand placement has become a popular marketing tool in the last years (Karrh, McKee & Pardun, 2003); the amount of money spent on brand placement increases yearly and it is estimated that in 2010 it will be 14 billion dollars (Graser and Stanley, 2006). The Association of National Advertisers (ANA) ascertains that 63% of the responding advertisers integrate brand placement actions in their marketing strategy (Consoli, 2005). As a result of the increased usage of brand placement different studies on brand placement are conducted in the last years, the results vary a lot from each other and due to this more research is necessary (Balasubramanian, Karrh, & Patwardhan, 2006). Brand placements are most effective, if they are inconspicuous and difficult to recognize as advertising by the consumer (Russell, 2002). Considering this the following question arises: Could it be possible that due to the inconspicuous presentation the brand is not correctly recognized or confused with another one?

For example, did you ever notice a billboard with Coke in one of your favorite films or did you watch your favorite character playing with his new iPhone? How sure are you, that it was not the logo of Pepsi you have seen and that the mobile was not the latest Samsung? The possibility of brand confusion, the phenomenon that the consumer confuses the brands so that a placement of one brand would have a positive effect on the competitor’s brand, could change the strategies of advertisement notably. Why should Pepsi invest in product placement if their greatest competitor Coke benefits from the advertisement? Therefore the aim of this research is to investigate the effect of brand confusion in brand placement will be investigated. Before the

study will be discussed in more detail, previous findings in the literature on brand placement and brand confusion will be discussed.

Brand Placement

The two terms brand placement and product placement are the most common ones to describe the promotion strategy of a planned placement of branded products in programs or movies for a donation or a fee (Balasubramanian, 1994). In this study the term brand placement will be used as it describes the advertisement more precisely; the placement of a brand as Heineken is not the same as the placement of the product beer. The strategy of brand placement is a popular promotion type and the effects of it have been studied a lot in the last years. Brand placement has been found to have several advantages over regular TV advertising, but could also have negative effects on the consumer.

The advantage of brand placement is the difficulty for the consumer to avoid the advertising, which is presented in the program he or she is interested in. Research showed that this kind of promotion is less likely to be avoided than traditional advertisement (e.g. Kim, Pasadeos & Barban, 2001). The effectiveness of this strategy of promotion is also demonstrated by different studies (e.g. Balasubramanian et al., 2006; Ferraro, Rosellina & Averty, 2000). For example, the placed brand can benefit from the popularity of a character or the atmosphere which is created in the film or program. On the other hand the commercial purpose could remain ambiguous due to the fact that the commercial is integrated into editorial content could hamper the advertising message getting across (Van Reijmersdal, 2007). This might have a negative impact on the correct recognition of the presented brand.

Brand placement has an impact on important factors such as cognition and affect, but can also change behavior of the consumer (Balasubramanian et al., 2006). The recall and recognition of a brand could be influenced by the apparentness of the placement. If the brand is placed more obviously in the program the recall and the recognition is higher (Homer, 2009). The consumer also remembers more easily if he is informed beforehand about the placement (Balasubramanian et al., 2006) or if the placement is auditory rather than visual (Russell, 2002). However, a higher recall and recognition of the brand does not mean a stronger change of the consumer's attitude. A prominent brand placement will increase the inclination by the consumer to be perceived as advertisement, which can decrease the consumer's attitude towards the brand (Homer, 2009; Balasubramanian et al., 2006). Russell (2002) describes the effect that less obvious placements

could cause a stronger change of attitude. Another study shows an increase in brand choice after the exposure to brand placements (Law & Braun, 2000). The fact that brand placement is not always noticed by the consumer as an attempt to influence is the reason why it is used so frequently. The use of real products and brands in films and series is appreciated by the consumer as a method to make it more realistic (Avery & Ferraro, 2000). Due to the fact that brand placement is not evaluated as an advertisement, the consumers do not protect themselves against it and this could explain why it has a greater impact on them (Cowley & Barron, 2008).

