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PSYCHOLOGICAL REACTANCE AND
BRANDED PRODUCT PLACEMENT

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PSYCHOLOGICAL REACTANCE AND BRANDED PRODUCT PLACEMENT

By

Susan Chang

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ABSTRACT

PSYCHOLOGICAL REACTANCE AND BRANDED PRODUCT PLACEMENT

By

Susan Chang

This dissertation extends Psychological Reactance to branded product placement in entertainment media by investigating the relationships between Psychological Reactance, saturation levels of branded products within a television program, profit goals of the brand's source, recall, branded product placement attitudes, and purchase intention.

Psychological Reactance says that individuals may act counter to the intended effects of communication messages because audiences are motivated to restore any threats made to their freedom to control their own behaviors (Brehm 1966; Brehm & Brehm, 1981). The theory has been applied to several mass media and communication contexts such as the censorship of mass media messages (Bushman & Stack, 1996) and consumer responses to product scarcity (Clee & Wicklund, 1980), but it has not been applied to branded product placement in entertainment media.

The cost of producing entertainment media is often not inexpensive and requires creative fundraising from marketing departments. Branded product placement partnerships have been one way for producers to fund media projects, while marketers gain consumer awareness or generate potential sales. Quinn and Kivijarv (2005) estimated that branded product placement spending reached \$3.46 billion in 2004 and project it to reach \$6.94 billion in 2009. The overabundance of placements has had positive and negative effects: while audiences become aware of brands, their overt presentation may trigger Psychological Reactance.

As a captive audience member, one does not have the freedom of choosing the content of entertainment media that he is exposed to or the advertisers who sponsor the programming. Unlike traditional television commercials, brands placed within the content of entertainment programming cannot be fast-forwarded through. Thus, the audience's freedom to skip through advertising messages cannot be avoided and risks the types of audience backlash as predicted by Psychological Reactance.

This dissertation seeks to understand how the relationship between Psychological Reactance, saturation levels of branded product placements within a television program, and the profit goal of the branded product placement source might influence audience attitudes. A conceptual model was proposed to test the effects of Psychological Reactance, saturation, and the profit goal of the placement source on brand recall, participant attitudes, and purchase intention of the inserted brand.

Using an undergraduate student sample (N=498), this study employed a 3 X 6 independent-groups quasi-experimental study that varied the profit goal of the source and the saturation level of the branded products digitally inserted within a television program. The results of a hierarchical regression technique found that there were significant effects between levels of branded product placement saturation, participant knowledge about the source's profit goal, and brand recall. While some attitudes were impacted by the interaction between saturation levels and profit goals, Psychological Reactance was only significant at step one, suggesting moderating effects. The three-way interaction was found to positively affect participants' intention to purchase the branded product

Implications for the theory of Psychological Reactance and the industry, as well as suggestions for future research are discussed.

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SUSAN CHANG
2005

To my Mommy, Daddy, and sister with love.

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In Hollywood, stars are created with the help of a team of fashion designers, hair stylists, and make-up artists. While it is fairly certain that I will never experience this phenomenon, this dissertation would have been impossible without a team comprised of my supportive family, friends, faculty, and staff members who have made this journey not only worthwhile, but warmly memorable.

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INTRODUCTION

Int. bedroom - Morning

A WESTCLOX ALARM CLOCK sitting on a nightstand buzzes. It shows the time to be 7:00AM. Next to the alarm clock is the book, "MEN ARE FROM MARS, WOMEN ARE FROM VENUS," a half empty box of HOSTESS CUPCAKES with several empty wrappers, a half-empty bottle of AQUAFINA water, an almost-empty box of KLEENEX, and a pile of crumpled up tissues.

A well-manicured hand with a natural colored nail polish slams down on the clock as Isabel, blonde and 21, rolls over in bed and throws back the POLO RALPH LAUREN down comforter. She is wearing a sleep-shirt with the cartoon characters from ANIMANIACS silk-screened on it.

Pulling herself out of bed, Isabel turns on the SONY RADIO just as the DJ announces that BLACK EYED PEAS will be making a local appearance at MADISON SQUARE GARDEN.

Int. bedroom - Continuous

Isabel stands in front of the bathroom sink and squeezes some CREST WHITENING TOOTHPASTE onto her ORAL B TOOTHBRUSH.

Brushing her teeth, we see Isabel's reflection in the bathroom mirror above the sink. We also see a stack of pink fluffy bath towels, SECRET deodorant, AVEDA hair products, a CONAIR hair dryer, and hairbrushes. Isabel grabs the skin around her stomach. She rolls her eyes and rinses her mouth out.

Int. walk-in closet - Continuous

Mouthing the words to "Disco Inferno" by 50 CENT and dancing, Isabel slips out of her sleep-shirt, pulls on NIKE ATHLETIC PANTS and a NIKE SWEATSHIRT. Lacing up NIKE RUNNING SHOES while sitting on the floor, we see shopping bags from VICTORIA'S SECRET, H₂O+, and SAKS FIFTH AVENUE.

Int. bedroom - Continuous

Isabel turns off the SONY RADIO, grabs a SONY WALKMAN, and walks out the bedroom door.

From the inside of the bedroom window, we see Isabel walk past a parked brand new black AUDI CONVERTIBLE in the driveway. She gets to the sidewalk, takes a deep breathe and glances at a billboard that reads, "COME SUN IN MIAMI!" With a look of determination, Isabel starts her morning jog around the neighborhood block.

The inclusion of branded products in the scripts of entertainment media such as film and television is becoming more and more commonplace. While the inclusion of branded products, services, and musical artists in the above script may seem obnoxious and in excess, they are related to the context of the actions and may be labeled as “organic” by movie producers. That is, the brands are fitting of that particular scene in that they help to tell the story and assist the viewer in identifying what kind of character is being depicted through the types of brands she uses. More importantly, the inclusion of branded products within the content of entertainment media at every opportunity within the film or program is increasingly commonplace. So much so, in fact, that the term “advertainment” now describes the saturation of branded product placements in entertainment media such as films or television programs, particularly reality shows (Lasswell, 2004).

As marketers strive to capture the undivided attention of niche consumers, mere product placements may not suffice to generate recall and recognition of a particular brand. Thus, cross-marketing promotions have become an increasingly popular practice among marketers for brands and branded products alike. These business partnerships often include media buys, cross-promotion for films on the labels of branded products or joint in-store retail displays. If the branded product does survive the editing phase of the film or television show and is included in the final media product, then it is possible that audiences might assume that this was a preconceived relationship between entertainment media producers and the brand.

However, the practice of placing branded products in entertainment media is unclear – whether or not these brands were included intentionally or not, if companies

paid studios for their inclusion, and how much money exchanged hands (if any). While many product placements take place without any cross-promotion, the identification of the source is desirable for marketers to gain more airtime exposure and receive credit for their efforts. This may be achieved through more subtle acknowledgements such as a line in the credits at the end of a program, or a blatant sponsorship billboard that appears sometime during the broadcast or the show.

Branded product placement partnerships in entertainment media are becoming a phenomenon that can no longer be ignored by marketing, advertising, and corporate brand leaders. As the American culture becomes more and more immersed in media, industry executives recognize that traditional advertising methods no longer suffice. In fact, movie audiences have expressed their general support of branded product placements as a subtle type of advertising over overt in-theatre advertising efforts (Negenzahl & Secunda, 1993). As a result, marketing communications must be novel and distributed in creative ways to reach targeted audiences. The increasing popularity of digital recorders such as TiVO has allowed audiences to fast forward through commercials, thereby forcing advertisers and marketers to generate integrated marketing strategies that include partnerships with retail distributors, cross promotions with complementary product brands and/or services, and engage in product placement practices by forming alliances or relationships with producers of entertainment media.

Furthermore, Zufryden, Pedrick, and Sankaralingam (1993) found that audiences were more likely to zap through channels during programming than actual commercial breaks. This behavior pattern was found to be particularly true during primetime, when audiences have more programming options to choose from. This provides another reason

for marketers to take advantage of branded product placement within entertainment media, since this would provide even more opportunities to reach channel surfing audiences.

Regardless of its popularity in the industry, academic research concerning the effectiveness of branded product placement in media is fairly limited, inconsistent, inconclusive, and atheoretical. Furthermore, studies are often complicated by confounds such as media type, genre, attitudes towards brands, relevancy of brands, the presentation of brands in the media entity, and individual differences that are difficult to control, operationalize, test, or measure. In fact, the definition of “product placement” has evolved from one particular classification of a generic product such as cigarettes (Gibson & Maurer, 2000) to include brands that are verbally mentioned or visually seen by the audience (Steertz, 1987), or a marketers’ intention to change attitudes or behavior (Karrh, 1995), or the paid nature of branded placements (Karrh, 1998), or business partnerships in which brands pay entertainment companies for the inclusion of their product (Chang, Salmon, & Newell, 2004). These more narrow definitions of product placement have been unable to include more current trends in this marketing communications practice such as cross-promotions or integrated marketing strategies.

The product placement literature seems to assume that the inclusion of a branded product or service in an entertainment media entity is sending a message to the audience. However, the implication of branded product placements might range from encouraging potential consumers to purchase the product, try their service, shape attitudes related to that brand, or change unfavorable opinions to be positive. Thus far, studies concerned with product placement have not examined the effects that the source of the placement

might have on audience recall, attitudes, or behaviors. As with films, it is often difficult to predict formal business partnerships between brands and entertainment entities in television programs. Referred to as “product integration” in the television industry, these placements range from subtle appearances such as Häagen-Daz ice cream in *Gilmore Girls* (2000), in which business relationships are less obvious or nonexistent, to shameless placements such as Coca-Cola and *American Idol* (2002), which are prearranged business partnerships.

Product placement studies have tested audience attitudes about the marketing practice of product placement depending on the type of product that is shown. For example, previous literature has demonstrated that film audiences react differently to ethically charged products such as guns, alcoholic beverages, tobacco and non-ethically charged products such as candy, soda pop, automobiles (Gould, Gupta, & Grabner-Krauter, 2000; Gupta, Balasubramanian, & Klassen, 2000; Gupta & Gould 1997; McKechnie & Zhou, 2003). In general, audiences are less supportive of the placement of ethically charged products than non-ethically charged products. Similarly, studies that have compared Eastern audiences with Western cultures do not seem to differ in their attitudes about the ethical charge of a product that is represented in entertainment media (McKechnie & Zhou, 2003).

For-profit marketers are not the only venue seeking the placement of messages in entertainment media. Health communication campaigns designed to change an individual’s knowledge, attitudes, intentions, and behaviors (Salmon & Murray-Johnson, 2001), often integrate “edutainment” in their strategy to embed health related issues such as practicing safe sex through condom use (Peltzer & Promtussananon, 2003), reducing

alcohol use (Borzekowski, 1996), and road safety (Zeedyk & Wallace, 2003) within storylines of entertainment programs. Regardless of the profit motive, the examination of direct effects related to health campaigns, marketing communications, or advertising efforts is often tested in terms of whether the goals and objectives were attained.

However, just as important is an examination of unintended effects since the ramifications of their potential effects may be detrimental at both macro and micro levels (Pollay, 1986). For example, unintended effects resulting from fear appeals in social marketing strategies (Hastings, Stead, & Webb, 2004) are frequently viewed as potentially threatening to society and can imply that those responsible for such campaigns have not been thorough in their research or are inexperienced.

Unintended effects have been examined in application to a number of contexts, including standardized tests (Bond, 1995), research on marital relationships (Bradbury, 1994), posted signs to prevent littering (Horsley, 1988), raising health awareness (Giles, 2003), parental aspirations that lead children to cheat (Pearlin, Yarrow, & Scarr, 1967), managerial training for managers in organizations (Bergen, Soper, & Foster, 2002; Kaminski, 2001; Maltz, Souder, & Kumar, 2001), relationships between psychologists and their clients (Perlman, 2001), regulations of abortion (Melton, 1987), and idealized advertising images (Gulas & McKeage, 2000).

In explicating the distinctions between effects of health communication campaigns and their effectiveness, Salmon and Murray-Johnson (2001) described how campaign outcomes often have both intended and unintended consequences, which may be interpreted as either positive or negative. For example, the increase in minimum drinking age in the United States from 18 to 21 was intended to curb drinking behaviors.

However, as Engs and Hanson (1989) found, underage drinkers were more likely to overly imbibe, a negative unintended consequence of a policy that had positive impact as well. Furthermore, unintended effects resulting from health campaigns include how images or descriptions associated with health issues such as HIV/AIDS might cause audiences to imply that only certain “types” of individuals are prone to the disease, increase phenomenon such as knowledge and social gaps, and generate backfire effects from communications that assume health is a moral obligation (Guttman & Salmon, 2004).

Smith and Atkin (2003) list the direct effects of advertising to include brand recognition and recall, product desires, requests for the purchase of products, consistent and predictable product consumption patterns, and effective persuasive appeals. Subsequently, unintended effects include parent-child conflicts regarding the child’s desire for a product and a parent’s decision process, unhappiness, unhealthy eating habits, contributions to materialism, and negative self-perceptions. Furthermore, in surveys conducted with children and their parents, Buijzen and Valkenburg (2003) found that television advertising is directly positively correlated with purchase requests and materialism. Indirectly, advertising is positively related to family conflicts, disappointment, and life dissatisfaction.

