



THE FRAMING OF ALCOHOL IN DUTCH MOVIES

*A content analysis of alcohol portrayals in movies sponsored by an
alcohol brand versus non-sponsored movies*

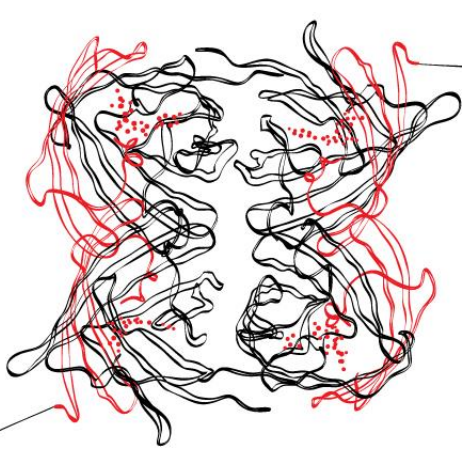


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Table of contents

Abstract

1. Introduction	4
1.1 Law	4
1.2 Prevalence of alcohol	4
1.3 Impact of alcohol portrayals	5
1.4 Alcohol messages	6
1.5 Research objective	6
2. Theoretical framework	8
2.1 Alcohol sponsoring	8
2.2 Alcohol portrayals	9
2.2.1 Portrayal characteristics	9
2.2.2 Framing	9
2.2.3 Product placement strategies	10
3. Method	14
3.1 Sample	14
3.2 Coding Scheme	15
3.3 Analyses	19
4. Results	20
4.1 Portrayal characteristics	20
4.2 Brand visibility	22
4.3 Product placement strategies	23
4.4 Law	24
5. Discussion	25
5.1 Alcohol sponsoring	25
5.2 Portrayal characteristics	26
5.3 Framing and product placement strategies	26
5.4 Law	27
5.5 Limitations and future research	27
5.6 Conclusions	28
6. Appendix	

Appendix I: Coding scheme

ABSTRACT. Objective: The objective of this study is to investigate the prevalence and the framing of alcohol portrayals in Dutch movies. A comparison is made between movies that are sponsored by an alcohol brand and movies that are not sponsored by an alcohol brand. It is valuable to analyse what messages people are receiving about substance use, since alcohol portrayals have influence on the alcohol consumption of the viewer. **Method:** A content analysis was conducted to investigate the framing of alcohol portrayals in Dutch movies, making use of a codebook containing 23 different codes. Sixteen Dutch movies were analysed, of which eight Dutch movies sponsored by an alcohol brand and eight comparable movies (control group) that are not sponsored by an alcohol brand. Inter-coder reliability was satisfactory. **Results:** In total, 937 alcohol portrayals were depicted and analysed. This study shows that alcohol is present in every movie and at some points, including alcohol consumption, location, product category and plot integration, there are significant differences between movies that are sponsored by an alcohol brand and non-sponsored movies. **Conclusions:** Holistically looking, the findings of this study suggest that there are no major differences between movies sponsored by an alcohol brand and non-sponsored movies. However, at some points there are significant differences between these two groups. For example in sponsored movies, more liquor is consumed and non-sponsored movies contain more champagne. Furthermore, alcohol portrayals in sponsored movies more often take place in a commercial place than in non-sponsored movies. In particular, there seems to be a difference in alcohol consumption in movies compared with the reality. Advertising rules for alcohol brands, regarding movie sponsoring, may be more strict.

Keywords: Sponsoring; Framing; Alcohol portrayals; Product placement; Movies

1.Introduction

Alcohol brands market their products in various ways to put their product in a favourable light and to encourage people to buy and consume their products. There are several marketing communication tools that brands can use to reach their goals, one of them can be sponsoring. Commercial sponsoring is an often used marketing communication tool in mass media, also known as lifestyle, event and sports marketing (Meenaghan, 2001). Sponsors have commercial goals when sponsoring a television program or movie to achieve their communication objectives, for example to strengthen brand image, brand loyalty and brand positioning among viewers (Bloxham, 1998; Cornwell, Weeks, & Roy, 2005; Meenaghan, 2001). To enhance goodwill for a brand, the sponsor would like to associate their brand with a television show, series or movie targeted to a selected audience (d'Astous & Seguin, 1999).

1.1 Law

Both a movie and a television show can be a stage for an alcohol brand to spread their advertising message with the aim to put themselves in a positive light, since alcohol brands sponsoring movies is still a grey area in the Dutch advertising law. On the other hand, for alcohol advertising on television there exist strict rules. According to the Dutch Media law, there are regulations for advertising for alcoholic beverages because of the harmful

effects. The use of alcohol in movies may be an appealing alternative for alcohol brands, since there are strict (television) advertising rules for alcohol manufacturers (Rijksoverheid, 2008). For example, advertisements and in-context sponsoring for alcoholic beverages are only allowed on television between 09.00 P.M. and 06.00 A.M (Overheid.nl, 2008). However, for alcohol brands in the Netherlands it is still allowed to sponsor movies and their products are framed in movies.

1.2 Prevalence of alcohol

Alcohol use is often displayed in movies and series as several content analyses show the high prevalence of alcohol use (Dal Cin, Worth, Dalton, & Sargent, 2008; Everett, Schnuth, & Tribble, 1998; Russell & Russell, 2009). For example, Everett et al. (1998) did research on the use of alcohol in American movies for the years 1985 to 1995. In 79% of the movies at least one lead character used alcohol. Almost all of these movies (96%) had references that supported the use of alcohol, like actual alcohol consumption or putting it in a positive light. This study shows that viewers are exposed to many scenes in which alcohol is consumed. Furthermore, Dal Cin et al. (2008) investigated youth, aged 10-14 years old, exposure to alcohol use and brand appearances in popular movies. In 83% of the top 100 US box office hits each year from 1998 to 2002 alcohol use was present and in 52% of the movies, at least one alcohol brand was visible. Moreover, Russell and Russell (2009) did research on alcohol messages in prime-time television series. They found that alcohol is

present in every series they have investigated. Previous research clearly shows that alcohol use is portrayed frequently in mass media and therefore viewers are exposed to many alcohol portrayals. These portrayals may have influence on the behaviour of the viewers.

1.3 Impact of alcohol portrayals

Alcohol portrayals are frequently present in mass-media nowadays. Several studies have been conducted on the effects of alcohol portrayals in movies, showing the impact on the actual alcohol consumption of the viewer, especially on adolescents. For example, Sargent, Wills, Stoolmiller, Gibson, and Gibbons (2006) did research on alcohol use in movies and its relation with early-onset teen drinking. Their study provides the first evidence for an association between exposure to movie alcohol consumption and adolescents who start with consuming alcohol early. Overall 23% of the cross-sectional sample tried alcohol and 15% of initial non-drinkers have tried alcohol at the follow-up assessment over a two year period. In addition, Engels, Hermans, Van Baaren, Hollenstein, and Bot (2009) examined the effects that alcohol portrayal on television have on the actual drinking behaviour of young male adults in age from 18 to 29 years old. The results of the study show that viewing a movie in which alcohol is portrayed, encourage alcohol consumption of young men while watching the movie. Recently, Hanewinkel et al. (2014) investigated whether exposure to alcohol consumption in movies affects the likelihood that low-risk adolescents will start drinking

alcohol. The study shows that 40% of the sample initiated alcohol use and 6% initiated binge drinking at follow-up. These results are confirmed by Waylen, Leary, Ness, and Sargent (2015), since their research shows an association between alcohol use in movies and higher risk of drinking among UK youth.

It can be said that these several studies into the effects of alcohol portrayal shows that there is an association between seeing alcohol consumption in movies and the initiation to drink among adolescents. In other words, seeing alcohol portrayals in movies is an independent predictor of the initiation to drink, especially among young men.