To sum up, the more subtle the placement, the higher is the affective effectiveness. The recognition of a brand decreases, if the placement is less obvious, however. Could this become a problem? Is it possible that the consumer is more focused on the editorial content than on the commercial aspect and confuses the promoted brand with another one? Although brand placement is a frequently used marketing tool, no scientific research regarding brand confusion in brand placement exists so far.

Brand Confusion

Brand confusion describes the phenomenon that a recipient experiences an advertisement for brand X as a promotion for another brand Y (Poiesz & Verhallen, 1989). Confusion is a marketing problem which occurs in different product markets, caused by the variety of products as well as the amount of information presented by each brand (Bregman, Geuens, De Pelsmacker, 2001; Mitchell & Papavassiliou, 1999). Brand confusion is thought to be an unconscious error of the consumer, because the consumer would reject the belief if he would be aware of the miscomprehension (Foxman, Berger & Cote, 1992). Mitchell and Papavassiliou (1999) add to this assumption that brand confusion is not only an unconscious mistake, but it also affects subsequent information processing as well as the decision making process of the consumer. The confusion does not only include the brand name, but also the product or the service in the advertisement. This is called product confusion and slogan confusion, and describes the misunderstanding of several message components (Poiesz & Verhallen, 1989). The absence of confusion does not mean that the identification of a brand has to be correct. For example, a consumer who is not confused can still have problems to identify a brand due to a lack of knowledge of the brand.

The factors which affect the occurrence of brand confusion were analyzed in different studies. Bregman et al. (2001) describe that if the media presence of a brand and the variety of

different media types which are used to advertise is high, the possibility of brand confusion is low. Furthermore, two lookalike products in one episode or one film increase the possibility of brand confusion for example a copycat brand (Pomerantz's, 1981; Poiesz & Verhallen, 1989). This means that an elaborated display of a brand or a product not only reduces the consumer's confusion but also benefits the brand image (Mitchell & Papavassiliou, 1999). Poiesz and Verhallen (1989) indicate that the risk of consumer brand confusion increases when the brand name is only presented for a few seconds or the advertising message is unclear. Creativity of the advertisement could impede the consumer's comprehension. Attention also has to be paid to the fact that brands with smaller market share are frequently taken, by the consumer, as the brand of the market leader (De Pelsmacker & Van Den Bergh, 1997). This indicates that the brands with smaller market share run greater risk to provoke brand confusion. The effect of advertising a particular brand or product as promoting another is a counterproductive effect, which the advertiser has to be aware of (Bregman et al., 2001).

Because of the fact that during brand placement the branded product is just shown for a short amount of time the chances of brand confusion are increased. In the present study this will be investigated. An important factor could also be the active and passive presentation of the branded product. The fact that the connectivity with the product has an impact on brand confusion is investigated by Mitchell and Papavassiliou (1999) and has to be taken into consideration. The connectivity with the product is much larger, when the brand placement is active, e.g. drinking, in contrast to a passive brand placement which takes place in the background of the scene.

The Present Research

In the present research the phenomenon of brand confusion during brand placement in movies and series will be investigated. During product placements in films and television programs the brand name is usually shown for a short amount of time. Furthermore, the division line between the editorial content and the commercial content is less clear during brand placement which could confuse the recipient. Because time and context are important factors of brand confusion the danger of brand confusion could be higher during brand placements than in a normal advertisement. As described in the previous section, the chance of brand confusion is higher if the promoted brand is no market leader; this could lead to the assumption that brand placement - independent of the placed brand - would primarily be effective for the market leader

of the product. Furthermore, it is important how the brand placement is designed and how the product is shown, e.g. active versus passive.

To test this assumption, an experiment was conducted in which the brand confusion with regard to brand placement was measured. The participants watched one of six selected scenes in which brand placement of Heineken, Budweiser or no brand placement was shown. Each of these three conditions was matched with the two settings: drinking (active) and non-drinking (passive).

The selection of the brands is caused by the popularity of these brands in the Netherlands. Heineken is well-known and the market leader, Budweiser products in contrast are available but not well-known in the Netherlands. Furthermore, brand placement of both brands were already present and could be used for the research, due to this the placements were very feasible.