While worldwide corporations such as Coca-Cola Company conduct proprietary research to examine levels of direct success of their marketing efforts and product placements in various entertainment media content, the effectiveness of branded products in films and television shows has not been tested for unintended effects commonly associated with Psychological Reactance and its Boomerang effects. Psychological

Reactance (Brehm, 1966; Brehm & Brehm, 1981) suggests that individuals act counter to a message because they are attempting to regain a feeling of lost freedom or control over their own actions. Consumers may rebel against certain types of communications because they feel that their levels of freedom and choice were being threatened. For example, Psychological Reactance is frequently used in health communications to explore messages designed to curb alcohol use. Bensley and Wu (1991) found that college males exposed to a more dogmatic anti-drinking message drank more than those given a low-threat message.

In marketing communications, Psychological Reactance has been used as a framework to understand the adverse behaviors that consumers can take when marketers give consumers the illusion that other choices are not available to customers (Clee & Wicklund, 1980). Similarly, consumers who feel that their freedom has been threatened or restricted by marketing messages may boycott products. Ringold (1988) examined how consumers withdrew to the simultaneous introduction of New Coke and elimination of original formula Coca-Cola. By removing one choice from consumers, Coca-Cola Company experienced not only a loss of profits, but outright claims to boycott the other brands manufactured by the worldwide beverage corporation. This has suggested that when product options are eliminated, these types of unintended effects can take place between branded products and consumers as well.

A theory often used as the framework for more interpersonal and individualized applications, this study explores how Psychological Reactance might be extended to mass media through its application of branded product placement in entertainment media. When seeing a film or watching a television program, a captive audience member does

not have the freedom of choosing the content of entertainment media that he is exposed to or the advertisers who sponsor the programming. Unlike traditional television commercials placed during programming breaks, brands placed within the content of entertainment programming cannot be fast-forwarded through because they are a part of the set or perhaps the even the plot. Thus, the audience's freedom to not be exposed to brands cannot be avoided and risks the types of audience backlash predicted by Psychological Reactance traits.

This dissertation examines how Psychological Reactance might interact with the number of branded product placements within a television program and the profit goal of the branded product placement source to influence audience attitudes. A conceptual model was proposed to test the relationships between Psychological Reactance as a stable trait, branded product placement saturation levels, the profit goal of the placement source, participant brand recall, audience attitudes about branded product placement, the for-profit or non-profit source responsible for the placements, attitudes about the branded product featured, and their purchase intention of the inserted brand.

This 3 X 6 experimental study involved two independent variables: the saturation level of the episode (varying from 61 seconds of on-screen time to zero) and the profit goal of the source (for-profit, non-profit, or no source identification). These variables were controlled by digitally inserting branded product placements using Monet software and creating sponsorship billboards using Final Cut Pro.

LITERATURE REVIEW

This section will review the literature concerning Psychological Reactance and discuss its application to branded product placement.

Psychological Reactance

The theory of Psychological Reactance is attributed to Brehm (1966) and Brehm and Brehm (1981) and primarily seeks to explain unintended communication effects. ✓
Wicklund (1974) defines Psychological Reactance as the “motivational state of a person ✓ whose freedom has been assaulted” (p. ix). Communications created to request individuals or mass audiences to take some sort of action are often based upon the assumption that the target audience will do as they are told. However, as a parent might observe in his young child, kids are apt to doing the exact opposite of a command that their parent had just given. Psychological Reactance suggests that the child is reacting in this way because he feels that the parent has infringed upon his freedom and thus has no control over his own behavior. Thus, motivated to regain his freedom, the child is now likely to do exactly the opposite of what the parent had intended.

Advocacy groups such as Commercial Alert have suggested that because individuals at movie theaters are captive audiences, it is unethical to show commercials at the beginning of films (De Marco, 2003). Commercial Alert believes that the producers of entertainment media should identify product placements as advertising within the content if they are paid-for or sponsored (Elliot, 2003). Because the definition of advertising has often included the purchase of airtime, product placements of this nature would be considered as such. Since most placements are not paid for in monetary terms, this has been one way that the industry has circumvented this criticism (Parkes, 2004).

However, marketers are likely to desire some sort of recognition for their efforts and many placements have been accompanied by large cross-promotional efforts, especially with motion pictures. The placement of branded products in entertainment media and understanding the boundaries of marketing communications should therefore be addressed.

The theory of Psychological Reactance says that individuals frequently act counter to restrictions or pressures put upon them (Brehm, 1966; Brehm & Brehm, 1981), and that people react against threats or losses of freedom to restore that freedom through a sequence of responses (Brehm & Brehm, 1981; Donnell, Thomas & Buboltz, 2001; Wicklund, 1997). These restrictions can come in the form of behavioral restrictions, as well as directions for how someone should feel or think (Petty & Cacioppo, 1981). This motivational state to maintain one's level of freedom is consistently directed toward the re-establishment of the threatened or eliminated freedom by engaging in those threatened relevant behaviors and actual attempts.

The freedom to be the first to turn down requests to control any commitment to future favors suggests that freedom and control often are interrelated. Jones (1969) found that participants who were asked a favor with an implication of future dependence were more likely to engage in reactance than those who were not given that inference. Brehm and Brehm (1981) defined freedom as a "belief that one can engage in a particular behavior" (p. 35). Since freedom can be defined as the means to what, when, and how one engages in a particular activity, it may influence one's decision of attaining a pleasant outcome, or avoiding an unpleasant one. Thus, this type of freedom can be considered "expectancy with a particular degree of strength" (Brehm & Brehm, 1981, p.

358). Therefore, an individual's strength that stems from obtaining a freedom can be defined as "control" and the concept can be applied in the framework of Psychological Reactance.

A freedom or control is threatened or lost when an event increases the perceived level of difficulty of exercising that freedom (Brehm & Brehm, 1981; Westcott, 1978; Wicklund, 1974). Individuals may also find the need to reallocate their freedoms. For example, Gibbins (1976) found that when an individual's freedom in an organization such as a corporate environment is restricted, then his need for freedom in other areas of his life becomes increasingly important. Brehm (1966) originally argued that reactance may be triggered by concepts such as frustration, social power, and compliance; Joubert (1990) found that self-esteem, self-rating of happiness, and loneliness may serve as a threat to freedom/control (Donnell, Thomas, & Buboltz, 2001).

Because the level of reactance depends on the importance of the freedom, the ✓ types of actions taken to regain one's freedom may range from avoidance to aggression toward the source. Chenitz (1983) found that patients admitted to nursing homes may engage in resigned resistance that consists of brief behaviors such as withdrawal, crying, or sadness. On the other hand, those who resist forcefully overtly demonstrate their anger and resentment by refusing to be bathed and are verbally abusive to their caretakers. Because an individual's freedom and control of moderate or high importance are threatened, the level of reactance of the individual could be greater and considerable resistance to compliance may occur (Brehm & Brehm, 1981). In situations where confederates are asking participants for favors, Brehm and Cole (1966) found that

participants are more likely to engage in Psychological Reactance when the favor was of low importance. ✓

Reactance is also likely to occur when there are no rewards attached to the lost freedom. ✓
Mavis and Stoffelmayr (1994) found that when participants are given monetary rewards for weight loss, reactance was minimal in the lottery condition and not found in the equal distribution of cash condition. The findings from their study suggested that not only is the loss of freedom and alternative choice important to Psychological Reactance, but that participants must be devoid of any type of compensation for giving up freedoms.

Major Constructs and Assumptions

Psychological Reactance suggests that there are two main constructs related to unintended effects: freedoms and threats. ✓ This section will define and identify the assumptions surrounding these major concepts, explicate the outcomes of Psychological Reactance, and examine how Reactance has been applied to several contexts. Table 1 outlines the major constructs and assumptions of Psychological Reactance.

Freedoms

Assuming that an individual has a desire for freedoms, Brehm (1966) and Brehm ✓ and Brehm (1981) suggested that reducing the amount of freedom that an individual has will arouse his motivation to prevent a further loss of freedom and to re-establish whatever freedom he/she may have already lost or had threatened. Based on the notion of specific freedoms, not general freedoms, the concept of freedom in Psychological Reactance assumes that at any given time, a person has a set of concrete, behavioral actions that he may realistically engage in at any time (Brehm, 1966; Brehm & Brehm, 1981). There are four characteristics to free behaviors (Brehm & Brehm, 1981). First, ✓

individuals must be aware of that the freedom exists. Second, individuals must have the ability to exercise those freedoms. Next, a person holds that freedom to some sort of significance. The importance of those freedoms is based on whether or not the freedom has some unique instrumental value to the individual. The type of freedom restricted can range for individuals from civil rights (Westcott, 1988) to the reception of Internet pop-up ads (Edwards, Li, & Lee, 2002). ✓

Freedoms can be categorized as absolute or conditional. Absolute freedoms are widely available freedoms that are most likely internal. Conditional freedoms are those that are contingent upon other behaviors. Thus, although one freedom may have been threatened, the value of that freedom may be dependent upon whether or not there are any viable alternatives. Babad (1987) found that when Israeli sports fans were instructed to reduce their wishful thinking about a trailing team who was not winning a soccer game, participants reduced their desires at first, but then unexpectedly had even more desires for the straggling team following halftime. While West (1975) found that participants were not likely to find university cafeteria food to be more attractive after the elimination of one choice, Horowitz (1968) found that Psychological Reactance was most likely to be aroused in powerful individuals who were internally dependent and not given any alternative choices. Similarly, Ringold (1988) suggested with consumer withdrawal regarding Coca-Cola, the lack of alternatives was in large part responsible for creating the aggressive response from customers. These findings suggested that the complete eradication of choices is more likely to arouse Psychological Reactance than the mere elimination of one or more alternatives.

While previous studies have often examined the loss of freedom of control from an individual's attitudes in a private setting, Baer, Hinkle, Smith, and Fenton (1980) and Nail, Van Leeuwen, and Powell (1996) suggested that an individual's desire to manage his impression in public may instigate Psychological Reactance. The researchers found that when participants had not yet had the opportunity to publicly exercise their freedom, they were more likely to engage in reactance type behaviors when that freedom was threatened. ✓

Upon examination of an individual's perception of whether or not they have control over their own freedoms in certain situations, there are two loci of control that can be examined: internal and external. While internal locus of control suggests that individuals believe that environmental outcomes are dependent upon their own behaviors, those who believe that their behavior has little to do with subsequent events in their environment are said to have an external locus of control (Lewis & Blanchard, 1971). Moyer (1978) found that the lack of freedom to choose among those participants with an internal locus of control was correlated with decreased recall in a verbal learning task. Cherulnik and Citrin (1974) suggested that interactions between the locus of control and the elimination of freedom of choice can cause participants to find those options taken away to be more desirable. The findings from these studies suggested that the ability to choose one's own materials can lead to faster and more receptive learning for those with internal and external loci of control.

An individual's locus of control may have implications on how medical information should be distributed (Donham, Ludenia, Sands, & Holzer, 1983). However, Adame (1986) found that there was no significant increase in internal locus of control for

participants who had engaged in an interactive course on sexuality. The unsupported hypothesis could be the result of the method, the sensitive nature of the task used, or confounded by the changing sexual attitudes in the mid to late 80's.

Threats

Psychological Reactance suggests that to attain reactance, there must be a freedom, and a threat made to that freedom (Brehm, 1961; Brehm & Brehm, 1981).

Threats are defined as any attempt to withhold an individual's ability to exercise his freedom – including social influences and impersonal events such as the elimination of choices, laws and restrictions, or coincidental natural disasters that might restrict one's travel plans (Brehm & Brehm, 1981). Brehm and Brehm (1981) suggested that the greater the threat made to an individual's freedom, the greater the reactance. Vrugt (1992) found that when high threats were made to male workers about the preferential treatment of women in the workplace, more feelings of Psychological Reactance were evoked. ✓

Brehm and Brehm (1981) suggested that an individual's perceived threat to a freedom is dependent upon how severe the threat seems to be and whether or not they have control over the actual threat. For example, if a snowstorm threatens an individual's travel plans to fly to Miami, Florida, then the person may engage in Reactance if the weather is perceived as a threat to their freedom to vacation. On the other hand, if the individual perceives the weather to be out of his control, then he is not likely to engage in Reactance types of behaviors. The correlation between the amount of force threatening a freedom and reactance is not necessary linear. Dickenberger and Grabitz-Gniech (1972) found that although participants are likely to experience reactance when the threatened ✓

freedom is attacked, individuals may store up feelings of Psychological Reactance when social influence is too strong.