Since the negative consequences of alcohol advertising and alcohol portrayals are known, there are European guidelines (EUR-Lex, 2010) describing criteria for advertising and teleshopping in audio-visual media in relation to alcoholic beverages. These criteria are; (1) Advertising must not be aimed specifically at minors and may not show minors especially consuming alcoholic beverages; (2) It is not allowed to link the consumption of alcohol to enhanced physical performance or driving; (3) Advertisements should not give the impression that alcohol contributes to social or sexual success; (4) It is not allowed to claim that alcohol has therapeutic qualities or that it has stimulating, calming or stress reducing effects; (5) Advertisements shall not encourage immoderate consumption of alcohol and abstinence or moderate consumption cannot be set in a negative light; (6) For advertisers it is not allowed to emphasis on the level of alcohol as a positive attribute.

1.4 Alcohol messages

It has become clear that alcohol consumption is commonly present in mass media nowadays and the effects of seeing alcohol portrayals are confirmed by several studies. Thereby, it is important to know what the particular message of the portrayed product is, since this (framed) message has influence on consumer behaviour. Within the context of a movie, viewers are receiving messages containing information about products, for example about alcoholic beverages. These products can be sponsored. The brand often has a particular goal when sponsoring a movie and therefore it is important to know in which way the message about the product is framed within the movie. The way the message is framed has influence on consumer's judgement and decision about products (Buda & Zhang, 2000); "When the information was framed positively, it tended to influence their attitudes towards the product more" (p.238). Based on earlier research, one would expect that sponsored products, like in this case alcohol brands, are being framed differently, for example, more positive than products that are not sponsored.

1.5 Research objective

Alcohol is present in most of the movies nowadays and the effects of this presence are becoming more clear. On the other hand, movies are still sponsored by alcohol brands. Besides the financial contribution to a movie, the product is often placed in the content of the movie to gain brand exposure, also called product placement. The way alcohol is framed in movies is still underexposed in literature.

The way alcohol is framed can have influence on consumer behaviour. Sponsors can for example have commercial interests in placing their brand in a movie. The way sponsored alcoholic beverages are framed may differ from non-sponsored alcoholic beverages. Therefore, in this research the focus will be on the placement strategies and in which context the portrayals are framed.

The objective of this research is to investigate the framing of alcohol portrayals in Dutch movies. A comparison is made between movies that are sponsored by an alcohol brand and non-sponsored movies. Alcohol messages in sponsored movies may be framed differently than in non-sponsored movies, since brands have commercial interests in sponsoring movies or television programs (Bloxham, 1998; Cornwell et al., 2005; Meenaghan, 2001). Movies sponsored by an alcohol brand may, for example, contain more positive messages about alcohol than movies that are not sponsored by an alcohol brand, since positive framed information has influence on people's attitude towards a product (Buda & Zhang, 2000). It is valuable to monitor what messages (young) movie viewers are receiving about substance use. Therefore, the following research question will be answered in this study:

In which manner are alcohol portrayals framed in Dutch movies sponsored by an alcohol brand compared to Dutch movies that are not sponsored by an alcohol brand?

This article starts with a theoretical framework including; alcohol sponsoring, alcohol framing and product placement strategies. A content analysis is conducted to analyse in which way alcohol is portrayed in Dutch movies. Thereafter, the results of the content analysis are discussed with reference to existing literature. Finally, the limitations of this research and future research options will be given, ending with an overall conclusion.

2.Theoretical framework

2.1 Alcohol sponsoring

Companies try to gain brand exposure during television shows rather than in commercials (Roehm, Roehm, & Boone, 2004), since people are able to fast-forward, pause or rewind television programs. For this reason, for sponsors it is important to know how its products are placed within the movie when giving a financial contribution to a movie (d'Astous & Seguin, 1999). Therefore, movie producers and sponsors work together to decide how a product is placed within the content (Russell, 2002). In general, product placement can be formulated as “the paid inclusion of branded products or brand identifiers, through audio and/or visual means, within mass media programming”(Karrh, 1998). Besides the promotion of specific brands, product placement can be used to promote a product category or to encourage a certain behaviour (Van Hoof, De Jong, Fennis, & Gosselt, 2009), like consuming alcohol.

Product placement and sponsoring are often considered as the same in the literature, also called television sponsorship or in-program sponsoring (Balasubramanian, 1994; Boerman, van Reijmersdal, & Neijens, 2012; d'Astous & Seguin, 1999; Russell & Stern, 2006). However, according to the Dutch law there is a distinction. First, sponsorship is the provision of financial or other contributions to the development or purchase of media offerings. The contribution is generally made by a company that is not involved in media services or media offerings, in order to promote the

spreading of the content to the general public (Overheid.nl, 2008). According to the Media law (Overheid.nl, 2008), sponsoring is forbidden for public broadcasters. However there are three exceptions, one of these exceptions is programs with a cultural character. Movies fall within this condition.

Besides sponsorship there is product placement. The European guideline of audio-visual media services (EUR-Lex, 2010) gives the following definition of product placement: “any form of audio-visual commercial communication consisting of the inclusion of, or reference to a product or service, or the trademark in a program in return for payment or for similar consideration. The free delivery of goods or services such as props or prizes, should only be considered as product placement if the goods or services are of great value”. It can be said that the main difference between sponsoring and product placement is that the reference to a product is built into the context of a program with product placement. With sponsoring, references to a sponsor can be shown. However it is not part of the plot of the program (EUR-Lex, 2010). Nevertheless, sponsors of a program can be present in a movie in the form of product placement.

Sponsored products can appear in different settings in movies. Therefore, it is important to analyse in which way sponsored products, like alcohol, are portrayed in movies. Analysing the characteristics of a alcohol portrayal, the differences between movies sponsored by an alcohol brand and non-sponsored movies may become clear.

2.2 Alcohol portrayals

2.2.1 Portrayal characteristics

Characteristics of a alcohol portrayal can give a general overview of the message of the portrayal. First, alcohol in movies can take various forms namely, when there is no consumption (i.e. bottle of liquor behind the bar), active alcohol consumption (i.e. a character is actually drinking an alcoholic beverage) or passive alcohol consumption (i.e. a character holding an alcoholic beverage, implied alcohol consumption). Research shows that alcoholic beverages in a series were consumed actively and passively almost equally (Van den Bulck, Simons, & Van Gorp, 2008). Furthermore, several types of alcoholic beverages that are visible in movies can be distinguished. A distinction can be made based on the level of alcohol (Jellinek, 2011). Beer, for example, contains 5% of alcohol and wine 12%. Research of Van Hoof et al. (2009) shows that wine is the most popular drink in one popular Dutch soap series. Another part of the characteristics of the alcohol portrayal is the context of the portrayal, including time of the day, location of the portrayal, age and gender. For instance, a content analysis of Van den Bulck et al. (2008) shows that the location where alcohol was consumed most, was at home. Furthermore, alcohol was consumed mostly in the evening.

2.2.2 Framing

Besides the general portrayal characteristics, it is important to know which message is told about the product. The message that is created

around an alcohol portrayal can have influence on consumer behaviour, this particular message is called framing. Framing is about the way a message is framed within a particular context. It refers to a particular message, for example about a product like alcohol, that can be framed in a positive or in a negative way. The objective is to influence consumers thoughts and as a consequence influence decision making (Rothman & Salovey, 1997). Gagestein (2014) describes framing as making clever use of the images and ideas from other people, like persuading people in an unconscious way. Entman (1993) gives the following explanation of framing; “to frame is to select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation and/or treatment recommendation” (p.52). In other words, making a part of a message more noticeable, meaningful or memorable to receivers.