The drinking and non-drinking conditions are chosen because of the assumption that the confusion is influenced by the setting and context of the placement. The dimension of confusion should be higher when the brand placement is only taking place in the background, than when it is shown with the main character, who is drinking it. In the two “No Brand” placement conditions the subjects watched comparable scenes without any brand appearance; in the first case someone is drinking beer, in the other case nobody is drinking during the whole scene.

Based on the theoretical background described before, one important research goal took center stage in this research: can the brand placement of a less popular brand have positive effect on the consumer’s attitude towards the brand leader? Regarding brand confusion it was expected that:

H1a: The recall and recognition of the brand is higher in the Heineken condition than in the Budweiser condition.

H1b: The recall and recognition is lower in the non-drinking condition than in the drinking condition.

H2: In all brand placement conditions the attitude towards Heineken change positively and the attitude towards Budweiser stays the same.

Method

Participants and Design

The study was conducted at the University of Twente and the subjects were students. One hundred and twenty participants were randomly assigned to each of the six conditions of the 2x3 between participant designs. 64 subjects were male and 56 were female. The average age was 21 (SD = 2.1).

Table 1
3x2 between participant designs

	Heineken	Budweiser	No Brand
Drinking			
Non-drinking			

Procedure

Participants were seated behind a table with a computer and received a pen and paper survey. The survey introduced the alleged research purpose and asked the participant to watch a short scene first. The participant thought that the study investigated the memorizing of short movie or series scenes and that they had to answer questions concerning the content of the scene. When they clicked on the screen the proper scene began.

Placement Manipulation. All of the subjects watched a scene with or without a brand placement dependent on the subject’s condition. The subjects of the four experimental conditions watched scenes, which already contained a brand placement of Heineken or Budweiser. Due to this, the brand placement was natural and comparable with regular brand placement. The subjects of the two control conditions were shown scenes without any brand placement, in which people drink beer (drinking condition) or did not drink any liquid at all (non-drinking condition). The six chosen scenes were scenes of tantalizing movies or series; due to this the atmospheres were comparable to each other. Furthermore, the brand placements were in a noticeable manner so that the participants could recognize them easily. In the first condition a scene of the movie “Reign over me” (2007) was shown, where two friends go to a club to drink together and have a serious talk (length: 3.43 minutes). After one minute the Heineken bottle is shown for the first time and until the end one of the two men drinks Heineken. The brand is centrally placed and easy to recognize. In the second condition the subjects watched a fragment of the series “True Blood” (season 1, episode 3; 2008), where two friends have a serious talk in an empty bar about

a friend (length: 3.32). The two friends drink Budweiser during the whole scene and the emblem is centrally shown. The subjects of the third condition watched a scene of the film “Desperado” (1995). In this fragment an unknown man enters a bar and tells the whole group in the bar a story, while he drinks beer (length: 3.57). No product placement takes place during the whole scene. In the fourth condition a scene of “Surrogates” (2009) is shown, where a married couple has a tensed talk and subsequently a body covered in blood is found by two college students (length: 3.14). After three minutes the emblem of Heineken is shown on a barrel for five seconds. The scene of the fifth condition is part of the film “The Island” (2005) and shows two people, who search for someone and find him in a bar (length: 3.11). The brand placement takes place after twenty seconds. When the two people enter the bar, the emblem of Budweiser is shown on the wall for four seconds. Finally, in the sixth condition the subjects watched a fragment of “Mission Impossible III” (2006), where an agent is captivated and interrogated by his own principal (length: 2.58). During this whole scene no brands are visible or mentioned at all.

Survey. After the subjects watched the scene they filled in the pen and paper survey (see appendix), which started with two demographic questions (sex and age) and was followed by questions about the content of the scene (e.g., “How many people have you seen in this fragment?”). These questions were attached to the questionnaires to conceal to the pretended research purpose.