Table 1

Major constructs and assumptions of the theory of Psychological Reactance (Brehm, 1966; Brehm & Brehm, 1981)

Construct	Description	Assumptions
Freedom	<ul style="list-style-type: none"> - A specific behavioral action (cognitive or physical) that an individual may realistically engage in at any time - Four characteristics of a freedom: (1) an individual is aware of the freedom; (2) an individual's ability to exercise the freedom; (3) the freedom is held in high regard by the individual; and (4) the freedom is either absolute or conditional 	<ul style="list-style-type: none"> - Individuals do have a desire for freedom - At any given time, an individual has a set of behaviors that he may engage in
Threat	<ul style="list-style-type: none"> - Any attempt to withhold an individual's ability to exercise his freedom - These attempts may include social influence or impersonal events - The severity of a threat depends upon an individual's perception of that threat 	<ul style="list-style-type: none"> - An individual must believe that he has a freedom that may be threatened - The greater the threat, the greater the Reactance

Outcomes of Psychological Reactance

Psychological Reactance defines two outcomes that might result from an individual's loss of control or feelings of threat: Boomerang and Romeo and Juliet effect. ✓

Boomerang Effect

Also known as the “backfire effect,” the Boomerang effect is commonly used in marketing and advertising disciplines when referring to threats to attitudinal freedoms (Clee & Wicklund, 1980). Boomerang effects have occurred with interactions between the confederate’s intention to influence and a high level of threat (Heller, Pallak, and Picek, 1973) as well as interactions between high threats and the expectation of future exchanges between the participant and confederate. Using Psychological Reactance to explain their findings, Worchel and Brehm (1970) found that when participants were given freedom-threatening communications that were synonymous with their own opinions, they were more likely to move away from the advocated position.

Engs and Hanson (1989) conducted a timely study when the national legal drinking age increased from 18 to 21 in 1984. The researchers found that this law not only failed to curb underage drinking, but that incidents of drinking rose. Just as a boomerang returns to its point of origin, Boomerang effects in Psychological Reactance suggest that when negative messages are advocated, the audience meets them with negative behaviors. Positive or no-influence messages, on the other hand, are not as likely to be met with unexpected reactions from the audience.

In relationship to branded product placement in entertainment media, these marketing communications might be perceived as negative messages depending on the audience’s reaction to the type of product that is present and the source of that placement. Thus, this Boomerang effect may take place with audiences who are opposed to certain types of branded products or have preexisting negative attitudes about whom might have

been responsible for their placement. From the marketers' perspective, this makes the intended effects unsuccessful.

Romeo and Juliet Effect

Most commonly used in the context of psychology and interpersonal communication, the Romeo and Juliet effect borrows from William Shakespeare's classic tale of two young lovers who were forbidden to be together by their respective families. This restriction not only pulled the teenage lovers closer together, but also eventually led to the tragic demise of the couple. Discoll, Davis, and Lipetz (1972) suggested that when couples suffer from parental interference, they react by committing themselves more firmly to the partnership and falling more deeply in love. Related to the Romeo and Juliet effect, Goodstadt (1971) examined how interpersonal attraction was a motivating factor for reactance behavior, particularly when the attraction was made public.

Although these are two of the most commonly noted effects of Psychological Reactance, other studies have examined outcomes that might be mediated by reactance traits such as task completion strategies, thought suppression, and self-efficacy. Strykowska (1978) correctly hypothesized that those with high levels of reactance would use cautious strategies when confronted with a problem-solving task and that individuals with low levels of reactance would take more risks. Kelly and Nauta (1997) found that higher reactant participants who were asked to suppress their thoughts using a stream of consciousness writing task felt more out of control and bothered by their intrusive thoughts and by their own thoughts in general. In an ethnographic study conducted to examine the ramifications of job loss, Zippay (1995) found that the loss of control to find a new job experienced by workers in a particular location affected their self-efficacy.

Psychological Reactance as a Stable Trait

While many studies have examined Psychological Reactance as a temporal state in which individuals are reacting to certain conditions, other research suggested that Psychological Reactance is a stable personality trait that is embedded within a person's personality (Brehm & Brehm, 1981; Buboltz, Woller, & Pepper, 1999; Dowd & Wallbrown, 1993; Dowd, Wallbrown, Sanders, & Yesenosky, 1994; Hargrove Ladner, 2003; Reitenbach, 2000; Seemann, 2003). In fact, Poorman (2000) found that trait reactance was more stable than state reactance, and that the two were moderately correlated.

Psychological Reactance as a stable trait has been applied mostly to the relationship between counselors and their clients. Although Sherman and Lynn (1990) examined how Psychological Reactance might be used in therapy sessions using hypnosis, many other studies have examined how the conscious mind might process reactance types of behaviors. For example, when individuals are not receptive to advice from medical professionals, therapists, or counselors, this noncompliance has been explained using Psychological Reactance (Blankenship, Eells, Carlozzi, Perry, & Barnes, 1998; Dowd, 1989; Dowd, Hughes, Brockbank, Halpain, Seibel, & Seibel, 1988; Fogarty, 1997; Garcia, 1982; Gordon, 1978; Harris & Harvey, 1978; Horvath & Goheen, 1990; Hughes & Falk, 1981; Hunsley, 1997; Tennen, Rohrbaugh, Press, & White, 1981), as well as those seeking to change the racist or sexist language used by others (Latting, 1994). In many cases, individuals are court ordered to seek out therapeutic or counseling services (Prandoni & Wall, 1990), which might lead to Psychological Reactance.

“Therapeutic Reactance” refers to a personality trait or motivational state in which the patient delays or prohibits treatment in a continued attempt to maintain control over his personal freedom and is often measured using the Therapeutic Reactance Scale (Dowd, Milne, & Wise, 1991) or the Resistance Potential scale (Beutler, Engle, Mohr, Dahldrup, Bergan, Meredith, & Merry, 1991). However, Baker, Sullivan, and Marszalek (2003) found that there were no correlations between the two scales and that the Resistance Potential scale lacked internal consistency.

Some of the literature correlating reactance behaviors and patient compliance suggested a negative relationship. For example, Hunsley (1993) found that Psychological Reactance was unrelated to participant acceptability ratings of treatment for procrastination and Seibel and Dowd (1999) found that Psychological Reactance was negatively correlated with overall improvement and premature termination of treatment, but unrelated to medical compliance. This finding could be explained by Redman, Dickinson, Cockburn, Hennrickus, and Sanson-Fisher (1989), who found that although patients were not likely to admit to reactance behaviors, the doctors believed that the findings might have been the result of demand characteristics.

On the other hand, Dowd and Sanders (1994) and Keller (2003) suggested that if the symptoms identified are in conjunction with the client’s self-image, then patients are more likely to follow the treatment led by a counselor. Furthermore, studies have found that therapist characteristics are just as important for creating effective relationships with clients (Baker & Neimeyer, 2003; Wallace & Hall, 1996). Dowd, Trutt, and Watkins (1992) found that counselors who used absolute interpretations with highly reactant patients were more successful in conveying their eagerness to help the patient. Graybar,

Antonuccio, Boutlier, and Varble (1989) found that advice given to patients high in reactance behaviors was most effective when it was delivered with a low amount of negativity. Although Swoboda, Dowd, and Wise (1990) found that doctors who reframe messages are more effective than restraint or controlling behaviors, individual levels of reactance had no effect.

Related to counseling and therapy, Mulry, Fleming, and Gottschalk (1994) have previously explored how Psychological Reactance might play a part in the treatment of academic procrastination among undergraduate college students. The researchers found that although incidents of procrastination decreased among both treatment and control groups, improvement was less marked for those who exhibited high levels of reactance.

Some studies have found evidence for Psychological Reactance being a temporal state that is influenced by situational and environmental variables than personality traits. For example, Hong and Giannakopoulos (1994) found that Psychological Reactance was the only non-predictor among all personality characteristics tested to predict an individual's satisfaction of life. Dodds (1997) found that that Psychological Reactance did not predict adherence among coronary heart patients to follow medical instructions. However, other studies that have examined Psychological Reactance as a stable trait have found significant relationships. For example, in an organizational psychology study examining goal-orientation, Austin (1989) suggested that Psychological Reactance, along with other personal factors, may interfere with goal-acceptance and goal-attainment.

Psychological Reactance has been treated as a part of an individual's personality that may affect relationships with significant others. Hockenberry and Billingham (1993) suggested that Psychological Reactance affects the interpersonal control that partners feel

and thus become much more protective of their personal sense of freedom and are more sensitive to perceived threats to these freedoms, resulting in violent interpersonal relationships. In divorce settlements involving children, Bay and Braver (1990) found that Psychological Reactance predicted parents' perceived control over the final decision and that this was related to not only both mothers' and fathers' reports of interparental conflict, but that fathers are more likely to experience noncontrol distress and notice less conflict. This finding suggested that there may be gender differences regarding Psychological Reactance.

Fisher, Nadler, and Whitcher-Alagna (1982) and Manikowske and Winakor (1994) explored equity, attribution, and reactance as three factors that might predict whether or not an individual will ask for assistance. Fisher, Nadler, and Whitcher-Alagna (1982) found that the act of asking for help is related to an individual's self-esteem. Thus, in predicting reactions to help, the authors suggested that a model that has formalized threat-to-self-esteem is more comprehensive and parsimonious than reactance, reciprocation, or attribution. However, Manikowske and Winakor (1994) found that when giving and receiving gifts of clothing, the three factors were not necessarily independent of each other, but rather an overlapping of theories.

Other Theories and Concepts Related to Psychological Reactance

There are several concepts from psychology that are related to Psychological Reactance. Cognitive dissonance is described as a motivational state that exists when one holds beliefs that are inconsistent with another held cognition (Festinger, 1957). Rodrigues (1970) has suggested that while cognitive dissonance and Psychological Reactance might produce the same outcomes, the mechanisms are dissimilar. Still, in

regards to Psychological Reactance, consistency with previous behaviors can also account for reactance (Wright, 1986). Reiter and Samuel (1980) found that although participants are more likely to litter when trash was already in existence at the site, there were no significant differences depending upon signs prohibiting littering that were threatening rather than cooperative. On the other hand, Geller, Koltuniak, and Shilling (1982) found that by posting three signs verbalized to minimize the theft of newspapers, each was equally effective in reducing incidents of theft, but did not conclude that the more threatening sign might have resulted in Psychological Reactance. These findings suggest that reactance might be a function of strong social influence rather than individual interpretation of one sign.

Applicable in situations involving education, Psychological Reactance is often used in conjunction with several other learning theories to understand how administrators and teachers might make their classroom effective learning environments (Clifford, Chou, Mao, Lan, & Kuo, 1990; Parish & Parish, 1991; Tingstrom, Little, & Stewart, 1990) or among athletes (Carter & Kelly, 1997). Defined as a state of an individual's learning that a conditioned stimulus precedes an unconditioned stimulus as he is exposed to classical conditioning trials (Allen & Janiszewski, 1989; Priluck & Till, 2004; Shimp, Stuart, & Engle, 1991), contingency awareness suggests that individuals must be conscious that they are learning something to actually gain knowledge (Shimp, 1991). However, Fulcer (2001) suggested that individuals who are prone to reactance are likely to process information subconsciously.

Borrowed from classical conditioning, learned helplessness suggests that an individual eventually gives up fighting an unpleasant environment when he becomes

aware of his inability to control the situation that he has been placed in (Baltes & Skinner, 1983; Dattilo & Kleiber, 1993). Peterson (1992) examined how learned helplessness might account for issues such as underachievement, mental retardation, burnout, absenteeism, and illness occurring in schools. Other research has examined the relationship between reactance and learned helplessness (Brockner, Gardner, Bierman, Mahan, Thomas, Weiss, Winters, & Mitchell, 1983; deCharms & Muir, 1978; Baum & Gatchel, 1981; Jardine & Winefield, 1981; Mikulincer, Kedem, & Zilkha-Segal, 1989; Trice & Woods, 1979; Tennen & Eller, 1977).

Wortman and Brehm (1975) suggested that the immediate results from uncontrollable events are defined as Psychological Reactance, and that the long-term effects are learned helplessness. As supported in a study that examined stress-related consequences of unemployment, Baum, Fleming, and Reddy (1986) examined the behavioral changes related to this experience as a loss of control and confirmed the theoretical underpinnings of Wortman and Brehm (1975). In application to marketing communications, some movie theater audiences may be adamantly opposed to :30 commercials for branded products at the start of a film. However, the realization that there is nothing they can do to avoid these marketing messages without missing part of the film they paid to see suggests that audiences have realized that they are helpless in this situation and thus may just accept the environment that they are in.

Evaluative conditioning is identified as the ability of an individual's affect for one stimulus to be transferred to another through a conditioning paradigm (Field, 2001; Houwer, 2001). In relationship to branded product placements in entertainment media, evaluative conditioning would suggest that because audiences have certain affects

regarding an actor, the brands used by that actor are transferred to the brands that she uses because she is constantly using those same products. This consistency has then conditioned the audience to associate certain brands with that actor, which then transfers positive or negative feelings about the actor to the brand as well. Fulcher and Hammerl (2001) suggested that evaluative learning does not require conscious perception of the stimuli, the contingencies, nor the awareness that learning has occurred at all.

Further Understanding of Psychological Reactance

In addition to specific variables, previous studies have used Psychological Reactance as a guiding framework for a multitude of applications and contexts to explain behaviors ranging from ways that messages were framed to shape President Clinton's image after the sexual scandals (Nail & Scott, 2000) to increasing tourism and leisure behavior (Propst & Kurtzz, 1989) to pro-social behavior (Goldman, Pulcher, & Mendez, 1983) to the censorship of mass media content (Austin, 1980; Bushman & Stack, 1996; Clark, 1994; Kremar & Cantor, 1997; Worchel & Arnold, 1973). This section will outline how studies have furthered our understanding of the theory of Psychological Reactance.