This can also be the case with alcohol portrayals in movies; the way alcohol is portrayed can make it more salient for audiences. By responding to the associations and images of other people one can trigger an unconscious cognitive process (Gagestein, 2014). Alcohol portrayals can for example be positively or negatively presented, and this can have behavioural outcomes. In general, negative framing has been found to be more effective than positive framing when the level of elaboration is high. While positive framing tends to be more effective when the level of

elaboration is low (Maheswaran & Meyers-Levy, 1990; Rothman, Salovey, Antone, Keough, & Martin, 1993). As a consequence, positive framed alcohol messages in movies, such as having fun when drinking beer during a party or drinking wine during dinner, are likely to be evaluated more positive and therefore more effective on consumer behaviour.

Alcohol brands that sponsor a movie have influence in the way how their product is framed within the movie, since brands and movie writers collaborate nowadays (Russell, 2002). Therefore, it is important to see how alcohol is framed within a movie. One would expect that movies sponsored by an alcohol brand contain more positive messages about alcohol than movies that are not sponsored by an alcohol brand, since brands and movie writers work together.

Looking at the framing of alcohol in series, Van den Bulck et al. (2008), for example, did research on the framing of alcohol consumption in the American drama series *The OC*. They combined a quantitative content analysis and a qualitative framing analysis to go beyond counting the presence of alcohol portrayals. At the same time as the content analyses, another coder independently analysed all episodes to reconstruct the frames with regard to drinking that were embedded in the series. In this way, the qualitative and quantitative analyses complement each other. The analyses of the series resulted in four frames including, 'obligatory outlet', 'celebrate without the sauce', 'escapism' and 'sickness'. For example, 'escapism' means: "Alcohol

consumption is only harmful in the context of excessive drinking" (p.937). The results of the qualitative analysis, for example, show that characters drowning their sadness most of the times were consuming liquor, and this is in line with the quantitative results of group size and product category. Because when characters who were consuming alcohol alone, the category of distilled spirits dominated. The social setting and the moment of drinking are important for framing in this case (Van den Bulck et al., 2008).

It is valuable to know how the receiver interpret the consumption of alcohol in mass-media, since it has influence on consumer behaviour. How alcohol messages are framed in movies can be analysed based on the several existing product placement strategies.

2.2.3 Product placement strategies

Three types of placement strategies can be distinguished namely, modality of presentation, level of plot connection and valance (Gupta & Lord, 1998; Law & Braun, 2000; Russell, 2002). These strategies are not specifically for alcoholic products or brands, but can be used as a guideline to see in which way alcoholic beverages are portrayed in movies. Russell and Russell (2009) already used the three strategies (modality of presentation, level of plot connection and valence) to analyse alcohol messages in prime-time television series. This study will therefore also take advantage of these strategies. In the following section, the three product placement strategies will be further described.

Modality of presentation

The first product placement strategy is modality of presentation. This strategy refers to whether the placement is auditory, visual or a combination of audio and visual (Gupta & Lord, 1998; Russell, 2002). First, a visual placement appears when the product or brand is only shown without any relevant message or other auditory material that refers to the brand or product, also called a screen placement. Second, auditory or verbal placement refers to a placement when a character mentions the brand name or any other brand related message, without visually showing the product, also called script placement. Lastly, the combination of audio and visual is present when the product or brand is visible and at the same time the brand, or a brand related message, is mentioned. However, the modes of modality can have varying degrees. For example, it depends on the number of times a brand is mentioned, the number of visual appearances or the style of the camera (Russell, 2002).

Russell (2002) did research on the effect of modalities of placements on memory. Results show that memory is higher at auditory placements than with visual placements. This is consistent with the research of Law and Braun (2000) that also shows a greater memory for auditory placements. Furthermore, Russell took a look at the effects of product placement on attitude change. However, the results show that there is not a direct relationship between memory and attitude change. When a person sees or hears a brand in a movie, it does not directly mean that the

attitude of this person towards the brand will change. Moreover she explains that product portrayals that were just placed visually in the background were as persuasive as auditory portrayals that had a high connection to the plot. On the other side, research of Law and Braun (2000) also shows that visual placements were most influential on someone's choice.

The modality of presentation is an important strategy for alcohol framing since auditory placements have more influence on memory than visual placements. Therefore, the following hypothesis is proposed:

Hypothesis 1: Sponsored movies contain more verbal brand appearances than non-sponsored movies.

Level of plot connection

Besides the modality of a portrayal, the level of plot connectedness has influence on the effectiveness of the placement. The level of plot connection refers to the degree to which the brand is integrated in the plot of the story (Russell, 2002) and how meaningful the product is for the overall message or story (Russell & Russell, 2009). Lower plot portrayals, for example, do not have much added value for the story. On the other side, higher plot portrayals represent an important thematic element. A placement which is highly connected to the plot takes a notable place in the story line. For example, when a character can be clearly identified with the brand.

Level of plot connection also refers to the prominence of the portrayal within a movie.

Prominent and subtle placements can be distinguished (Gupta & Lord, 1998). Prominent placements are portrayals in which the product is central to the action in the scene or is highly visible because of the size of the placement or the position on the screen. Portrayals in which the product or brand is not shown prominently are subtle placements. One can say that prominent placements are presented in the foreground of a scene, while subtle placements are presented in the background of a scene. Gupta and Lord (1998) did research on the brand recall effects of modality, prominent placements and subtle placements. Results show that prominent placements had the highest recall and subtle placements the lowest. Furthermore, mentioning a brand (auditory) led to better recall than a subtle visual placement without auditory cues.

The level of plot connection has influence on the effectiveness of the portrayal. Placements that are higher connected to the plot are more effective than placements that have a low plot connection. Therefore, one would expect that portrayals sponsored by an alcohol brand are more connected to the plot since this is more effective. Furthermore, the prominence of the placement is of added value since prominent placements have a higher recall. That is why it would be likely that sponsored alcohol products are framed more prominently than non-sponsored products. This leads to the following hypotheses:

Hypothesis 2: Alcohol portrayals are more connected to the plot in movies sponsored by an alcohol brand than in non-sponsored movies.

Hypothesis 3: Alcohol portrayals are placed more prominently in movies sponsored by an alcohol brand than in non-sponsored movies.

Valence

Valence of product placement refers to the positive or negative context in which the product is placed or which attitudes a character has regarding the product. A product is portrayed within an emotional context of a program or movie. This emotional context will have influence on the perception of the brand (Law & Braun, 2004). Therefore, the valence of the placement is important.

Russell and Russell (2009) did research on alcohol messages in prime-time television. Their content analysis shows that when alcohol portrayals are visually appearing in the background, then it are most of the times messages alcohol associating with positive outcomes, like having a good time at a party. On the other side, when alcohol portrayals are more central to the plot, they are associated with negative outcomes like crime or addiction. Furthermore, positive messages tend to appear more visually and negative message are more related to verbal discussions. Besides the actual appearances of alcohol portrayals, research is done on the influence of positive and negative product placements in general. Morton and Friedman (2002) did research on the relationship between product placement

beliefs and product usage behaviours. Their findings show that negative placements in movies can ensure that consumers will not use the product anymore, while positive placements can contribute to consumer's usage of the product. Furthermore, the attitudes (positive or negative) of a character towards a product has influence on the attitude of consumers (Russell & Stern, 2006). However, this depends on the association the character has with the product. When, for example, a character had a negative attitude towards a product, consumers' attitudes were only changed when the character had a strong association with the product.

It can be said that the valence of a portrayal is important for the perceived attitude of consumers regarding the product. Positive portrayals lead to positive attitudes and usage, while negative portrayals encourage negative attitudes and usage of the portrayed product. When for example alcohol usage is portrayed in a positive way, or has positive effects, viewers will consider alcohol usage as a positive behaviour. For that reason, the following hypothesis is proposed:

Hypothesis 4: Alcohol portrayals in movies sponsored by an alcohol brand are framed more positively than in non-sponsored movies.