Brand Recognition and Confusion. Subsequently the subjects were asked at first to write down all brands they saw in the scene they have watched before (recall). Then, they were asked to choose out of twenty-four different brands, including Heineken and Budweiser, which of them were shown (recognition). The recognition of the right brand was coded with 1 and if they recognized the wrong one or no brand at all it was coded with 0. In addition to that, the recognition of the brand Heineken was coded with 1, the recognition of Budweiser with 2. If the subject indicated or chose no brand at all it was coded with 3 and every other brands than Heineken and Budweiser were coded with 4.

Brand Evaluation. To evaluate the brands, participants were asked to evaluate the two different brands in the scenes (Budweiser and Heineken). The attitude towards the two brands was measured with ten questions for each of the two brands. The participants indicated their answers on 6-point Likert scale (not at all – totally) for each question (see also Appendix). An example question is “How important is Heineken for you?” (ten items, two factors, $\alpha_1=0.89$; $\alpha_2=$

0.92). The first factor measures the pleasure which people attach to the brand and the second one the perceived benefit of the brand.

Results

In order to test the effect of the placement manipulation on brand recognition, brand confusion and brand evaluation, the measures were subjected to between participants ANOVA's. Concerning the recall of the brand a significant main effect of the kind of placements (active vs. passive) was found, $F(1, 119) = 5.18, p=.03$, as well as a significant main effect of the placed brands, $F(2, 119) = 50.16, p<.01$. As expected (H1b), further analyses showed that the recall was significantly higher for the drinking ($M = 0.58$) than for the non-drinking condition ($M = .43, p = .03$) (see also Figure 1). The recall in the Heineken condition ($M = .57$) was significantly higher than in the Budweiser condition ($M = .08, p <.01$), which also was predicted before (H1a). The interaction between the kind of placement and the placed brand was also significant, $F(2, 119) = 5.37, p<.01$. The recall in the Heineken condition is higher, if the branded product is placed actively, than if the placement takes place in the background. In the Budweiser condition the kind of placement had nearly no impact on the recall (see also Figure 2).