Demographic factors such as age and gender (Brehm & Weinraub, 1977; Hong, Giannakopoulos, Laing, Williams, 1994), gender (Gannon, Heiser, & Knight, 1985; Jospeh, Joseph, Barto, & McKay 1982) and general personality traits (Buboltz, Williams, Thomas, Seemann, Soper, & Woller, 2002; Buboltz, Woller, & Pepper, 1999; Burke & Haslam, 2001; Dowd & Wallbrown, 1993; Dowd, Wallbrown, Sanders, & Yesenosky, 1994; Frank, Jackson-Walker, Marks, Van Egeren, Loop, Olson, 1998; Gorton, 1973; Harannah, Hannah, & Wattie, 1975; Seibel & Dowd, 2001) have been researched. In particular, studies have explored how individuals with a "Type A" personality (Carver,

1980; Clark & Miller, 1990; Mayes, Sime, & Ganster, 1984; Rhodewalt & Fairfield, 1990; Rhodewalt & Marcroft, 1988; Rhodewalt & Strube, 1985) are more likely to engage in Psychological Reactance. Interestingly, Hong and Giannakopoulos (1994) found that among all personality characteristics tested to predict an individual's satisfaction of life, Psychological Reactance was the only non-predictor.

Other studies have examined how intrapersonal factors such as one's sense of self (Johnson & Buboltz, 2000), self esteem (Brockner & Elkind, 1985; Hellman & McMillin, 1997; Joubert, 1990), self-consciousness (Carver & Scheier, 1981), self-awareness (Swart, Ickes, & Morgenthaler, 1978), and impression management (Wright & Brehm, 1982) might predict behaviors related to Psychological Reactance. Levels of reactance are likely to also be influenced by a person's family background (Buboltz, Johnson, & Wallace, 2003), disciplinary styles used in the home during childhood (Joubert, 1992), and alcoholism (Rice & Schoenfeld, 1975). Interestingly, an individual's daily personal habits (Joubert, 1995) and critical perceptions of politics (Long, 1978) have also been shown to predict Psychological Reactance.

Interpersonal relationships (Baumeister, Catanese, & Wallace, 2002; Bay & Braver, 1990; Bushman, Bonacci, van Dijk, and Baumeister, 2003; Hockenberry & Billingham, 1993, Poe, 1977), interpersonal attraction (Wright, Wadley, Danner, & Phillips, 1992), social influences (Brehm & Sensenig, 1966; Donoghue, McCarrey, & Clément, 1983; Grabitz-Gniech, 1971; Sosnowski, 1978), and an individuals' mood and justification for the request (Berkowitz, 1973) have been shown to be predictors of Psychological Reactance.

While experimental settings have been designed to prime pre-existing cognitions such as gender stereotypes (Kray, Reb, Galinsky, & Thompson, 2004), the effects of Psychological Reactance have also been studied in relationship to the request for assistance (Fisher, Nadler, & Witcher-Alagna, 1982; Gross, Wallson, & Piliavan, 1979; Manikowske & Winakor, 1994; Schwartz, 1970) depending upon past behaviors (Fraser & Fujitomi, 1972) and future expectations (El-Alayli & Messé, 2004).

Professional relationships between managers and subordinates in organizational settings (Austin, 1989; Blickle, 2003; Feldman-Summers, 1977; Caldwell, O'Reilly, & Morris, 1983; Sachau, Houlihan, & Gilbertson, 1999; Steensma & Erket, 1999) and between judges and jury members (Lenehan & O'Neil, 1981; Lieberman & Arndt, 2000; Minor, 1978; Mullin, Imrich, & Linz, 1996; Wolf & Montgomery, 1977) have been examined to guide individuals in positions of higher power to communicate in a manner that would not enable behaviors related to Psychological Reactance.

Studies using Psychological Reactance have examined communication efforts to alter the attitudes or behaviors of the audiences. Particularly concerned with how messages should be structured and framed, Psychological Reactance has been used as the guiding framework for studies concerned with efforts by the government to ban the use of certain chemicals or special interest groups reduce incidents of littering have often been met by audiences engaged in Psychological Reactance (Mazis, 1975; Stern and Kirkpatrick, 1977; Stoll-Kleeman, 2001). In addition, the exploration of Psychological Reactance has been examined in depth regarding the use of health related issues as well as health communication efforts (Albarracin, Cohen, & Kumkale, 2003; Allen, Sprenkel, & Vitale, 1992; Bensley & Wu, 1991; Buller, Burgoon, Hall, Levine, Taylor, Beach,

Buller, & Melcher, 2000; Engs & Hanson, 1989; Grandpre, Alvar, Burgoon, Miller, & Hall, 2003; Kohn & Barnes, 1977; Moore, Sellwood, & Stirling 2000; White & Zimbardo, 1980) and health communication messages in an interactive environment (Burgoon, Alvaro, Broneck, Miller, Grandpre, Hall, & Frank, 2002). Interestingly, Hong (1990) and Hong and Langovski (1994) did not find significant sex differences in Psychological Reactance nor patterns of church attendance (Hong, 1990).]

Past research concerning Psychological Reactance has defined a loss or threat to one's freedom is a motivating factor. However, impersonal threats or barriers to obtaining one's desires or goals (Wicklund, 1974; Clee and Wicklund, 1980) or the anticipated regret for not complying with a persuader (Crawford, McConnell, Lewis, & Sherman, 2002) may also be an encouraging mechanism. The scarcity or discontinuation of a product or product line can create even more desire for merchandise (Cialdini. 2001; Clee and Wicklund, 1980). Regarding the packaging of harmful substances, Andrews (1995) and Andrews and Netemeyer (1996) examined how consumers might engage in Psychological Reactance by purchasing and consuming more of the product when confronted with the warning labels on alcohol packages, in much the same way that consumers have reacted towards cigarette warning labels.

Coulter and Pinto (1995) found that marketing communications using traditional advertising messages that attempt to elicit guilt or remorse are likely to arouse levels of reactance. With personal sales techniques, Burger (1999) suggested that Psychological Reactance can be reduced by controlling the time lapse between the initial request and the target request when using the foot-in-the-door technique often used by salespersons to gain compliance from potential customers. In a study designed to examine mechanisms

that mediate the persuasion-inhibiting effects of a forewarning in a fear-arousing communication, Fukada (1986) found that forewarnings produced resistance to persuasion. Furthermore, that resistance was mediated directly by counterarguments during the presentation of the communication, and unintentionally by Psychological Reactance in the time between the warning and the actual communication. ✓

Overall, the literature regarding Psychological Reactance has suggested that a variance in the type and tone of message may cause unintended effects. The research using Psychological Reactance as a framework has used some sort of marketing communication or advertisement as the message to test for effects. However, studies have not expanded Reactance to the source of the message. For example, while past studies would suggest that individuals are more likely to engage in Psychological Reactance depending upon the tone of a message, there has not been any prior research to test if people are likely to engage in Reactance dependent upon whom the message might originate from.

Extending the Theory of Psychological Reactance to the Message Source

Psychological Reactance has been largely examined by manipulating the language of the message's intensity. Although there is no literature to suggest a relationship between Psychological Reactance and source persuasiveness, Perloff (2003) has suggested that there are three characteristics to an effective communicator: (1) authority, which influences using compliance; (2) credibility, which takes advantage of the internal attitudes of the audience; and (3) the attractiveness, both personality and physique, of the source. ✓ Ritchie and Phares (1969) found that individuals with an external locus of control were more easily persuaded by high-credibility sources than low-credibility sources and

that those with an internal locus of control were equally persuaded by high- or low-credibility sources. When considering traditional models of communication that include the source or sender of information, the message containing the information, and the receiver of the message (Jaspars, 1978) an exploration of the source or sender component of Psychological Reactance could strengthen the theory.

The persuasion literature has explored source credibility to a great extent (Pornpitakpan, 2004) and is often examined in conjunction with message effectiveness and product or audience involvement. For example, Marshall, Smith, and McKeon (1995) conducted a study to test what sources women with breast cancer would prefer to go to receive information and found that religious and community leaders were not preferred sources of information, but that family and friends were the most preferred as the result of similarity and trustworthiness. In addition, while highly involved participants found health care providers to be credible sources of information, others perceived lay sources as more informative because the vocabulary used was less technical.

In addition to trustworthiness, competence, and dynamism, another of the dimensions of source credibility has been identified as objectivity (Whitehead, 1968). While the source of a message may not necessarily be objective in their intention, there are some that are perceived as more unbiased than others.

The theory of Psychological Reactance would suggest that audience reactions to ✓ messages might vary as the result of the message source. Lumsden (1977) found strong support that message strength was an interaction between the strength of the message multiplied by the strength of the source. In addition, the intent of the source impacts the ✓ persuasiveness of the message. Past research has found that when participants were

forewarned about the intent of speakers, persuasion was inhibited (Hass & Grady, 1975; Kiesler & Kiesler, 1964). However, when a source seemed concerned about the well being of an audience, persuasion increased (Mills, 1966). Campbell, Bernhardt, Waldmiller, Jackson, Potenziani, Weathers, and Demissie (1999) found that in print messages designed to encourage the consumption of fruit and vegetable consumption, participants were more likely to trust messages from their pastor or spiritual leader than those from expert sources. Furthermore, Lord (1994) found that participants were most likely to improve their recycling behavior when they received messages from a personal acquaintance (versus an advertisement or publicity effort) that was negatively framed.

Non-profit organizations are generally created to increase social circumstances such as teen pregnancy (i.e., Planned Parenthood), prevent the spread of HIV/AIDS (i.e., UNAIDS), or discourage drinking and driving (i.e., Mothers Against Drunk Driving). These pro-social motives may therefore be perceived by audiences as concerned groups who are looking out for the welfare of a greater good. Although not an intentional manipulation of source credibility, Gutteling (1993) found no significant differences when comparing the same information from two different sources: a government agency called the Ministry of the Environment and a fictitious private company the Dutch Plastics Recycling Company. The authors explained this non-significance as the result of equal source credibility.

In regards to persuasive messages, Andreoli and Worchel (1978) suggested that the more removed the source from the communication, the more trustworthy the source. The researchers found that in a message presented by either a political candidate, representative, former representative, or newscaster, the latter two were found to be more

trustworthy than the former two. Furthermore, while not all sources are readily recognizable to the audience, Pham and Johar (1997) suggested that the schematic inferencing of sources requires some sort of basic understanding regarding the reference. For example, some understanding of the profit goals of certain sources may impact audience attitudes about the message being communicated.

The timing of the revelation of message sources has an impact upon audience persuasiveness, although the findings are not consistent. Weber (1971) found evidence for the recency effect and thus suggested that when the source of a message is presented after the message, it can act as a powerful acceptance cue for the audience. Sources that are perceived to be highly credible are likely to be the most credible when they are introduced at the beginning or middle of a message rather than the end (Greenberg & Tannenbaum, 1961). On the other hand, Sternthal, Dholakia, and Leavitt (1978) found that highly credible sources generated more positive attitudes towards issues when the source was identified after the message than before. Furthermore, Homer and Kahle (1990) found that the time of source identification was more influential depending upon the level of involvement.

In a metanalysis of source effects in communication and persuasion research, Wilson and Sherrell (1993) found that the largest effect sizes were associated with psychological issues, oral communication, and video media. While d'Astous and Seguin (1999) found that positive images of the sponsor in television sponsorship do not lead to more positive consumer evaluations and ethical reactions toward product placement, the researchers did not control for the profit goals of the product placement source. Thus, this study will explore attitudinal differences based on the profitability goals of an

organization that is responsible for the branded products placed in the entertainment media and the location of its prime.

Product Placement

“Screen advertising is unfair to our audiences. An advertisement on the screen forces itself upon the spectator. He cannot escape it, yet he had paid his admittance price for entertainment alone.”

- Nicholas Schenck, MGM head, 1931 (Segrave, 2004)

This same philosophy has been used as an argument against branded product placement in entertainment media by opponents such as Commercial Alert (<http://www.commercialalert.org>). Citing an audience's right to experience entertainment media content without being bombarded with marketing messages, unsuspecting audiences lack the freedom to escape advertisements because they are integrated within the content. While the theory of Psychological Reactance has been applied to several marketing situations, it has not been tested specifically within the context of branded product placement in entertainment television programs. This section will discuss the phenomenon of product placement in the entertainment and marketing industries, review the literature for product placement, and identify opportunities for growth and understanding within the context of Psychological Reactance.

It may seem too simplistic to say that academic approaches to product/brand placement are concerned with good research and product placement practitioners are constantly on the lookout to make more money, this is essentially the difference between the two. Articles appearing in peer-reviewed academic journals have published studies that have asked questions regarding product placements in entertainment media such as:

Under what conditions do audiences recall/recognize branded product placement (Babin & Carder, 1996; Brennan, Dubas, & Babin, 1999; Gupta & Lord, 1998)? Does consumer attitude increase if a particular brand is associated with a certain character on screen (Law & Braun, 2000; Strauss, 1999)? Do branded product placements translate to increased sales (Anonymous, 1989)? Do audiences disapprove of product placement altogether (Gupta & Gould, 1997; Nebenzahl & Secunda, 1993)?