3.Method

In order to answer the research question a content analysis was used to analyse Dutch movies from 2010 to 2014. This research technique provides a “scientific, objective, systematic, quantitative and generalizable description of communication content” (Kassarjian, 1977)(p.10).

3.1 Sample

Selecting movies for the study involved two stages. First, for each year (from 2010 to 2014) the 20 most popular Dutch movies were identified, based on the number of cinema visitors (NVB & NVF, 2010 - 2014). Some of the movies were for two years in the top 20 of most popular cinema movies, therefore the total number of top 20 movies from 2010 to 2014 was 90. Then, for all movies ($N = 90$) the title, year of release, number of visitors, ranking, content warning labels, and genre were recorded. From these 90 movies, 8 movies appeared to be sponsored by an alcohol brand (Table 1). It was based on Dutch law to find out whether a movie was sponsored or not. Sponsors of a movie can be recognized by “this movie was made possible by” or “this movie was sponsored by” at the beginning or end of a movie. Furthermore, in Dutch law a distinction is made in a contribution of minor

significance and a financial contribution. A contribution of minor significance is when a product is given on loan by a third party or when the contribution is lower than €1000 for commercial broadcasters and lower than €500 for public broadcasters (Overheid.nl, 2012). For this research, the sample of sponsored movies consists of movies with the notice “this movie was sponsored by”.

Second, from the remaining 82 movies, 8 comparable movies were selected that are not sponsored by an alcohol brand. In the selection of this control group, the focus was on the genre and the content warning labels (Table 1). Content warning labels are signs that give information about the harmful effects of movies, videos, DVDs and television productions on young people. They were designed by Kijkwijzer, the Dutch rating system for audio-visual productions (Valkenburg, Beentjes, Nikken, & Tan, 2002). Kijkwijzer provides both age-based ratings (All Ages, 6 years of age, 12 years of age and 16 years of age) and content-based ratings (violence, fear, sexual content, discrimination, the use of drugs and bad language). The content warning labels of Kijkwijzer were used as a selection criteria to select comparable movies for the sample. See table 1 for the sample of this study including the selection criteria.

Table 1

Sample selection - 8 Dutch movies sponsored by an alcohol brand and control group, containing 8 comparable movies.

Title	Year	Sponsor	Kijkwijzer rating	Genre
Verliefd op Ibiza	2013	Licor 43	12 – bad language/drugs/anxiety/seks and/or alcohol abuse	Romance/comedy/entertainment
Toscaanse bruiloft	2014	Control	12 - bad language/drugs and/or alcohol abuse/violence	Romance/comedy
Soof	2013	Tia Maria	12 - bad language/seks	Romance/comedy
Alles is familie	2012	Control	12 - bad language/drugs and/or alcohol abuse	Romance/comedy entertainment/drama
Mannenharten	2013	Disaronno	9 - anxiety/bad language	Drama/romance/comedy
Gooische vrouwen	2011	Control	9 - anxiety/bad language	Drama/romance/comedy
Komt een vrouw bij de dokter	2009	Jameson	12 - anxiety/sex/bad language	Drama
De gelukkige huisvrouw	2010	Control	12 - anxiety/sex/bad language	Drama
Hartenstraat	2014	Jameson	12 - sex/bad language	Romance/comedy
Smoorverliefd	2013	Control	12 - sex/bad language	Romance/comedy/drama
De verbouwing	2012	Bockor	12 - anxiety/sex/bad language/drugs and/or alcohol abuse	Thriller
Loft	2010	Control	12 - anxiety/sex/bad language/drugs and/or alcohol abuse/violence	Thriller/romance
All stars 2: Old stars	2011	Amstel	12 - sex/bad language/discrimination/anxiety	Comedy/humor/entertainment
Alleen maar nette mensen	2012	Control	12 - sex/bad language/discrimination/violence	Comedy
De eetclub	2010	Licor 43	12 - violence/anxiety/sex/bad language	Thriller
Daglicht	2013	Control	12 - violence/anxiety/sex/bad language	Thriller/drama

3.2 Coding Scheme

A coding scheme was developed, focusing on several aspects of the alcohol portrayal. An alcohol portrayal is classified as passive or active consumption of alcohol, alcohol attributes, talking about alcohol and alcohol product logos (Everett et al., 1998). Every portrayal was coded separately, except background portrayals. For example, people who were drinking wine in the background of a restaurant or bottles of liquor behind the bar,

these were coded as one portrayal. First, characteristics of the portrayal were coded focusing on ten variables (Table 2). Thereafter, it was observed whether the brand of the product was visible or not in the portrayal and when a brand was visible, the brand was noted (Table 3). Third, the product placement strategies were coded (Table 4) and finally there was looked whether the movie pursues the law (Table 5).

The coding scheme consisted of four parts namely; portrayal characteristics (Table 2), brand visibility (Table 3), product placement

strategies (Table 4) and law (Table 5). For each part the sub parts, response options and Kappa were described.

Table 2

Coding scheme and Kappa – portrayal characteristics, including; alcohol consumption, group size, product category, age, gender, location, time, décor and background characters.

Coding scheme - portrayal characteristics		Description/example	Kappa
<i>Alcohol consumption</i>	Active consumption	Character is actually consuming alcohol	.86
	Passive consumption	Character is holding an alcoholic drink but is not actually consuming it	
	No consumption	There is no consumption, or other references to alcohol	
<i>Group size</i>	Not applicable	There is no alcohol consumption or it is a background portrayal	.86
	1 person	The character is drinking alone, no other characters are directly involved in the scene	
	2 persons	Two characters are directly involved in the scene, they do not both have to consume alcohol	
	3-5 persons	Three to five characters are directly involved in the scene, they do not both have to consume alcohol	
	6-9 persons	Six to nine characters are directly involved in the scene, they do not both have to consume alcohol	
	>10 persons	More than ten characters are directly involved in the scene, they do not both have to consume alcohol	
<i>Product category</i>	Beer	Beer cans, bottles, glasses	.91
	Wine	Wine bottles, glasses	
	Port/sherry/vermouth		
	Liquor	Vodka, rum, whiskey, liquor, liquor glasses and bottles	
	Cocktails and mixed drinks	Cocktail glasses	
	Champagne/Prosecco/Sparkling wine	Flûte, champagne bottles	
	Other alcoholic	Other alcoholic drinks or when several drinks are visible in the background	
<i>Age</i>	Not applicable	There is no alcohol consumption or it is a background portrayal	.85
	Younger than 18		
	Between 18 and 35		
	Between 36-50		
	Older than 50		
<i>Gender</i>	Not applicable	There is no alcohol consumption or it is a background portrayal	.85
	Man		
	Woman		
<i>Location</i>	At home	In the kitchen, garden, living room, bathroom, bedroom etc.	.89
	Someone elses home	At family/friends/neighbours/acquaintances's kitchen, garden, living room, bathroom, bedroom etc.	
	Work/school environment	Office, school	
	Sports club	Football field, tennis court, golf court, sports canteen	
	Commercial place	Restaurant, pub, nightclub, luncroom, terrace	
	Festival	Organized party in the open	
	Car	In, near and around the car	
	Public space	Bus shelter, park, shopping center, station	
	Holiday adress	Camping, bungalow park, hotel	
	Supermarket	Supermarket	
	Other	Boat, crematorium, store, airplane	
<i>Time</i>	Morning (5.00 a.m. - 11.00 a.m.)	During breakfast	.76
	Probably in the morning (5.00 a.m. - 11.00 a.m.)		
	Afternoon (11.00 a.m. - 5.00 p.m.)	During lunch	
	Probably in the afternoon (11.00 a.m. - 5.00 p.m.)		
	Evening (5.00 p.m. - 11.00 p.m.)	During dinner	
	Probably in the evening (5.00 p.m. - 11.00 p.m.)		
	Night (11.00 p.m. - 5.00 a.m.)	During nightlife	
	Probably in the night (11.00 p.m. - 5.00 a.m.)		
<i>Decor</i>	Unknown	The time of the day could not be examined	.85
	No	There are no alcohol-related attributes visible in the decor, such as bottles behind the bar	
	Yes	There are alcohol-related attributes visible in the decor, such as bottles behind the bar	
<i>Background characters consuming alcohol</i>	No	There are no background characters (not part of the storyline) who consume alcohol	.91
	Yes	There are background characters (not part of the storyline) who consume alcohol	

Table 3 shows the coding scheme, including Kappa, for whether a brand was visible or not

in the portrayal. Furthermore, when a brand was visible, the visible brand was mentioned.