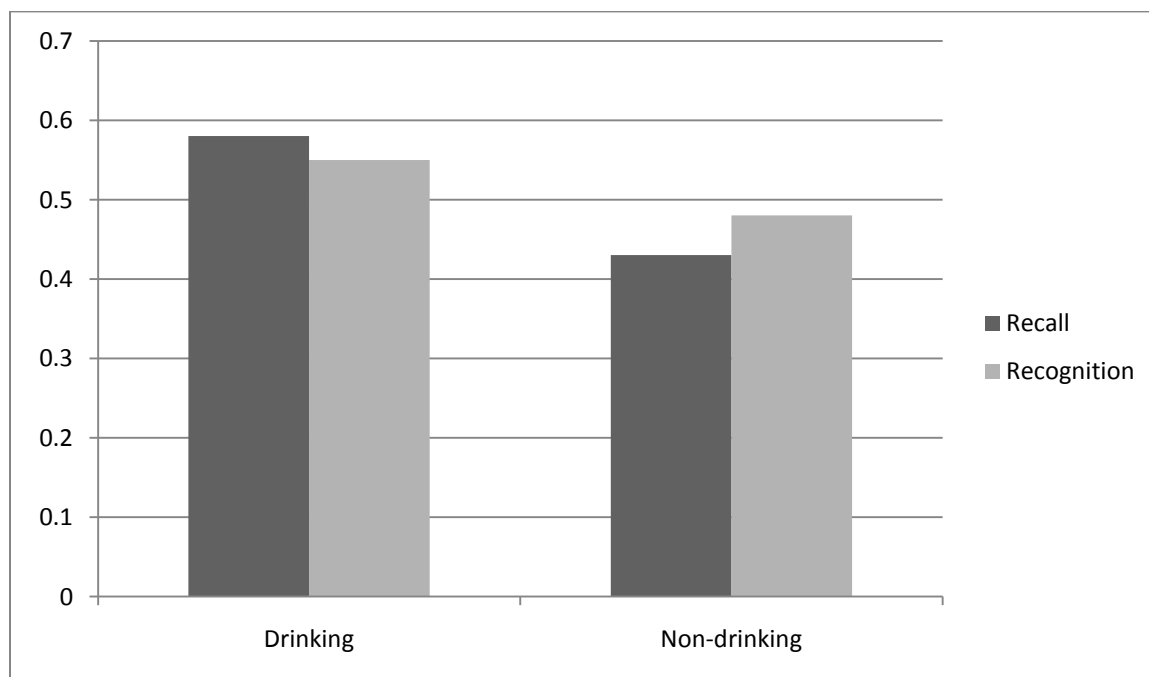


Figure 1. Recognition depending on type of placement

Furthermore, the results also showed a significant main effect of the placed brands concerning the recognition, $F(2, 119) = 8.57, p < .01$, but no significant main effect of the kind of placements, $F(1, 119) < 1, p > .05$. Further analyses showed the recognition was significantly higher in the Heineken condition ($M = .65$) than in the Budweiser condition ($M = .27, p < .01$). Looking at the results presented above, we can find a confirmation for Hypothesis 1a. On the other hand, Hypothesis 1b is not supported by the data presented above. The interaction, however, between the kind of placement and the placed brand concerning the recognition was significant, $F(2, 119) = 7.105, p < .01$.