While trade publications, newspaper articles, and general magazines are interested in variables such as the location of the branded product, actor association, and screen time, commercial practitioners are really interested in these questions to understand the outcomes of branded product placement opportunities. Specifically, how can product placement opportunities be maximized to add to their brand equity, raise consumer awareness, and increase sales? Thus, it is important to note that from a business perspective, these interests are not necessarily inclusive.

It would seem logical to suggest that marketers and advertisers are interested in the effectiveness of the practice that they preach, but Steve Sturm, a marketing executive at Toyota says that tests of aided and unaided recall are useless to him because they give no indication of whether or not those audiences are going to go out and buy a car. In fact, Ong and Meri (1994) found that although participants who remembered brands in movies did not indicate higher purchase intentions, respondents generally had positive attitudes regarding the practice of brand placements. Similarly, Mr. Sturm's main goal with extended brand exposure is that audiences keep the Toyota brand in mind the next time they are in the market to purchase a car (Chang, Salmon, & Newell, 2004).

Both the marketing industry and academic research seem to suggest that the practice of branded product placement in entertainment media is a message that might lead to direct outcomes. However, unintended effects such as those predicted by Psychological Reactance may be caused by the profit goal of the source responsible for certain brands placed in films or the type of product placed in television programs. The next sections will define branded product placement, discuss findings from previous academic studies, and delineate the ethical concerns surrounding the practice of branded product placement.

Defining "Branded Product Placement"

A rapidly changing environment, the term "product placement" in commercial circles refers to everything from the Pepsi vending machine in *Big* to Audrey Hepburn smoking a cigarette in *Breakfast at Tiffany's* (1961) to McDonald's billboards on the track field in Athens, Greece during the 2004 Summer Olympics. Academics, however, would be more likely to classify these as brand placements, product placements, and sponsorships, respectively. It is important to note that there are definitional and operational differences in the terminology.

Product placement generally refers to the use of items in which the brands cannot be recognized. For example, lit cigarettes or an alcohol flask demonstrates to the viewer that the actor is smoking or drinking, but no name brand is associated with it. Brand placements refer specifically to items in which the brand is seen or recognized by the audience. Thus, if the actor takes a Camel cigarette out of the package and lights it with a Zippo, or if he pours himself a Smirnoff into his glass, these are classified as brand placements. Brand placements may also include those items in which the name has been

“greeked” out. That is, while the audience might think that the soda is a Coke because of the red aluminum can with white wave, there is no real indication of the brand name.

The definition of product placement has evolved to reflect either the goals of marketers or filmmakers or has attempted to take the audience’s point of view. Within the academic literature, product placement was defined as the inclusion of merchandise that had been trademarked, brand name products or signage in a motion picture (Steertz, 1987). In later years, Nebenzahl and Secunda (1993) included the requirement for a product placement to be in return for a fee or reciprocal promotional exposure, thus making placement difficult to discern and discounting those placements that may have occurred serendipitously. Balasubramanian (1994) and McCarty (2004) suggested that product placements are paid and are unobtrusive by nature, yet aimed at influencing the audience. Law and Braun-LaTour (2004) defined product placement as “the deliberate insertion of branded products into an entertainment program aimed at influencing the audience” (p. 63). Film and television producers suggest that the best placements are those that are “organic” to the storyline, and often insist that the brand is not included to influence the audience, but to tell a story in a way that is believable and realistic (Chang, Salmon, and Newell, 2004). Karrh (1994; 1998) contended that the phenomenon of product placement should be titled “brand placement,” since the practice usually involved inserting a branded product into the production of the entertainment media.

While advertising often relies upon verbal cues to express their brand message, many marketers recognize the importance of nonverbal signs as well (Hecker & Stewart, 1988). It can be argued that some forms of branded product placement in entertainment media are nonverbal marketing messages that rely on audiences to immediately recognize

corporate symbols and make brand associations in the midst of visual and audio cues from the characters (Wyer & Adaval, 2004).

Changing economic climates have challenged narrow definitions of product placement. For example, while some definitions might have anticipated recent partnerships between media entities and branded products, other relationships would not have been included at all. The prominent placement of Pepperidge Farm's Milano brand cookies in the series finale of NBC's *Frasier* (2004) both raised the eyebrows and gained the approval of marketing executives. In this partnership, no money exchanged hands between NBC, Pepperidge Farms, the actors on *Frasier*, nor the producers of the show. Instead Pepperidge Farm agreed to buy 12 pages out of *TV Guide* as a sort of advertorial that would provide a historical praise of the sitcom's impact on television and its audiences (Steinberg, 2004).

Films such as DreamWorks' animated hit, *Shark Tale* (2004), expanded the definition of branded product placements to include brands based on real, preexisting brands. Created to provide a spotlight for brands in films that may not necessarily call products because of the unusual settings these brands often fit the environment and comedic tone of the film. For example, "Coral-Cola" imitated the colors and logo treatments of Coca-Cola. Furthermore, Dreamworks seems to be creating an animated world with fantasy brand by carrying over those real brand to fit the time period of films such as 2004's *Shrek 2* (i.e., Burger King = Burger Prince, Old Navy = Olde Knavery) into the underwater adventures of *Shark Tale* (i.e., Burger Prince = Fish King, Olde Knavery = Old Wavy) (http://www.brandchannel.com/brandcameo_films.asp).

In looking at current product placement partnerships and interviews with marketing and film production executives conducted by Chang, Salmon, and Newell (2004) have found that these past definitions associated with product placement are much too narrow for the scope of its practice and applicability. Having already expanded to television programs (although termed “product integration”), books (Friedman, 1986), music videos (Englis, Solomon, & Olofsson, 1993), and video games (Nelson, 2000), the inclusion of branded products may or may not have been contracted business partnerships. Thus, the inherent conflict between the identification of product placement as advertising or public relations suggests that this categorization may depend upon how brands become a part of the media (Chang, Salmon, & Newell, 2004; Tilson, 2003). This study will use the term “branded product placement” to refer broadly to branded products that materialize in entertainment media. These placements may range from actors making verbal brand mentions to visual appearances of the logo to a brand that is recognizable to the audience to a combination of both verbal and visual appearances.

Industry Agenda

The classic product placement story of how Mars, Inc., the makers of M&M’s chocolate candies missed out on an opportunity to be in *E.T.: The Extraterrestrial* (1982) or how any clothing line missing an opportunity to dress the contestants of 2004’s *American Idol* (Duvall, 2004) and rising costs to produce entertainment media, including music videos (Fiore, 2003), has forced media producers to look for other ways to fund their projects. In an economic climate that does not favor large marketing budgets, more and more companies have been held accountable for their appropriations (Gough, 2003). In response to these concerns, Joyce Julius Associates and iTVX in Ann Arbor,

Michigan, Nielsen Media Research, and Intermedia Advertising Group (IAG) in New York City, have devised formulas to calculate the monetary value of a brand placement. Based primarily on traditional media buying concepts, these firms are interested in impressions, if the placements are shown and/or spoken about, whether or not there are interactions with the actors, and for how long the brand is on the screen. To address the growing definition of brand placement that has now expanded to computer games (Elkin, 2002; Mack, 2004), companies such as JAM International Partners has proposed a way of testing the effectiveness of placements in video games.

It is important to note that commercial research and articles regarding product placement do not only focus on the positive attributes of brand placement in entertainment media such as brand exposure and potential marketing effectiveness. In fact, Philip Morris' Marlboro cigarettes asked Paramount to edit out scenes that show Samuel L. Jackson smoking Marlboros in *Twisted* (2004) (O'Connell, 2004). The plea stems from cigarette advertising bans on billboards or television, the increasing scrutiny tobacco manufacturers face, and indoor smoking bans within the state of California. In addition, as suggested by academic studies, the use of product placement with a character that has negative attributes or is misused may lead to detrimental association between the brand and its reputation (Palmer, 1998).

According to Psychological Reactance, requests from corporations to ban certain products from entertainment media may spawn additional interest from consumers. As suggested by Clee and Wicklund (1980), the elimination of choices may enable feelings of Psychological Reactance. Thus, publicity directed at desires to eliminate images of

characters smoking might lead audiences to feel that their freedom to see actors with cigarettes has been threatened or censored, triggering Psychological Reactance.

Product Placement and Theories: Academic Research

Previous literature regarding various aspects of product placement (i.e., its effectiveness on brand recall, awareness, ethics, purchase intention, etc.) has demonstrated that this body of literature does not have a consistent theoretical framework that has been used to either explain or predict findings. The most frequently used theories and approaches for quantitative product or brand placement studies include: Attribution Theory (Babin & Carder, 1996b; Gupta, Balsubramanian, & Klassen, 2000), Classical Conditioning (Gupta, Balsubramanian, & Klassen, 2000; Johnstone & Dodd, 2000), including operant conditioning (Johnstone & Dodd, 2000), Elaboration Likelihood Model (Babin & Carder, 1996b; Gibson & Maurer, 2000; Pracejus, 1995), and constructs from Social Learning Theory (Bandura, 1977) such as the modeling paradigm (Gupta, Balsubramanian, & Klassen, 2000) and observational learning (Johnstone & Dodd, 2000). Other theories that have been used in application to product placement include impression management (Karrh, 1998), meaning transfer model (McCracken, 1988; Russell, 1998), consumer-brand relationship (Fournier, 1994), persuasion paths (Deighton, Romer, & McQueen, 1989), theory of mere exposure (Pracejus, 1995), the two-process model of memory (Johnstone & Dodd, 2000), and the tripartite typology for product placement (Russell, 1999).

Studies of a more qualitative nature have relied upon Grounded Theory, which suggests that the process and products of research are shaped from the data, rather than the research being driven by the theory (Glaser, 1992; Charmaz, 2000). DeLorme and

Reid (1999) used Grounded Theory to examine moviegoers' experiences with brands that are used as props on the set.

Studying Product Placement: Direct Effects

While several articles have addressed the ethics, laws, and regulations of product placement (Snyder, 1992; Kruckenberg & Starck, 2004; Siegel, 2004; Turner, 2004; Wenner, 2004), the majority of studies regarding product placement have used a range of qualitative and quantitative methods to examine the direct effects of branded product placement. This section will examine published journal articles regarding product placement.

Qualitative methods have ranged from studies that explored the nature of product placement to focus groups (DeLorme & Reid, 1999) to case studies (Friedman, 2004) and ethnographies (La Pastina, 2001). La Pastina (2001) found that in a one-year ethnographic study of Brazilians who watched a *telenovela*, younger and more educated audiences were more likely to interpret the placements as persuasive messages. Older viewers, on the other hand, believed that the products were an integral part of the storyline – or did not notice the brands at all.

Analyzing Media Content for Product Placement

Studies that reported the pervasiveness of product placements in entertainment media present an unusual challenge in the academic arena because of the process of publishing articles. For example, Ferraro & Avery (2000) suggested that in 1997, there were 2,945 brand appearances in the sample of prime-time television that was obtained. When the article was published, it was already three years later – a year in which the nature of television programs began to shift, the appearance of products were becoming

more pervasive, and industry leaders could not jump onto the bandwagon fast enough. Still, Avery's study, as admitted to in the article, does provide a benchmark for the number of brand appearances in 1997.

Other studies have avoided this problem by comparing product placements in entertainment media across time. For example, Galician & Bourdeau (2004) examined the occurrences of products in films in three decades: 1977, 1987, and 1997 and found that the number of placements in films had not significantly increased. However, the top products that were categorized included automobiles (21%), beer (14%) and soda (11%), with Coca-Cola leading the brand in that category. In the first comprehensive industry analysis of branded product placement in media content (film, television, magazines, newspapers, videogames, Internet, recorded music, books and radio), Quinn and Kivijarvi (2005) estimated that spending in 2004 reached \$3.46 billion, with film and television representing the lion's share. The three product categories most represented in media content include transportation and parts (16%), apparel and accessories (15.6%), and food and beverage (12.5%).

Interestingly, the content of other media have been examined for product placements as well. For example, Englis, Solomon, and Olofsson (1993) investigated the product categories and brand names that have appeared in music videos from the U.S. and Sweden. In the third content analysis conducted by Friedman (1986) suggested that the number of brands mentioned in media such as novels, Broadway plays, and music varied by decade, with novels being the most pervasive in their brand name dropping.

Surveys about Product Placement

Survey methods often allow for more flexibility in terms of distribution and cross comparisons. Thus, it was interesting to note several studies that investigated the cultural perceptions of product/brand placements in entertainment media (Gould, Gupta, & Grabner-Krauter, 2000; Karrh, Frith, & Callison, 2001; McKechnie & Zhou, 2003). In addition, the participant pool went beyond the college campus and extended to advertising and marketing executives (Sandler & Secunda, 1993), movie goers (Ong & Meri, 1994), and online survey methods (Ong, 2004).

The nature of some of the participants allowed for the dependent variables to include countries of origin such as France and Austria (Gould, Gupta, Grabner-Krauter, 2000), Britain (Johnstone & Dodd, 2000), Singapore (Karrh, Frith, & Callison, 2001), China (McKechnie & Zhou, 2003). In addition, surveys regarding product placement have exposed all participants to the same type of stimuli and measured dependent variables such as product placement usage (Brennan, Dubas, & Babin, 1999), persuasive nature (Deighton, Romer, & McQueen, 1989), advertising preference (Gupta, Balasubramanian, & Klassen, 2000), gender and movie going behavior (Gupta & Gould, 1997), media format (Nebenzahl & Secunda, 1993; Nelson, 2000; Ong & Meri, 1994; Ong, 2004).