Table 3

Coding scheme and Kappa – brand visibility, whether a brand is visible in the portrayal or not.

Coding scheme - brand visibility			
		Description/example	Kappa
<i>Brand visibility</i>	Not visible	The brand of the product is not visible	.82
	Visible	The brand of the product is visible	
<i>Brand that is visible</i>	Open question	Only when a brand is visible	-

Table 4 shows the coding scheme and Kappa of the three different product placement strategies namely, modality, valence and plot

connection (plot integration and visibility portrayal).

Table 4

Coding scheme and Kappa – product placement strategies, including; modality, valence and plot connection (plot integration and visibility portrayal).

Coding scheme - product placement strategies			
		Description/example	Kappa
<i>Modality</i>	Audio	Somebody is talking about alcohol	.97
	Visual	The alcohol portrayal is visible	
	Audio-visual	Combination of audio and visual, somebody is talking about alcohol and it is actually visible	
<i>Valence</i>	Not applicable	There is no alcohol consumption or it is a background portrayal	.82
	Positive	F.e. to celebrate something, when the consumption of alcohol is associated with fun, humor and friendship	
	Negative	F.e. to drown sadness, when the character is drunk, negative consequences like violence or in combination with drugs	
<i>Plot integration</i>	Yes	Without the alcohol portrayal the story would be different. F.e. alcohol consumption on a party, it is not plausible when everybody is drinking coke at a party	.85
	Somehow	The alcohol portrayal has somehow added value for the story, f.e. when the character is drinking wine during dinner	
	No	The alcohol portrayal has no added value for the story, it could be replaced by a non-alcoholic drink	
<i>Visibility portrayal</i>	Not visible	There is no alcohol portrayal visible, f.e. only audible	.80
	Visible on background	The alcohol portrayal is not clearly visible, f.e. background characters are drinking wine	
	Visible on foreground	The alcohol portrayal is clearly visible, f.e. main characters are drinking wine	

Table 5 shows the coding scheme and Kappa for the law part. This part consist of six criteria

for advertising in relation to alcoholic beverages.

Table 5

Coding scheme and Kappa – law, including six criteria for advertising for alcoholic beverages

Coding scheme - law		Description/example	Kappa
<i>Alcohol consumption by minors (<18)</i>	Yes	The character who is consuming alcohol is younger than 18	1.00
	No	The character is older than 18	
<i>Alcohol consumption results in better physical performance or driving behaviour</i>	Yes	Alcohol consumption does clearly result in better physical performance or driving behaviour	1.00
	Somehow	Alcohol consumption does somehow result in better physical performance or driving behaviour	
	No	Alcohol consumption does not result in better physical performance or driving behaviour	
<i>Alcohol consumption induces social or sexual success</i>	Yes	Alcohol consumption does clearly induces social or sexual success, f.e. a belly shot	.91
	Somehow	Alcohol consumption does somehow induces social or sexual success, f.e. a "golddigger", drinking champagne to show social or sexual success, or taking champagne to have success on a date	
	No	Alcohol consumption does not induces social or sexual success	
<i>Alcohol as a therapeutic drug, to calm or to reduce stress</i>	Yes	Alcohol consumption is clearly used as a therapeutic drug, to calm or to reduce stress, f.e. when someone is drinking a glass of liquor in one time because he/she is sad	1.00
	Somehow	Alcohol consumption is somehow used as a therapeutic drug, to calm or to reduce stress, f.e. when someone orders alcohol when he/she has some personal issues	
	No	Alcohol consumption is not used as a therapeutic drug, to calm or to reduce stress	
<i>Excessive alcohol consumption is encouraged or abstinence is discouraged</i>	Yes	Excessive alcohol consumption is clearly encouraged or abstinence is discouraged, f.e. when someone encourages a person to drink alcohol mixed with drugs without knowing or encourage minors to consume alcohol	.75
	Somehow	Excessive alcohol consumption is somehow encouraged or abstinence is discouraged, f.e. when someone is refilling a glass without asking	
	No	Excessive alcohol consumption is not encouraged or abstinence is not discouraged	
<i>Emphasis is placed on the level of alcohol</i>	Yes	Emphasis is clearly placed on the level of alcohol	1.00
	Somehow	Emphasis is somehow placed on the level of alcohol	
	No	Emphasis is not placed on the level of alcohol	

3.3 Analyses and kappa

After the coding scheme was developed, two coders were trained. To see whether independent coders make the same coding decisions, approximately 17% of all portrayals (two of the sixteen movies) were analysed by two coders, namely 158 of the total number of 937 portrayals. The remaining portrayals were analysed by the author of this study. Inter-coder reliability range from .73 to 1.00 (Cohen's Kappa) and was considered satisfactory (Table 1-4).

Conducting this study, first all the movies were watched to understand the storyline without making notes. Then the movies were watched for a second time, this time all the alcohol

portrayals were noted. Finally, all the noted portrayals were watched again and these portrayals were coded.

A chi-square test was used to analyse whether there were differences between movies that are sponsored by an alcohol brand and non-sponsored movies. A chi square test must meet two conditions, namely (i) not more than 20% of the cells may have an expected value of 5 or lower and (ii) none of the expected cell frequency may be less than 1. Therefore, for some analysis response options had been merged. This was the case for the variables product category, location and time of the day. First, for the variable product category, 4 of the products (beer, wine, liquor and champagne)

were portrayed most in the movies, cocktails/mixed drinks and port/sherry/vermouth were portrayed less in the movies and does not meet the conditions. Therefore, these two categories were combined and were part of the category 'other'. Second for locations that were not encoded often, these locations were combined in the response option 'other location'. Third, for time of the day the coder could choose, for example, 'Morning' when it was clear the portrayal took place in the morning, or 'Probably in the morning' when the coder was not totally sure it was in the morning, though it is likely to be in the morning. The variables 'actual times' and the 'probable times' were merged to meet the chi square conditions.

4.Results

The results consists of four parts namely; portrayal characteristics (Table 6), brand visibility (Table 7), product placement strategies (Table 8) and law (Table 9). For each variable the total results, the results for sponsored movies, the results for non-sponsored movies (control group) and the

differences between the the two groups are mentioned.

4.1 Portrayal characteristics

First, Table 6 shows the portrayal characteristics. This part consists of 10 variables including, alcohol consumption, group size, product category, age, gender, location, time, décor and background characters consuming alcohol.

Table 6

Portrayal characteristics - results of the part portrayal characteristics, distinguishing movies sponsored by an alcohol brand and non-sponsored movies.