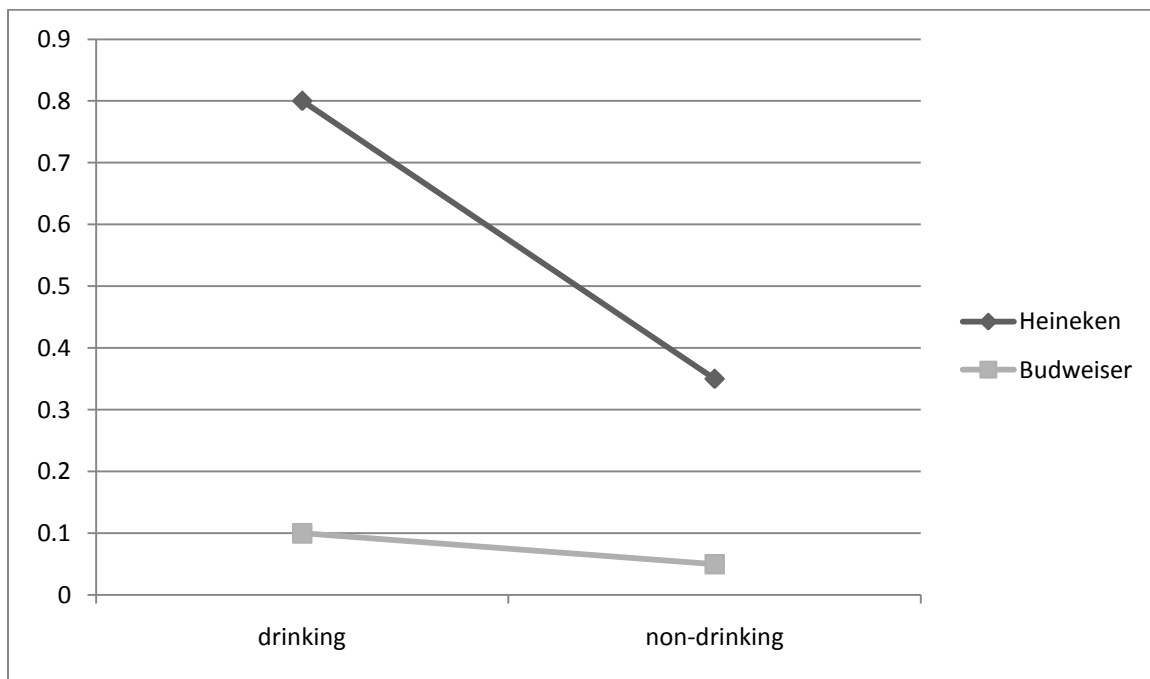


Figure 2. Interaction between kind of placement and placed brand

Concerning the brand confusion, the wrong answers of the recall and recognition task were studied (see also Table 2). Twenty-three (57.5%) participants of the Heineken condition remembered Heineken in a free recall task and 26 (65%) participants of the Heineken condition chose Heineken in the recognition task. In the Budweiser condition three (7.5%) participants were able to recall the brand correctly. Eleven (27.5%) participants of this condition selected Budweiser in the recognition task. Moreover, the participants of the Heineken condition did not remember any other brand in the scene except of the correct one, whereas in the Budweiser condition 20% (8) of the participants in the free recall task and 30% (12) of the participants in

the recognition task named another brand. However, no participant of the Budweiser condition selected Heineken, neither in the free recall nor in the recognition task.

Table 2
Recall and Recognition depending on condition

Answers	Condition		
Recall			
	Heineken	Budweiser	No Brand
Heineken	23 (57.5%)	0 (0.0%)	2 (5%)
Budweiser	0 (0.0%)	3 (7.5%)	0 (0%)
No Brand	17 (42.5%)	29 (72.5%)	35 (87.5%)
other	0 (0.0%)	8 (20%)	3 (7.5%)
Recognition			
Heineken	26 (65%)	1 (2.5%)	1 (2.5%)
Budweiser	0 (0.0%)	11 (27.5%)	2 (5%)
No Brand	14 (35%)	16 (40%)	26 (65%)
other	0 (0.0%)	12 (30%)	11 (27.5%)

Finally, the measuring of brand evaluation was significantly affected by the different placements, drinking, non-drinking. A significant main effect of the kinds of placement was found, $F(4, 110) = 3.01, p = .02$, but neither a significant main effect of the placed brand, $F(8, 220) < 1, p > .05$, nor an interaction between these two, $F(8, 220) < 1, p > .05$. Specifically, further analyses showed that the attitudes were significantly higher for the non-drinking condition on the Budweiser benefit factor ($p = .02$) and the Heineken pleasure factor ($p = .10$) factor. But against these expectations the attitude towards Heineken did not change positively (H2).

Discussion

The present research investigated the possibility of brand confusion during brand placement. Specifically, it was tested how two different kinds of placement and two different popular brands could affect the recognition of the brands and the attitude towards the placed brands. As expected, a remarkable contrast between the two different brands was found. Heineken, the more popular brand, was significantly better recognized than Budweiser, which is less known in the Netherlands. Moreover, the participants of the Heineken condition did not misremember any brand in the scene except the correct one, whereas in the Budweiser condition participants also named other brands. These findings indicate that the confusion is higher in the Budweiser condition than in the Heineken condition. A positive change of attitude towards Heineken could not be demonstrated in this research. However, a significant difference of recognition between the drinking and non-drinking placement was found. The participants of the drinking condition could remember the brand they had seen more easily and thus they are less vulnerable to brand confusion (Poiesz & Verhallen, 1989).

These findings provide a valuable contribution to the existing literature. Previous research delivers insight into the field of brand placement (e.g., Russell, 2002) as well as brand confusion (e.g., Poiesz & Verhallen, 1989), but there has been no published empirical research on brand confusion during brand placements at all. Previous research studied brand confusion only within regular (print) advertisement and left open questions about innovative strategies of advertisement (Bregman et al., 2001). The present findings are the first to show how the possibility of brand confusion during brand placement can be influenced. The use, e.g. drinking, of the branded product in the scene is a more obvious placement and due to this the recognition is higher (Homer, 2009). Indeed, this is supported by the present data. This is an important factor for brand confusion; if the recognition is high the chance of confusion is low. Furthermore, it could be shown the connectivity with the brand is increased, if the character uses the branded product during the placement, which also minimizes the chance of brand confusion (Mitchell & Papavassiliou, 1999). As described before the more centrally brand placement could be evaluated negatively by the consumer. However, the setting of the brand is still natural when the branded product it is used by someone, that is why it could be assumed that it still has positive impact on the brand evaluation. Furthermore, this research suggests that the placement of a less popular brand is a less effective tool of increasing brand recognition or enhancing brand attitude.