The types of independent variables measured shared commonalities in that most measured attitudes toward product placement, especially those that are ethically charged (Gupta, Balasubramanian, & Klassen, 2000; Gupta & Gould, 1997; Karrh, Frith, & Callison, 2001; McKechnie & Zhou, 2003; Sandler & Secunda, 1993). Similar to experimental studies, survey methods have been employed to understand aided and

unaided brand recall (Brennan, Dubas, & Babin, 1999; Nelson, 2000; Ong & Meri, 1994; Ong, 2004), purchase intention (Gould, Gupta, & Grabner-Krauter, 2000), and brand attention (Karrh, Frith, & Callison, 2001).

Product Placement Experiments

Experimental studies involving product placement have generally used college students in the sample pool. Babin and Carder (1996) and Gupta and Gould (1997) argued that the use of college students for the sample population regarding branded product placement studies is appropriate because the prominent age group for film attendance ranges from 18 to 34 (Johnson, 1981) and because going to see films is the number one activity for the age range of undergraduates (Nebenzahl & Secunda, 1993). One dissertation by Vollmers (1995) was particularly interested in children's recognition of brands and thus used second, fourth, and sixth graders in the study. Studies by D'Astous and Seguin (1999) and Roehm, Roehm, and Boone (2004) used a convenience sample of masters' students in their study.

The type of media shown to participants in experimental groups for studies regarding product placement involved film clips (Babin & Carder, 1996a, 1996b; Brennan & Babin, 2004; Gibson & Maurer, 2000; Gupta & Lord, 1998; Johnstone & Dodd, 2000), television programs (D'Astous & Seguin, 1999; Law & Braun, 2000), scripts to television programs (Roehm, Roehm, & Boone, 2004), or televised sporting events (Pracejus, 1995) as the stimuli. These stimuli relate to the independent variables often measured in these experimental studies. For example, participants were either exposed to the stimuli or not (Babin & Carder, 1996a), different films (Babin & Carder, 1996b; Gupta & Lord, 1998) or television scripts (Roehm, Roehm, & Boone, 2004) that

had different kinds of brands represented, presentations of the product/brand placements such as visual only, audio only, or audiovisual (Brennan & Babin, 2004; D'Astous & Seguin, 1999; Law & Braun, 2000); or the existence of the product placement (Gibson & Maurer, 2000).

Dependent variables often overlapped and fell into the realm of aided or unaided brand recall (Babin & Carder, 1996b; Gupta & Lord, 1998), brand recognition and/or familiarity (Brennan & Babin, 2004; Johnstone & Dodd, 2000; Law & Braun, 2000; Vollmers, 1995), brand attitudes (Babin & Carder, 1996a; D'Astous & Seguin, 1999), memory (Roehm, Roehm, & Boone, 2004), and behavioral (Gibson & Maurer, 2000) or purchase intention (Pracejus, 1995).

The only study thus far to explore the effects of product placement in entertainment media and children, Auty and Lewis (2004) found that when children are exposed to a film clip, they are more apt to choosing the brand that they observed in the movie for themselves. From interviews with the participants, the researchers concluded that exposure to branded products in films alone are not suffice. Rather, it is a combination of previous exposure to the brand and a reminder exposure that affects their behavior.

Perhaps one of the most seminal research studies on product placement involves the Tripartite Typology of Product Placement, a model developed and validated by Russell (1999). Testing the model by creating scripted stimuli that was acted out by masters' students in the fine arts department at Arizona State University and was videotaped, Russell used this theater methodology to control many of the validity issues encountered in previous product placement situations. The model suggested that the

effectiveness of branded product placement was threefold: (1) visual appearance: the physical placement of the product in relationship to the screen; (2) auditory presence: the placement of the product in the script of the entertainment media; and (3) degree of connection to plot: the placement of the product as an integral part of the storyline. Russell (1999) concluded that the conditions created to maximize audience memory (such as incongruent situations where the plot connection was not in line with the modality of the product display) about branded product placements did not necessarily increase persuasion. ✓

Measured Outcomes of Product Placement

It would seem that because of the attention product placement is receiving in both trade and popular media, entities such as www.brandcameo.com that have been created to track product placement appearances in films, and private corporations whose existence depends upon estimating the dollar value of branded product placements, the research regarding this marketing communication method would be more consistent. As examined in the next section, the research regarding the effectiveness of product placement in entertainment media is not only inconclusive, but seems to depend upon the interrelationship of several variables.

Brand Awareness and Brand Recall

Ong (2004) suggested that respondents were just as likely to be aware of brands in movies as television programs. After awareness, the next cognitive process for product placements might include whether or not the audience recalls seeing the brands in the media. The use of aided or unaided recall has different merits, but studies have argued that because of the multitude of brands in films, aided recall is often more accurate in

estimating the effectiveness of products (Babin & Carder, 1996b; Brennan, Dubas, & Babin, 1999). Studies have also used both unaided and aided (in that order to prevent ordering effects) of brands in media (Gupta & Lord, 1998) since this provides us with an understanding of what brands might be more salient to audiences (Johnstone & Dodd, 2000), which brands can be triggered in from long term or short term memory storage (Nelson, 2000), and even which brands are incorrectly attributed to certain media (Ong & Meri, 1994). On the other hand, Ong and Meri (1994) also found through unaided brand recall that those who correctly remembered those specific brands did not have a higher intention of purchasing that branded product.

Across studies interested in product placement awareness and recall, the results have indicated that these effects can vary depending upon how the product is presented in the scene, the types of interactions that the brand has with the character, and how integral they are to the plot. For example, Ong and Meri (1994) found that most audiences (55 mentions, n=65) recalled Coke as a brand in the Michael Douglas classic *Falling Down* (2003). One explanation for this could be its intensive involvement in the scene since Douglas gets into a confrontation with the convenience store owner regarding the purchase of a can of Coke.

The use of the product in the media can also influence the audience's brand recall. Brennan, Dubas, and Babin (1999) and Brennan and Babin (2004) made the distinction between a "creative" or "on-set" placement. Creative placements are defined as those in which there is an implicit endorsement from the actor because he/she is using the product (i.e., Tom Cruise in the 1983 film *Risky Business* wearing Ray-Ban sunglasses). On-set placements are those that are used primarily background props (i.e., the multitude of

cereals sitting on Jerry Seinfeld's kitchen cabinet in *Seinfeld*). Brennan, Dubas, & Babin (1999) found that the on-set placements accounted for 87% of the effective placements – when considering time of exposure and brand recall.

Brennan and Babin (2004) further explored the on-set and creative placement constructs to the presentation of the products. That is, if the product is only mentioned verbally (audio only), only seen (visual only), or both seen and heard (audiovisual). The researchers found that brand recognition rates from audio-visual placements that were on-set were significantly greater than those rates for those that were visual only. Other studies have contradicted these findings. For example, Gupta and Lord (1998) found that audiovisual placements did not yield higher recall rates than audio only or visual only placements.

Other studies have explored the involvement of the product with the program's dramatic nature and found that those that were integral parts of the story had a higher brand recall than those that served as background prop. Similar to the on-set and creative definitions of product placement, D'Astous and Seguin (1999) used the term implicit (brand is present in the program without being formally expressed), integrated (brand that is formally expressed within the program), and non-integrated (brand that is not formally expressed, but integrated within the contents of the program). The researchers found that not only do implicit placements lead to more negative consumer reactions to product placements than integrated placements, but that they are considered more deceptive than explicit placements.

Similarly, in exploring the difference between a product "plug" (television programs that allow for the personalities to speak obviously about brands) and

“placements” (those programs that would have to organically and seamlessly integrate products), Roehm, Roehm, and Boone (2004) found that audiences are more likely to remember those product placements integrated in the storyline through unintended means (i.e., if the viewer find him/herself in the same situation as the character or is thinking about the program, then recall of the product increases). Plugs, on the other hand, are linked to a more direct memory recall.

Studies that have examined the direct outcomes of product placement have not tested possible unintended effects of branded product placement. As the practice becomes much more predominant in films and television programs, increasingly controversial, and continues to be unregulated in the United States, the indirect effects associated with audience attitudes must extend beyond audience attitudes. Rather, the focus should concentrate around those responsible for branded placements, the types of products that are appropriate, and possible backfire effects resulting from Psychological Reactance associated with how audiences might react as a result of what they see on the screen.

The Ethical Nature of Product Placement

The ethics of branded product placement can be considered from two aspects: (1) common concerns about the ethical nature of placements and (2) the ethical nature of specific products (Gould, Gupta, & Grabner-Kräuter, 2000). While research conducted to determine the effectiveness of product placements in entertainment media such as television programs, movies, and music is inconsistent, are often times dependent upon several factors, the consensus seems to be that in regards to consumer and audience attitudes, Americans in general do not object to its practice (Gupta & Gould, 1997; Negenzahl & Secunda, 1993; Ong & Meri, 1994).

General Attitudes Regarding Product Placement

On the other hand, there are ethical considerations regarding the use of some product categories. Turner (2004) investigated the placement of medical products in entertainment media. The implications for such products are not necessarily ethically charged, but if taken out of context, misused by the media, or misinterpreted by the viewer, then the implications can be much greater than if a consumer purchased hair spray that Brooke Shields was using and it did not hold her hair in the same way that it held Brooke's. Turner acknowledges that medical products will continue to have its place in entertainment media for the same reason that other consumer products do, but urges entertainment producers and medical product advertisers to be cautious of its use.

Relationships between the attitudes about the ethical nature of branded product placements and demographic variables have been tested. Individual differences such as gender (Gould, Gupta, & Grabner-Kräuter, 2000; Gupta & Gould, 1997), movie going frequency and pre-existing attitudes about product placement (Gupta & Gould, 1997), television genre (d'Astous & Seguin, 1999), have been found to impact audience attitudes regarding the placement of branded products, particularly with gender. Culturally, there are no attitudinal differences between Chinese and American audiences (McKechnie & Zhou, 2003) or Austrian, French, and American audiences (Gould, Gupta, & Grabner-Krauter 2000) regarding branded product placement in films. However, the strict government of Singapore may have contributed to the ethical concerns regarding branded product placement between Singaporeans, who are supportive of governmental regulations of product placement, and Americans (Karrh, Frith, & Callison, 2001).

Attitudes Regarding Ethically Charged Product Categories

Product categories that appear in media and whose placements are less likely to be supported by audiences are defined as ethically charged branded products (Gould, Gupta, & Grabner-Kräuter, 2000; Gupta & Gould, 1997; McKechnie & Zhou, 2003). Cigarettes, alcohol, guns (Gupta & Gould, 1997; McKechnie & Zhou, 2003), fatty foods, (McKechnie & Zhou, 2003), and prescription drugs (Gupta & Gould, 1997) have been identified as ethically charged while soft drinks, sports equipment, mobile phones, racing bicycles, healthy consumer products, candy/snacks, sunglasses, cameras, stereo equipment, and computers were found to be non-ethically charged (McKechnie & Zhou, 2003).

To summarize, previous studies examining product placement have made the assumption that products in entertainment media are a marketing message. Thus, studies have often tested for the effectiveness of the product's placement in terms of recall or recognition and the type of product that it is (i.e., ethically versus non-ethically charged). However, the research thus far has not explored the influence of product placement sources nor the unintended effects of product placement related to over-saturation within the same entertainment content.

Advertising Clutter and Wearout

"We're reaching the tipping point where overexposure of product placement is going to wind up creating the same kind of wallpaper effect that commercial television has created."

- Adam Hanft, Chief Executive, Hanft Unlimited (Ives, 2005)

The over-saturation of branded products placed in entertainment media can be equated to what is commonly referred to as advertising wearout or advertising clutter. This section will distinguish between the two concepts and apply them to this study.

Advertising Clutter

✓ In broad marketing terms, the American Marketing Association (AMA) defines clutter as “the condition that exists when many ads or commercials are placed too closely together in space or time” (<http://www.marketingpower.com>). Specifically, AMA describes advertising clutter as “the extent to which multiple messages compete for the consumers’ (limited) attention and is often used to indicate multiple competing messages in one medium (such as television) or place” (<http://www.marketingpower.com>). Clutter is a phenomenon that is comparable to product placement in entertainment media when scenes become so inundated with brands that audiences cannot help but notice. While the multitude of brands that appear in scenes that take place at Times Square in New York City such as *Madagascar* (2005) may seem organic, films such as *Minority Report* (2002) created a futuristic shopping mall that strategically placed brands within an that environment are likely to generate more audience reactions.

The pervasiveness of advertising is inevitable in capitalistic cultures that welcome advertising as one way of communicating with potential consumers. Rumbo (2002) goes as far to suggest that advertisers have taken over cultural spaces that cannot be ignored by individuals. As a result of this over-saturation, audiences must work to keep advertising ✓ messages out of their psychic spaces. One of the assumptions about advertising clutter is that the volume of advertising has made creative executions more difficult to achieve (Pieters, Warlop, & Wedel, 2002). As a result, some marketers have turned to featuring

prominent sexuality as a “shock” factor as a means of gaining attention from time-pressed audiences (LaTour & Henthorne, 1994; Kilbourne, 2003).