Results - portrayal characteristics		Total		Sponsored		Not sponsored		χ^2	<i>p</i>
		#	%	#	%	#	%		
<i>Total</i>		937	100%	509	54%	428	46%	-	-
<i>Alcohol consumption</i>	Active consumption	251	27%	139	27%	112	26%	7.62	.022
	Passive consumption	454	49%	228	45%	226	53%		
	No consumption	232	25%	142	28%	90	21%		
	Total	686	73%	370	73%	316	74%		
<i>Group size</i>	1 person	25	4%	16	5%	9	3%	31.91	.000
	2 persons	147	24%	99	31%	48	17%		
	3-5 persons	214	35%	93	29%	121	42%		
	6-9 persons	172	27%	95	29%	77	27%		
	>10 persons	49	8%	16	5%	33	11%		
	Not applicable*	330	-	190	-	140	-		
	Total	937	100%	509	100%	428	100%		
<i>Product category</i>	Beer	111	12%	62	12%	49	11%	17.74	.001
	Wine	321	34%	168	33%	153	36%		
	Liquor	100	11%	73	14%	27	6%		
	Champagne	248	27%	121	24%	127	30%		
	Other**	157	17%	85	17%	72	17%		
	Total	937	100%	509	100%	428	100%		
<i>Age</i>	Younger than 18	6	1%	6	2%	0	0%	40.26	.000
	Between 18 and 35	238	39%	122	38%	116	40%		
	Between 36-50	273	45%	167	52%	106	37%		
	Older than 50	90	15%	24	8%	66	23%		
	Not applicable*	330	-	190	-	140	-		
	Total	937	100%	509	100%	428	100%		
<i>Gender</i>	Men	356	59%	179	56%	177	61%	397	.138
	Women	251	41%	140	44%	111	39%		
	Not applicable*	330	-	190	-	140	-		
	Total	937	100%	509	100%	428	100%		
<i>Location</i>	At home	203	22%	114	22%	89	21%	25.97	.000
	Someone elses home	263	28%	112	22%	151	35%		
	Commercial place	286	31%	166	33%	120	28%		
	Holiday adress	65	7%	35	7%	30	7%		
	Other***	120	13%	82	16%	38	9%		
	Total	937	100%	509	100%	428	100%		
<i>Time</i>	Morning (5.00 a.m. - 11.00 a.m.)	59	6%	38	8%	21	5%	11.36	.023
	Afternoon (11.00 a.m. - 5.00 p.m.)	308	33%	182	36%	126	29%		
	Evening (5.00 p.m. - 11.00 p.m.)	490	52%	245	48%	245	57%		
	Night (11.00 p.m. - 5.00 a.m.)	60	6%	36	7%	24	6%		
	Unknown	20	2%	8	2%	12	3%		
	Total	937	100%	509	100%	428	100%		
<i>Decor</i>	No	529	57%	291	57%	238	56%	.172	.678
	Yes	408	44%	218	43%	190	44%		
	Total	937	100%	509	100%	428	100%		
<i>Background characters consuming alcohol</i>	No	576	62%	327	64%	249	58%	3.36	.067
	Yes	361	39%	182	36%	179	42%		
	Total	937	100%	509	100%	428	100%		

* no consumption or background placement

** i.e. port, mixed drinks and cocktails

*** i.e. boat, crematorium, store and sports club

Alcohol consumption

In all 16 movies alcohol portrayals are present. In total, 937 alcohol portrayals are depicted in the sample of 16 movies (this is an average of 59 alcohol portrayals per movie). In 251 portrayals, alcohol is consumed actively (27%) and in 454 portrayals passively (49%). There is no consumption of alcohol in 25% of the portrayals, but there is only alcohol portrayed. For example, a bottle of liquor behind the bar or a poster with a brand sign.

Looking at the difference between movies that are sponsored by an alcohol brand and movies that are not sponsored by an alcohol brand, there is a significant difference in alcohol consumption: $\chi^2(1, N = 937) = 7.62, p = .022$. Movies that are sponsored by an alcohol brand include more portrayals where no consumption takes place (28%), alcohol is only visually presented, compared with movies that are not sponsored (21%). For example, in the movie *De Eetclub* (2010) a bottle Licor 43 is visible in the kitchen, but no consumption takes place. Furthermore, movies that are not sponsored contain more portrayals with passive alcohol consumption (53%) than sponsored movies (45%).

Context of the portrayal

The context of the portrayal is measured by the following variables: age, gender, time of the day and location of the portrayal (Table 5). There is a significant difference between the variables age, location and time of the day. Regarding age ($\chi^2(3, N = 937) = 47.95, p = .000$), overall, the age of the character who consumes alcohol is most of the times between

18 and 50 years (83%). In 1% of the placements, a person younger than 18 years old consumes alcohol. Comparing sponsored movies with non-sponsored movies, in alcohol sponsored movies characters who consume alcohol are more often in the age category 36-50 (52%) than in non-sponsored movies (36%). In movies that are not sponsored, more characters are 50 years or older (25%) in comparison with sponsored movies (8%).

Looking at the location of the portrayal ($\chi^2(3, N = 937) = 25.97, p = .000$), in general, most of the alcohol portrayals take place in a commercial place (31%) and half of the placements take place in a home environment: at home from third parties (28%) and at home (22%). Comparing both groups, in non-sponsored movies, portrayals more often take place at someone else's home (35%) than in movies that are sponsored by an alcohol brand (22%). In sponsored movies, most portrayals take place in commercial place like a in a pub or restaurant (33%).

Regarding the time of the day ($\chi^2(3, N = 937) = 11.36, p = .023$), more than half (52%) of the alcohol portrayals take place in the evening. In general, almost 39% of the portrayals take place before 5.00 p.m.: 33% in the afternoon and 6% in the morning. Looking at the differences between the two groups, in sponsored movies alcohol portrayals take more place in the afternoon (36%) than in non-sponsored movies (29%). In non-sponsored movies, alcohol portrayals take place more often in the evening (57%) in comparison with sponsored movies (48%).

Remaining variables

Looking at the remaining variables of the portrayal characteristics, overall consumption takes place in groups of 3 to 5 persons in 35% of the cases. Comparing sponsored movies with non-sponsored movies, there is a significant difference between movies that are sponsored by an alcohol brand and non-sponsored movies; $\chi^2(4, N = 937) = 31.00, p = .000$. Alcohol consumption in sponsored movies more often takes place with two persons who are directly involved in the scene (31%) and portrayals in non-sponsored movies more often takes place in groups of 3 to 5 people.

Furthermore, looking at the variable product category, most of the portrayals contain wine

(34%) and champagne (27%). For this variable, there is a significant difference between the two groups; $\chi^2(3, N = 937) = 17.34, p = .001$. Movies that are sponsored by an alcohol brand often contain more liquor (14%) portrayals in comparison with non-sponsored movies (6%). Movies that are not sponsored often contain more champagne (30%) than sponsored movies (24%).

4.2 Brand visibility

Table 7 shows whether a brand is visible in an alcohol portrayal, comparing sponsored movies and non-sponsored movies. Furthermore, the most portrayed brands are mentioned.

Table 7

Brand visibility – results of brand visibility comparing sponsored movies and non-sponsored movies, including total numbers of brand visibility and portrayed alcohol brands are distinguished.