The results of the present research have implications for advertisers, which are at least true for placements that are similar to the ones in this research. They suggest that the advertisement strategy for a less popular brand should not be the same as for a popular one. Not every brand placement seems to be effective to introduce a new brand or to popularize a new product. When brand placement is used to popularize a new brand, it should be attended to the fact that using the branded product in the scene reduces brand confusion. However, previous research determined that more obvious placement is less effective or counterproductive according to the change of brand attitude (Homer, 2009; Balasubramanian et al., 2006). To determine the effect on brand attitude when the branded product is used in a natural setting during the placement, further research is required. Moreover, to reduce brand confusion the media presence of a new brand should be enlarged at first by means of traditional advertisements, before brand placement can be used effectively. The strategy of advertisement should be based on the popularity of the brand.

Limitations

A limitation of this research is that the scenes are much shorter than a regular episode or movie and due to this the external validity of the results could be questioned. However, it has to be paid attention to the fact that real, already existing, scenes with brand placement are used in this research and due to this the benefits of externally valid stimuli and naturalistic settings are gained. Furthermore, previous research supports the results of this study (e.g. Brengman et al., 2001). Regardless of the fact that the programs are normally much longer than the scenes in this study, it should be kept in mind that the same program usually contains more than one placement of the same or different brands. In addition to that six different films are used in the present study. It is possible that the different settings in which the brands are shown influence the recognition and the involvement of the consumer. These variations do not have to make any difference but it could cause a change of attitude, for example, because one scene is perceived much more positive than another one, due to this further research is required. Furthermore, the short scenes and separate brand placement did not cause a change of attitude towards the brands which was strong enough to measure and thus could not be used to examine the dimension of brand confusion totally. It is required to determine brand confusion in connection with longer programs or whole movies. The film or program, whichever one is chosen, should be the same in all

conditions. At this point the effect of multiple brand placements and longer programs cannot be determined.

Furthermore, it has to be taken into account that the brand Budweiser is very unfamiliar in the Netherlands and due to this the measure of brand confusion could be influenced negatively. It is possible that the participants were not able to remember the brand due to the lack of knowledge of Budweiser and not because of brand confusion (Poiesz & Verhallen, 1989). If one familiar but not popular brand would be chosen, the difference between the two conditions could be too small to measure. A possible and interesting research proposal would be to conduct the same study in the United States of America, where Budweiser is a very popular brand and Heineken is not. Such a study could show the same results the other way around concerning the placed brand, if the factor of popularity is as important as assumed.

In addition to that, the research is limited to one product category which is placed in scenes with the same atmosphere. The brands of some categories are more similar than other ones. For example, the products of electronic brands are looking more similar and due to this they are easier to confuse with each other than different brands of beer. Due to the common preferences for unobtrusive colors of the electronic products this product category is more prone to brand confusion. Therefore it might be difficult to apply these findings across other formats or other products (Russell & Stern, 2006).

Future Research

The issue of generalization can be seen as an opportunity for future researchers to extend this research to other media contexts. As brand confusion during brand placement is a not much investigated phenomena, unexamined media vehicles provide fertile ground for further study. Just as the media contexts, so too the program genres within a single medium require further research. The fact that reality shows become much more popular (Russell & Stern, 2006) implies that brand placement especially in this kind of program should be investigated. The participants of these shows are normally no popular actors; they play themselves and they are only popular during this one show. These characteristics could affect the recognition value (Homer, 2009) and the involvement (Greenwald and Leavitt, 1984); due to this the brand confusion could be higher in reality shows. However, until further research is conducted, little is known about the effect of brand confusion in this genre.

Overall the present study is the first which measured brand confusion within brand placement. It achieved knowledge about the importance of the use of the branded product during brand placement and shed some light on the effect of brand popularity on brand confusion.