Advertising clutter has been studied across various types of media (Elliot & Speck, 1998) as well as specific media such as television commercials (Webb, 1979; Webb & Ray, 1979; Pillai, 1990; Lloyd & Clance, 1991; Brown & Rothschild, 1993; Johnson & Cobb-Walgren, 1994; Kent, 1995; Zhao, 1997; Eastman & Newton, 1999; Waller, 1999; Pieters, Warlop, & Wedel, 2002; Rumbo, 2002; Kilbourne, 2003), magazine advertisements (Ha, 1996), print advertisements (LaTour & Henthorne, 1994; Singh, Lessig, Kim, Gupta, & Hocutt, 2000), yellow page advertising (Abernethy & Laband, 1999), the Internet (Cho & Cheon, 2004).

Upon examination of clutter within the same print advertisement, Singh, Lessig, Kim, Gupta, and Hocutt (2000) found that when participants were exposed to advertisements that had a low copy-picture ratio twice, these advertisements were more effective than ads with a high copy-picture ratio. Regarding advertisements within yellow pages, Abernethy and Laband (1999) suggested that clutter effects in directories for large cities were more likely than smaller regions. Ha (1996) found that in magazines, clutter ✓ characteristics such as quantity and intrusiveness lowered attitudes toward advertisements. Interestingly, intrusiveness lowered participants’ memory of the focal advertisement, which is consistent with Psychological Reactance,

While perceived advertising clutter is highest in television and direct mail (Elliot & Speck, 1998), clutter on television commercial pods have been the most researched. In a study conducted by Johnson and Cobb-Walgren (1994), the data failed to support the claim that cluttered commercial environments have uniformly negative effects upon

audience responses. However, regardless of clutter level, the cognitive speed did seem to affect responses (Johnson & Cobb-Walgren, 1994).

In respect to media planning, clutter is a concern regarding the position of an advertisement within a commercial pod (Pillai, 1990) and whether or not that message is embedded in a high or low clutter environment (Webb, 1979). Webb and Ray (1979) found a positive correlation between clutter and advertising effectiveness scores, measured using audience attention, recall, and cognitive response. Webb (1979) found that commercials at the beginning position of a pod are likely to experience more audience attention and higher recall rates. Zhao (1997) confirmed these findings and suggested that marketing messages fare better in pods that have fewer ads, or are placed at the beginning of the break.

Billboards that announce program broadcasts at the end of a commercial pod seemed to increase salience for the shows that were being promoted (Eastman & Newton, 1999). This finding suggested that sponsorship billboards for brands that are also featured with the content as a branded product placements would generate more audience recall.

Advertising Wearout

As opposed to advertising wear-in, which is defined as the process of delivering an advertisement to a consumer population over-time to increase awareness (Blair, 2000), advertising wear-out is described as the decline of an advertisement's overall persuasive power as effective delivery is achieved among the target population (Blair, 2002). In general, wearout is explained by the subjects' involvement in expecting to be entertained or seeking new information in processing an advertisement (Krugman, 1965; Greenberg

& Suttoni, 1973; Craig, Sternthal, & Leavitt, 1976; Calder & Sternthal, 1980; Hughes, 1992).

Past research has suggested that single exposure advertisements may be just as effective in audience brand recall and changing attitudes. Gibson (1996) summarized the findings of a study conducted by General Mills and found that for food advertisements: (1) for an established brand, a single exposure of an advertisement can change brand attitude; (2) possible effects for one single exposure advertisement may range from positive to negative; and (3) that the effects of an advertisement are not related to the product category.

Greenberg and Suttoni (1973) suggested that repeating a commercial does two things: (1) increases and continues to reinforce what an individual learns about the product; and (2) prevents the possibility of the audience forgetting about the product. Berger (1999) found that moderate levels of advertising exposure frequency can positively influence the number of brand associations in a participant's memory and the increase the consistency between brand associations in memory and summary evaluations. The difference between first and second exposure may depend on the type of product that is being advertised. For example, Kamins, Alpert, and Elliot (2000) found that providing consumers with information that a brand is a pioneer within the product class affects sales more at the second exposure than the first. Campbell and Keller (2003) found that when while repetition of an advertisement for an unknown brand occurred, its effectiveness decreased, while wearout was delayed for a familiar brand.

Repeating the same commercial too many times may have also detrimental effects on audience perceptions and attitudes about the advertised brand. Pashupati (2003) found

that participant attitudes for one advertisement could improve tolerance levels for the ad, but that additional exposures did not increase attitudes for the advertisement. In an examination of the repetition of similar advertising messages by familiar brands, Law (2002) found that although increased exposure improved audience memory for the correct brand and claim, audience confusion was elevated among advertised competitors. Although Craig, Sternthal, and Leavitt (1976) did not observe wearout effects when controlling for participants' inattention to advertisements and reactance to repetition, the highest repetition level in the researchers' experiment yielded greater or at equal brand name recall at the lower repetition levels.

The consumer's familiarity with an advertised brand does seem to impact recall dependent upon the repetition of a message. Winter (1973) found that not only did past exposures, brand familiarity, and prior attitude significantly related to attitudinal responses, but that individuals who were not familiar with the brand are more likely to ✓ be influenced by repetition of the same ad than those who are already familiar with the brand. This seems to hold true for fictitious brands as well. Baker (2003) defines brand imprinting as the process of creating and strengthening a brand name in the brand memory network through brand name exposure. Baker (2003) found that brand names with neutral meanings better facilitate the imprinting effect because they do not interfere with any preconceived notions that consumers might already have. In fact, Holden and Vanhuele (1999) found that when participants are deliberately exposed to fictitious brands, they are likely to recall the brand as real the day after exposure.

The type of message being repeated and its length may also affect audience recall and attitudes. Riter, Balducci, and McCollum (1983) found that while advertisements that

were compressed from traditional :30 spots increased brand awareness and recall of main idea among participants, compressed spots did not increase consumer motivation to purchase the advertised brand. Singh and Cole (1993) found that although informational :15 advertisements are just as effective as :30 commercials, emotional :30 ads are more effective than emotional :15 ads. MacLachlan and Siegel (1980) found that not only were recall scores for time-compressed commercials significantly higher than advertisements running in their normally allotted time, but also that neither viewer attitudes nor recall were affected by clutter.

Certainly, audience characteristics also affect attitudes regarding the repetition of advertising messages. Weilbacher (1970) listed three types of factors that can influence a viewer's attention in regards to television commercials: (1) the viewer's characteristics and pre-existing attitudes; (2) the nature of the commercial; and (3) the viewer's previous experience with the commercial. Among children audiences, advertising repetition seems to have been found to be effective at three exposures for brand recognition (Gorn & Goldberg, 1980). In fact, the authors found that by increasing exposures, children's preferences and behavior were affected only if the exposure was not repetitive.

In conjunction with information processing models, product involvement levels impact advertising wearout effects. Olson and Thørmøe (2003) found that when participants have low involvement with the brand name and product category, they are likely to process informational ads much more favorably than advertisements that only contained the name of the brand. Hughes (1992) found that affective and cognitive states stabilize quickly when participants are exposed to advertisements that are a part of an established marketing campaign. However, when the advertisement no longer provides

any information, cognitive wearout is likely to occur. In testing a model regarding the motivations of consumers, Baker and Lutz (2000) examined the time that it took a consumer to make a purchasing decision after he had seen an advertisement and found that the advertisement's appeal and relevancy to the consumer were the most influential factors in consumer decisions.

Often concerned with effective media plans and strategies, wearout has been suggested to be dependent upon the ad's message, the tone of the ad, the target audiences, and the media plan (Scott & Solomon, 1998). Stewart (1999) suggested that the definition and operationalization of advertising wearout is not only important to the measurement of the construct, but the results and conclusions drawn. In fact, the research conclusions regarding advertising wearout are inconsistent. While a study designed to test advertising wearout with a campaign from the Traffic Accident Commission found little evidence for advertising wearout Fry (1996), Blair and Rabuck (1998) examined studies concerning 500 observations of advertising wearout and conclude that although the wearout function occurs across global markets, the curve seems to be somewhat slower than what was observed in the first cases.

Longman (1997) found that regardless of light or heavy product category usage, short-term advertising response is the strongest after the first exposure, which suggest that recency, not frequency, is a more effective media strategy. While Simon (1982) found that in terms of media planning, a pulsation strategy has proven effective in avoiding the effects of advertising wearout, information-processing models predict that advertising wearout will occur, regardless of strategies designed to decrease those effects by increasing attention. Calder and Sternthal (1980) found that increasing exposures by

increasing flight strategies or executions not only lead to wearout, but also caused audiences to generate negative attitudes about those brands being advertised.

Product placement in entertainment media may be compared to advertisements in which a brand is featured within an incongruent context. For example, contextual interference occurs when pictures from two advertisements are too similar and audiences are often unable to distinguish between the two, thereby affecting audience memory for both familiar and unfamiliar brands (Kumar & Krishnan, 2004). Kumar (2000) found that participants exposed to print advertisements with similar contextual elements reduced their ability to recall the background, contextual elements, and the brand name, suggesting that brands seen within a contrasting environment might increase audience recall. Hollander and Jacoby (1973) found that commercials in which the audio and video did not match increased recall, but did not improve the chances of purchase intent. These findings are in conjunction with findings from Russell (2000) who found that branded products placed in incongruent media contexts were more likely to increase audience recall of the brand. ✓

Beyond the consistency of the context within an advertising message, consumers who had received repeated exposures to brands with incongruent brand extensions have been found to express more positive evaluations of the brands and higher usage intentions than by those who had been exposed only once (Lane, 2000). Contributing to brand equity, these attitudes provide many positive attributes to marketers, including spillover effects for umbrella brands (Erdem & Sun, 2002). Janiszewski (1993) found that even though a consumer may not remember when they were first exposed to a brand, mere exposure to a brand's package can encourage a consumer to have a more favorable

attitude toward the brand. On the other hand, this spillover is based upon the assumption that the current consumer attitudes regarding the brand are positive. Fennis and Bakker (2001) found that during one commercial pod, audience irritation from one advertisement can affect their evaluations of the spots that follow it.

Weak brand name associations may also interfere with audience memory accessibility (Keller, 19993). But, beyond just the brand name, Keller (1987) found that advertising retrieval cues such as visuals or verbals from the advertisement, competitive ad interference, and consumer processing goals during the exposure, not only increased memory, but affected brand evaluations. In applying this finding to branded product placement in entertainment media, audiences are likely to recall brands that they see within content by drawing from contextual cues. While research has not yet been published to establish the relationship between exposure to a branded product in entertainment media and actual purchase behavior, Mazursky (2000) found that time-delays between knowledge about a product category and product purchase decision may positively impact a consumer's purchase decision.

Axelrod (1980) listed 13 variables that are relevant to the examination of advertising wearout: (1) frequency of the exposure; (2) flight patterns of commercials; (3) product category; (4) time slot; (5) repetitiveness of the commercial; (6) similarity of the advertising strategy to its competitive brands; (7) complexity of a commercial, such as how many ideas are presented within the time allotted; (8) programming genre; (10) market composition; (11) product life cycle; (12) influence of the size of the commercial employed in an ad campaign; and (13) demographic characteristics of the audience. As

appropriate for this study, each of these variables will be taken into consideration for the application of product placement wearout.

Moving Beyond the Direct Effects of Branded Product Placement

The theory of Psychological Reactance has primarily examined the type of message that might cause unintended effects. Previous research regarding Psychological Reactance has not yet examined how the source of the message might influence participant Reactance. Studies concerned with branded product placement in entertainment media have not examined the level of saturation necessary for audiences to recognize and recall the placements without engaging in Reactance. This dissertation study will extend Psychological Reactance by testing whether or not the source of a marketing communication and the type of message may contribute to the phenomenon.

It is possible that other mechanisms may lead to the same unintended effects or reversal effects (Karpf, 1978) described by Psychological Reactance Baumeister (1982) suggested that an individual's concern with self-presentation is a mediating factor that may lead to reactance, not the need to regain control. Thus, it is hoped that this study will demonstrate whether or not the freedom and threat to loss of control mechanisms explicated by Brehm (1966) and Brehm and Brehm (1981) will continue to be validated with marketing communications in entertainment media in which audience members have no freedom to choose the content they are exposed to. Although Psychological Reactance has been treated as both a stable trait and state, this research hopes to extend this theory to the practice of branded product placement to understand if this type of marketing communication could be considered affective or cognitive.

Research Questions and Proposed Conceptual Model

Psychological Reactance suggests that attitude change is based on a feeling of loss of freedom and control (Brehm, 1961; Brehm & Brehm, 1981). In the case of marketing communication efforts such as branded product placement in entertainment media, consumers may feel that marketers control his/her time, space, information, and security. As suggested by Psychological Reactance, this threat brought upon by marketers through these types of communications may result in actions to preserve or regain the control. Also, the lack of choice that one faces could force consumers to feel that they have lost the ability to control whether or not he/she receives these advertising messages from marketers. In turn, this triggers a negative reaction and action from the recipient.