Results - brand visibility

		Total		Sponsored		Not sponsored		χ^2	p
		#	%	#	%	#	%		
Total		937	100%	509	54%	428	46%		
	Not visible	815	87%	445	87%	370	86%	.119	.730
	Visible	122	13%	64	13%	58	14%		
	Total	937	100%	509	100%	428	100%		
Brand	Amstel	22	18%	22	34%	0	0%		
	Licor43	19	15%	18	28%	1	2%		
	Moët	19	15%	0	0%	19	32%		
	Jupiler	13	11%	0	0%	13	22%		
	Grolsch	9	7%	0	0%	9	15%		
	Other*	42	34%	25	39%	17	29%		
	Total	124	100%	65	100%	59	100%		

*i.e. Joseph Gey, Tia Maria, Jameson, Brand, Vedett, Bacardi and Heineken

Regarding the visibility of alcohol brands in movies, in 13% of the portrayals an alcohol brand is visible and in 87% of the cases no

brand is visible. This applies both to sponsored movies and non-sponsored movies. Brands that are most visible in the selected movies are

Amstel (18%), Moët (15%), Licor 43 (15%), Jupiler (11%) and Grolsch (7%). These brands are not all sponsors of the selected movies.

4.3 Product placement strategies

Table 8 shows the results of the three product placement strategies including, modality of presentation, valence and level of plot connection. Level of plot connection consist of the variables plot integration and visibility of the portrayal.

Table 8

Product placement strategies – results of the three product placement strategies comparing sponsored movies and non-sponsored movies, including, modality, valence and plot connection (plot integration and visibility of the portrayal).

Results - product placement strategies

		Total		Sponsored		Not sponsored		χ^2	<i>p</i>
		#	%	#	%	#	%		
<i>Total</i>		937	100%	509	54%	428	46%	-	-
<i>Modality</i>	Audio	42	5%	27	5%	15	4%	3.07	.215
	Visual	847	90%	460	90%	387	90%		
	Audio-visual	48	5%	22	4%	26	6%		
	Total	937	100%	509	100%	428	100%		
<i>Valence</i>	Positive	515	82%	264	80%	251	85%	4.36	.113
	Negative	112	18%	66	20%	46	15%		
	Not applicable*	310	-	179	-	131	-		
	Total	937	100%	509	100%	428	100%		
<i>Plot integration</i>	Yes	222	24%	125	25%	97	23%	7.37	.025
	Somehow	377	40%	185	36%	192	45%		
	No	338	36%	199	39%	139	33%		
	Total	937	100%	509	100%	428	100%		
<i>Visibility portrayal</i>	Not visible	46	5%	30	6%	16	4%	3.24	.198
	Visible on background	254	27%	143	28%	111	26%		
	Visible on foreground	637	68%	336	66%	301	70%		
	Total	937	100%	509	100%	428	100%		

*no consumption or background placement

Regarding the product placement strategies, most of the portrayals are visual (90%), are placed in a positive context (82%), are somehow integrated to the plot (40%) and are visible on the foreground of the scene (68%).

Comparing the two groups, there is one significant difference, namely between the variable plot integration: $\chi^2(1, N = 937) = 7.37, p = .025$. Movies that are sponsored by an alcohol brand contain more portrayals that have no added value for the plot (39%) than movies that are not sponsored (33%). For

example, in the movie *All Stars 2: Old Stars* (2011), two characters are in a camping store and they are buying beer. This portrayal could have been replaced by something non-alcoholic. However, the Amstel sign is clearly visible. Movies that are not sponsored contain more portrayals that have somehow added value for the plot (45%) than movies that are sponsored (36%). For example when characters are drinking wine during diner.

The four hypotheses concerning the product placement strategies can all be rejected.

4.4 Law

Table 8 shows the results whether movies take into account the six criteria for advertising for alcoholic beverages.

Table 8

Law – results of the 6 criteria for advertising for alcoholic beverages, comparing sponsored movies and non-sponsored movies.

Results - law		Total		Sponsored		Not sponsored		χ^2	<i>p</i>
		#	%	#	%	#	%		
<i>Total</i>		937	100%	509	54%	428	46%	-	-
<i>Alcohol consumption by characters younger than 18</i>	No	931	99%	503	99%	428	100%	-	-
	Yes	6	1%	6	1%	0	0%		
	Total	937	100%	509	100%	428	100%		
<i>Alcohol consumption results in better physical performance or driving behaviour</i>	No	937	100%	509	100%	428	100%	-	-
	Total	937	100%	509	100%	428	100%		
<i>Alcohol consumption induces social or sexual success</i>	No	915	98%	490	96%	425	99%	-	-
	Somehow	20	2%	17	3%	3	1%		
	Yes	2	0%	2	0%	0	0%		
	Total	937	100%	509	100%	428	100%		
<i>Alcohol as a therapeutic drug, to calm or to reduce stress</i>	No	900	96%	483	95%	417	97%	3.99	.136
	Somehow	26	3%	18	4%	8	2%		
	Yes	11	1%	8	2%	3	1%		
	Total	937	100%	509	100%	428	100%		
<i>Excessive alcohol consumption is encouraged or abstinence is discouraged</i>	No	916	98%	494	97%	422	99%	-	-
	Somehow	14	2%	9	2%	5	1%		
	Yes	7	1%	6	1%	1	0%		
	Total	937	100%	509	100%	428	100%		
<i>Emphasis is placed on the level of alcohol</i>	No	937	100%	509	100%	428	100%	-	-
	Total	937	100%	509	100%	428	100%		

The results show whether the alcohol portrayals were in line with the advertising law for alcoholic beverages. The response scale “somehow” reflects portrayals which may not be directly in conflict with the law, but does not lead by example. For example, in the movies *All stars 2: Old stars*, men are drinking beer because one of them told that he has cancer. They drink beer to forget the trouble, but it also has to do with friendship which is something positive.

The results show that in 1% of the cases, a character younger than 18 did consume (actively or passively) alcohol. For example, in the movie *De Verbouwing* (2012) a character, 16 years old, was drinking beer and vodka.

Furthermore, in some cases (4%) alcohol was consumed to calm or to reduce stress. For example, in the movie *Hartenstraat* (2014) a character was drinking liquor in a pub because she had a broken heart.

In addition, in 3% of the portrayals, excessive alcohol consumption was encouraged. For example, in the movie *De Eetclub* (2010) a 16-year old character was drinking with Polish workers, they encouraged him to drink vodka.

For the category law there were no significant differences between movies sponsored by an alcohol brand and non-sponsored. Most variables did not meet the conditions for a chi square test.

5. Discussion

The aim of this study was to analyse how alcohol is portrayed in Dutch movies and to analyse the differences between movies sponsored by an alcohol brand and non-sponsored movies. Earlier research shows that alcohol use is often displayed in movies and research shows that alcohol portrayals in movies have influence on the alcohol consumption of the viewer, especially on adolescents. However, movies can still be sponsored by alcohol brands. To gain more insight in how alcohol is framed in movies that are sponsored by an alcohol brand and non-sponsored movies, there is tried to answer the following research question:

In which manner are alcohol portrayals framed in Dutch movies sponsored by an alcohol brand compared to Dutch movies that are not sponsored by an alcohol brand?

A quantitative content analysis was used to analyse alcohol portrayals in Dutch movies.

The framing of alcohol in Dutch movies is analysed based on general characteristics of a portrayal, on the three product placement strategies and on law.

Holistically looking, there seems to be the tendency that the results of this study show that there are no major differences between alcohol portrayals in movies that are sponsored by an alcohol brand and in non-sponsored movies. The reality seems less worse than thought before. However, there are some significant differences between the two groups. In

particular, there seems to be a difference in alcohol consumption in movies compared with reality.

5.1 Alcohol sponsoring

Looking at the visibility of brand in movies, the results show that in most portrayals no brand was visible. The sponsors of the movies are Licor 43, Tia Maria, Disaronno, Jameson, Bockor and Amstel. However, the most visible brands were Amstel, Licor 43, Moët, Jupiler and Grolsch. Remarkable is that Moët, Jupiler and Grolsch are not sponsors of one of the movies.