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Appendix

Vragenlijst

-Herinneren van filmfragmenten-

Hieronder volgt een aantal vragen over wat u zich kan herinneren van het filmfragment. Bij de meerkeuze vragen mag u het rondje aankruisen dat van toepassing is. Bij de open vragen kunt u het antwoord in de open ruimte eronder opschrijven.

1. Hoeveel personen speelden mee in het fragment?
2. Hoe oud waren de personen gemiddeld?
3. Wat was het thema van het fragment?
4. Hoe zou u de sfeer van het fragment beschreven?
5. Heeft u dit fragment al eerder gezien?
 Ja Nee
6. Welke Merken bent u tegen gekomen in het filmfragment dat u zojuist hebt gezien?

Ga verder op de volgende pagina

7. Welk Merk of welke Merken bent u tegen gekomen in het filmpje dat u zojuist hebt gezien?

- | | | | |
|----------------------------------|---------------------------------|----------------------------------|--------------------------------|
| <input type="radio"/> Coca Cola | <input type="radio"/> Budweiser | <input type="radio"/> Audi | <input type="radio"/> Dell |
| <input type="radio"/> Fristi | <input type="radio"/> Nokia | <input type="radio"/> Apple | <input type="radio"/> Heineken |
| <input type="radio"/> Carlsberg | <input type="radio"/> Bitburger | <input type="radio"/> Dr. Pepper | <input type="radio"/> Mercedes |
| <input type="radio"/> Samsung | <input type="radio"/> Sisi | <input type="radio"/> Rolex | <input type="radio"/> Corona |
| <input type="radio"/> Fanta | <input type="radio"/> Grolsch | <input type="radio"/> BMW | <input type="radio"/> Bacardi |
| <input type="radio"/> Hertog Jan | <input type="radio"/> Pepsi | <input type="radio"/> Sprite | <input type="radio"/> Range |
| <input type="radio"/> Rover | | | |

Verder zijn de onderzoekers benieuwd naar uw gevoelens bij verschillende soorten merken. Hieronder vindt u een aantal vragen met betrekking tot dit punt.

8. In hoeverre zijn de volgende uitspraken volgens u van toepassing op het merk Budweiser?

	Helemaal niet mee eens			Helemaal wel mee eens			
• Leuk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Bij mij passen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Plezierig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Spannend	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Leuk om te hebben	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Belangrijk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Relevant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Nuttig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Praktisch	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Nodig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Ga verder op de volgende pagina

9. In hoeverre zijn de volgende uitspraken volgens u van toepassing op het merk Heineken?

	Helemaal niet mee eens			Helemaal wel mee eens		
• Leuk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Bij mij passen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Plezierig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Spannend	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Leuk om te hebben	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Belangrijk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Relevant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Nuttig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Praktisch	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Nodig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. Hebt u al eens gehoord van het merk Budweiser? Ja Nee

11. In wat voor soort product voorziet het merk Budweiser?

12. In hoeverre had u al een sterke (negatieve of positieve) attitude (=houding, mening) ten overstaande van het merk Budweiser?

Helemaal niet sterk Heel erg sterk

13. Hebt u al eens gehoord van het merk Heineken? Ja Nee

14. In wat voor soort product voorziet het merk Heineken?

15. In hoeverre had u al een sterke (negatieve of positieve) attitude (=houding, mening) ten overstaande van het merk Heineken?

Helemaal niet sterk Heel erg sterk

Ga verder op de volgende pagina

Omdat de onderzoeker geïnteresseerd is in uw gesteldheid, volgen nu een aantal vragen over hoeveel dorst je hebt. Kruis het rondje aan dat voor u van toepassing is; antwoordt naar uw gevoel.

	Heel weinig				Heel veel	
Hebt u dorst?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoeveel hebt u vandaag gedronken?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoeveel zou u nu kunnen drinken?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoeveel zin heeft u in water?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoeveel zin heeft u in koffie?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoeveel zin heeft u in thee?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoeveel zin heeft u in bier?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoeveel zin heeft u in fris?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoeveel zin heeft u in sterke drank?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoeveel zin heeft u in fruitsap?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>