5.2 Portrayal characteristics

Looking at the characteristics of an alcohol portrayal, alcohol portrayals in sponsored movies more often take place in a commercial place while portrayals in non-sponsored movies more often take place at someone else's home. These results show that branded content is more placed at locations where people can buy and consume the product at the same time, like in a pub or restaurant. This is for example the case in the movie *Mannenharten* (2013), the characters are drinking Prosecco in a pub and the bartender asks them if they would like a shot of Disaronno in their drink. The brand may want to show the viewer where they can buy and consume their product. They may want to show people how the drink can be consumed in a different way, like a shot of Disaronno mixed with Prosecco. In general, the results are in line with earlier research. Van den Bulck et al. (2008) did not make a distinction between

home and someone else's home, like in this research. However, adding together these two variables for this study, home is also the place where alcohol is portrayed most.

Looking at the age of the character who is consuming alcohol, in sponsored movies, in 2% of the cases alcohol is consumed by someone who is younger than 18 years old, while in non-sponsored movies no one under 18 is consuming alcohol. In total, in 1% of the portrayals, someone younger than 18 years old consumed alcohol. Research of Van den Bulck et al. (2008) shows that from the total number of drinking acts, in approximately 9% of the drinking acts, people younger than 21 years old consumed alcohol (actively or passively). This number is much higher than the number of drinking acts in this study. The reason of this difference is maybe the minimum age of when alcohol consumption is legal, since in the USA it is 21 years old and in Europe 18 years old.

Third, regarding the type of alcohol that is portrayed in movies, there is a difference between the two groups. Sponsored movies contain more liquor portrayals than non-sponsored movies, while non-sponsored movies contain more champagne portrayals than sponsored movies. This may be explained by the sponsor of the movie, as most sponsors are a liquor brand. Therefore, sponsored movies probably contain more liquor portrayals than non-sponsored movies. However, Amstel is the most visible brand in sponsored movies, followed by Licor43. In general, wine is this most portrayed product category. These results are in line with research of Van Hoof et al. (2009) and Van

den Bulck et al. (2008) as both studies show that wine is the most popular drink. However, this result does not correspond with the actual alcohol consumption facts. In the Netherlands, beer is by far the most popular drink in 2014. On average, 69.9 litre beer per capita was consumed in 2014, in contrast to 20.3 litre wine per capita (STAP, 2014). What stands out is that champagne is a popular drink in these movies, since it was portrayed in 27% of the total number of portrayals. It can be said that movies and series are not a true reflection of reality, since wine and champagne are the most popular drink in series and in reality beer is the most consumed alcoholic beverage.

5.3 Framing and product placement strategies

Looking at the results of the three product placement strategies (modality, valence and plot connection) the study shows one significant difference namely between the variable plot integration. Plot integration is part of the level of plot connection, since the level of plot connection consists of two variables, namely plot integration and the visibility of the portrayal. Movies that are sponsored by an alcohol brand contain more portrayals that have no added value for the plot than movies that are not sponsored. On the other hand, non-sponsored movies contain more portrayals that have somehow added value for the plot. Previous research shows that the level of plot connection has influence on the effectiveness of the portrayal. If a portrayal is more connected to the plot, it will be better recalled (Russell & Russell, 2009). Since, portrayals in sponsored movies have

less added value for the plot, the portrayals are less effective. This is remarkable, because one would expect that sponsored products should be more effective and thus have more added value for the plot.

Besides the plot integration, the visibility of the portrayal is important for the level of plot connection, since prominent (foreground) portrayals have the highest recall and subtle portrayals the lowest (Gupta & Lord, 1998; Law & Braun, 2000). However, for this variable there is no significant difference between movies sponsored by an alcohol brand and non-sponsored movies. In general, the results show that most portrayals are visible on the foreground and thus are all more effective. Regarding modality (audio, visual or audio-visual), there is no significant difference between sponsored and non-sponsored movies. However, generally the results show most portrayals are visual, while earlier research (Law & Braun, 2000; Russell, 2002) shows auditory portrayals have most influence on recall. Thus, this study does not prove that sponsored movies contain more auditory portrayals.

Looking at the valence of a portrayal, positive portrayals can contribute to consumer's usage of the product (Morton & Friedman, 2002), while negative portrayals can ensure that consumers will not use the product. Furthermore, earlier research in framing shows that positive framing is likely to be more effective when the level of elaboration is low, like for products as alcohol (Maheswaran & Meyers-Levy, 1990; Rothman et al., 1993). In general, the results show that most portrayals

are positive. Since most portrayals are positive, consumers will see alcohol as something positive. It will be considered as normal, for example, that alcohol is consumed at parties or during dinner. However, there is no significant difference between movies sponsored by an alcohol brand and non-sponsored movies. Thus, contrary to expectations, movies that are sponsored by an alcohol brand do not contain more positive messages about alcohol than non-sponsored movies.

5.4 Law

The last variables show how alcohol is framed in movies, concerning the law. There are no significant differences for the category law. However, the results make clear that in some movies alcohol is consumed by characters younger than 18 years, characters use alcohol to calm down and in some cases alcohol consumption is encouraged. For example in the movie "De Eetclub", a character is drinking wine because her husband died and she feels said. Furthermore, the results show that in some cases alcohol is portrayed in a wrong manner, like in the movie *Verliefd op Ibiza* (2013), champagne is consumed by children younger than 12 years old.

5.5 Limitations and further research

As with every research there are some limitations and implications for further research. First, this study focused on Dutch movies. Therefore, it is not possible to make general statements about alcohol portrayals. For further research it would be interesting to analyse movies in other countries. There may

are other legislations and cultural differences, which provides differences in alcohol use in movies. Second, there were only eight Dutch movies sponsored by an alcohol brand, of the total number of selected movies ($N = 90$). These movies were therefore directly part of the sample. Third, in this study, there was not measured how long the alcohol portrayal was visible, or how long a brand was visible. Some portrayals lasted only 1 second, while other portrayals lasted 30 seconds. For further research it would be recommendable to measure the duration of the alcohol portrayal to gain deeper insight in the results. Another suggestion for future research is to do research on the way viewers interpret alcohol portrayals in a movie sponsored by an alcohol brand and in a movie that is not sponsored by an alcohol brand. This study shows there are differences in the alcohol content of these movies, however it is not known whether movie viewers, experience these differences too. It would be interesting to see whether the behaviour of the viewer differ between these two groups.

5.6 Conclusions

In conclusion, this study serves to objectively monitor the framing of alcohol in Dutch movies, distinguishing movies sponsored by an alcohol brand and non-sponsored movies. Holistically looking, the results of this research does not show major significant differences between sponsored movies and non-sponsored movies. The main differences are between how

alcohol consumption is displayed in movies compared with the actual alcohol consumption in the Netherlands. However, there are differences at some point between sponsored movies and non-sponsored movies. Movies sponsored by an alcohol brand contain, for example, more liquor and viewers may interpret this as normal. Nevertheless, there is no significant difference in the valence of alcohol portrayals in movies that are sponsored by an alcohol brand and non-sponsored movies. Contrary to expectations, it cannot be said that sponsored movies contain more positive portrayals than non-sponsored movies. However, in every movie alcohol is portrayed and most portrayals are in a positive context. Viewers may imitate the behaviour of the characters, this can be a potential risk factor. Young viewers may are getting the idea that drinking alcohol, for example when you are sad, is a normal thing to do or that it is usual to drink alcohol during dinner. At this moment, alcohol brands are still allowed to sponsor movies. On the other hand, commercials for alcohol brand are forbidden before 09.00 P.M.. Regarding sponsoring a movie by an alcohol brand, the rules perhaps be tightened so people, especially youth audience, are less exposed to alcohol advertising. Moreover, moviemakers should consider to reduce the number of times when alcohol is consumed in a movie, so people learn that consuming alcohol is not something usual in a lot of situations.

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