Unlike traditional television commercials during program breaks, audiences do not have the freedom to disregard marketing communications with branded product placement in entertainment media or to decide how many messages they are to receive in a 30-minute program. Thus, the number of branded product placements seen within an entertainment television program may influence audience brand recall, attitudes about the branded product, the corporation associated with the placement, and the participant's intent to purchase the inserted brand.

The source of the placement message is often unknown to the audience. Although viewers are likely to make assumptions about whether brands have paid for certain placements, Chang, Salmon, and Newell (2004) found that the method in which brands might have a role in a film or television show is dependent upon the type of media, the unique situation presented in the content, and previous business relationships and networks that may have been built and strengthened. It is possible that audiences might

assume that branded product placements in entertainment media are seen as communication messages that help to tell the story and perhaps describe the character, a marketing message strategically placed to increase consumer awareness, or even just an element of the set's design. Perhaps more interesting is to examine the audience's perception of these messages as aggressive because they cannot be eliminated or passive because they are an organic part of the content.

Since the sources of branded product placement are often unknown to the general audience, this study seeks to understand whether or not the identification of the source's profit goal of these marketing communications might generate more brand recall, create more positive or negative attitudes about the placement and brand, or influence the participants' intent to purchase the inserted branded product. From the previous literature regarding the ethical and non-ethical charge of the product (Gould, Gupta, & Grabner-Krauter, 2000; Gupta, Balasubramanian, & Klassen, 2000; Gupta & Gould, 1997) and related effects such as cognitive dissonance (Festinger, 1975), audiences are more likely to engage in Psychological Reactance when a branded product originates from a for-profit goal oriented than non-profit.

The relationship between Psychological Reactance, the saturation level of branded product placements, and the profit goal of the source is outlined in RQ1 through RQ6 and proposed in a conceptual model (Figure 1).

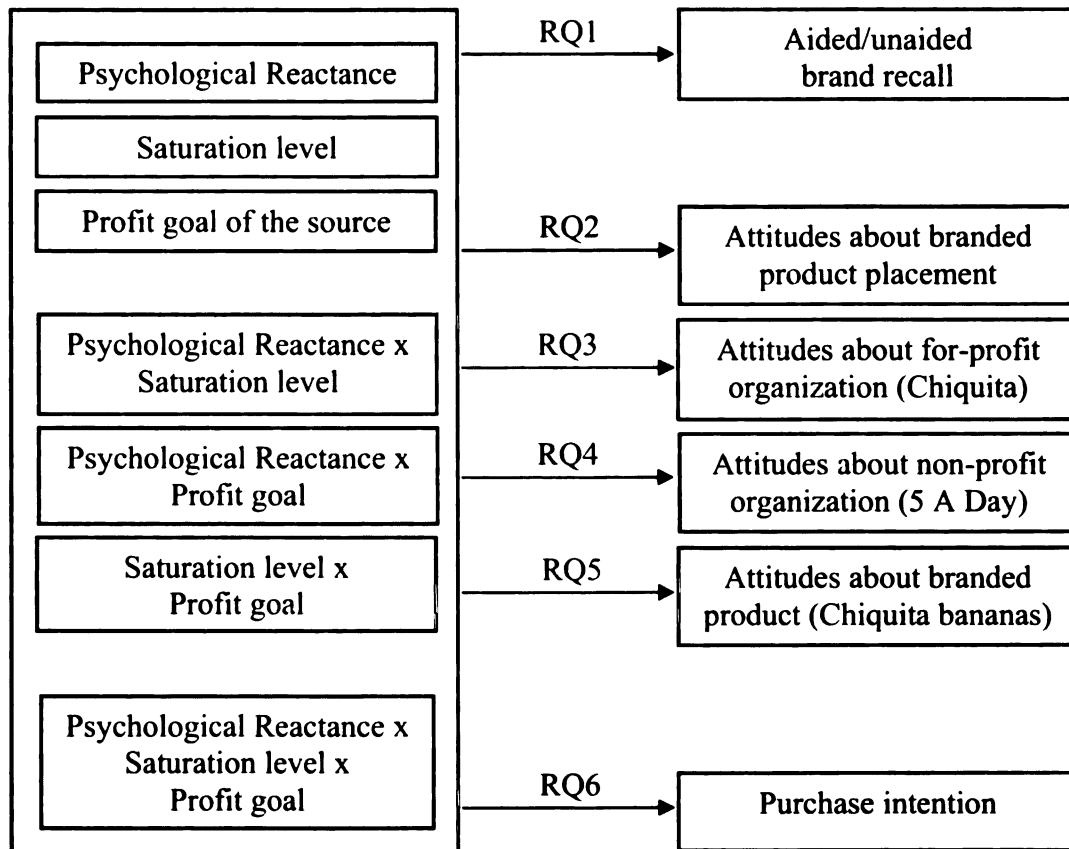
RQ1: How does Psychological Reactance, the saturation level of the inserted branded product placements in entertainment television programs, the profit goal of the inserted branded product placement source, and their interactions affect brand recall?

- RQ2: How does Psychological Reactance, the saturation level of the inserted branded product placements in entertainment television programs, the profit goal of the inserted branded product placement source, and their interactions affect participant attitudes about branded product placement?**
- RQ3: How does Psychological Reactance, the saturation level of the inserted branded product placements in entertainment television programs, the profit goal of the inserted branded product placement source, and their interactions affect participant attitudes about the for-profit organization (Chiquita)?**
- RQ4: How does Psychological Reactance, the saturation level of the inserted branded product placements in entertainment television programs, the profit goal of the inserted branded product placement source, and their interactions affect participant attitudes about the non-profit organization (5 A Day)?**
- RQ5: How does Psychological Reactance, the saturation level of the inserted branded product placements in entertainment television programs, the profit goal of the inserted branded product placement source, and their interactions affect participant attitudes about the branded product (Chiquita bananas)?**
- RQ6: How does Psychological Reactance, the saturation level of the inserted branded product placements in entertainment television programs, the profit goal of the inserted branded product placement source, and their**

interactions affect the participants' intent to purchase the branded product (Chiquita bananas)?

Figure 1

Proposed conceptual model for independent and dependent variables



METHOD

This study employed a 3 X 6 independent-groups quasi-experimental design that varied the profit goal of the source (for-profit, non-profit, no-source control) and the saturation level of the branded products included within a :30 television program (ranging from an episode with 61 seconds of air-time where the brand is seen to the control, which had zero seconds of air-time with the brand). Table 2 outlines these variables and the number of participants for each condition.

Table 2

Experimental design and variables, including n values for the main study

Source identification	Saturation level						
	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F (control)</u>	<u>Total</u>
For-profit (Chiquita)	26	26	27	22	36	24	161
Non-profit (5 A Day)	26	24	29	28	39	25	171
No source (NS, control)	23	38	23	21	25	36	166
Total	75	88	79	71	100	85	498

Procedure

A pilot test was conducted to check for internal consistency and reliabilities of the scales to be used in the main study. After selecting the appropriate measures, participants were asked to complete a pre-test survey when they are recruited for the main experimental study. After showing them the stimulus in the laboratory setting, participants will then fill out the post-test survey. Lukin, Dowd, Plake, and Kraft (1985)

found that tests administered to experimental participants did not significantly increase the likelihood of generating Psychological Reactance.

Participants

For the pilot test, undergraduate students (28 female and 8 male) from a large Midwest university were recruited (N=37). The average age for was 21.68 years old and the sample consisted of 2 juniors and 34 seniors.

Undergraduate students from the same institution were recruited for the main study (N=498). Because it is possible that Advertising and Marketing students will have strong preconceived attitudes about product placement in entertainment media, participants outside of Advertising and Marketing courses were sought out for both the pilot and actual study. With an average age of 20.18, 318 were female, and 180 were males. The overall sample consisted of 78 freshmen, 202 sophomores, 138 juniors, and 77 seniors.

Students were offered extra credit from the instructor of the class they were recruited from in exchange for their participation. This type of non-forced participation is favored to restrict the possibility of Psychological Reactance occurring among the students (Nimmer & Handelsman, 1992). There were no prerequisites for being involved in the study, except that all participants are to be at least 18 years of age. In addition, because Linder and Crane (1970) found that the effects of Psychological Reactance may be dependent upon the pressure of time that participants might feel to make a decision, it was important that volunteer participants did not feel rushed while filling out the surveys.

Pilot Test

The pilot test was conducted to check the reliabilities of the items and to assure that the sources and branded products that have been chosen to be included in the stimulus would generate enough variance in the final analysis. The items for the pilot test are discussed in detail in future sections and are listed in Appendix B.

Main Experiment

Participants in the main experiment were told that the researcher was seeking volunteers for a study regarding relationships between what they believe are good characteristics of television programs and their own personality traits. On the same day that students were recruited for the experiment, willing participants were asked to sign up for one of several dates and times and told that all sessions were to be held in the same location. Each experimental date and time represented one experimental condition. Willing participants were asked to read, sign, and date the consent form and the time-one survey.

The measures in the time-one survey included the characteristics (well-designed set, characters, and appearances of brand placements) of a good television program (including a well designed, Psychological Reactance, attitudes about commercials in television programs, attitudes about branded product placement, liberalism-conservatism, and demographics (including television viewing habits). The survey items will be discussed in the “Measures” section and are listed in Appendix D.

At time-two, participants arrived at the experiment site, asked to fill out another consent form, shown the stimulus, and filled out part-one of the time-two survey that

contained a question pertaining to unaided recall of brands in the episode. The aided recall question was included on the second part of the survey. Participants were asked to fill out part-one of the survey before they received part-two to assure validity with unaided and aided recall questions.

In addition, the surveys included items regarding characteristics of the television episode they just watched (including set-design, storyline, characters, and appearances of brand placements), previous experience and attitudes regarding *Arrested Development*, purchase intention, attitudes about bananas, Chiquita, and 5 A Day. The items for this survey will be discussed in the “Measures” section and are listed in Appendix F. After the time-two survey was completed, participants were thanked for their time and e-mailed a debriefing of the study.

Stimulus

A twenty-one minute episode of *Arrested Development* (Twentieth Century Fox, 2004) was used for this study. First premiering on November 2, 2003, the storyline of this award-winning comedy series centers around the wealthy (but dysfunctional) Bluth family, now run Michael Bluth, played by Jason Bateman, because the father of the household is in jail for embezzling funds from his own company.

The Nielsen ratings for the television program indicated that not many Americans tune in to the show. Furthermore, an informal show of hands in large classrooms at a large Midwest university indicated that *Arrested Development* is not a popular television program among college undergraduates. Although it is broadcast on Fox, a network that traditionally skews to a younger audience, the critical acclaim and popular press coverage that the program has received necessitates the inclusion of items in the pre-test to assure

its appropriate use. Thus, questions were written to measure whether or not the sample population watches this program, determine the frequency that it is watched, and their general attitudes about the television show.

Previous literature has not indicated the saturation level of branded product placements in which audiences might not only begin to notice the brands, but at what level they might begin to engage in Psychological Reactance. Since past research suggested that the ethical charge of products affects audience attitudes (Gould, Gupta, & Grabner-Krauter, 2000; Gupta, Balasubramanian, & Klassen, 2000; Gupta & Gould, 1997), this study chose to insert a branded product that was non-ethically charged as a control mechanism. Thus, the Chiquita logo was chosen to be digitally inserted in the television program to represent bananas.

Branded products of Chiquita logos were inserted into an episode of *Arrested Development* by using Monet, a computer software program that specializes in element replacement. Monet, developed by Imagineer, is the premier editing software for either changing the names of brands in pre-existing media or adding images of branded products in television shows or films. This technology, while not new to the industry (Elliot, 2001; Goldsmith, 2004; Kuczynski, 2000), makes it unknown to the audience of its post-post-production involvement with the content.

Using Final Cut Pro software, slates representing sponsorship billboards were inserted at the beginning of the episodes in the for-profit and non-profit source identification conditions. These billboards identified the sponsor of the episode as either, “This episode brought to you by Chiquita” or “This episode brought to you by 5 A Day.”

Independent Variables

This study will control and measure two independent variables: (1) saturation level of branded product placements; and (2) profit goal of the source.

Saturation Level

Table 3 identifies the saturation level inserted branded product placements of each of the six experimental conditions, according to on-air time for the location of inserted brand. The number of frames column is based upon the editor's log of how many inserted brands were included. Because there are 30 frames per second in television video, the editor's time log was then calculated to determine how many seconds of inserted brands were in those scenes. Figures 2 through 6 illustrate the screen-shots that illustrate the inserted placements within the television program.

Figure 2

Inserted billboard for for-profit source of branded product placement



Figure 3

Inserted billboard for non-profit source of branded product placement

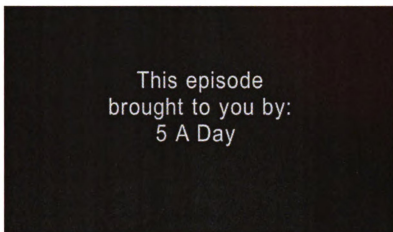


Figure 4

Inserted Chiquita logo seen on the banana of the stand and the sign on the banana stand



Figure 5

Inserted Chiquita logo seen on the refrigerator

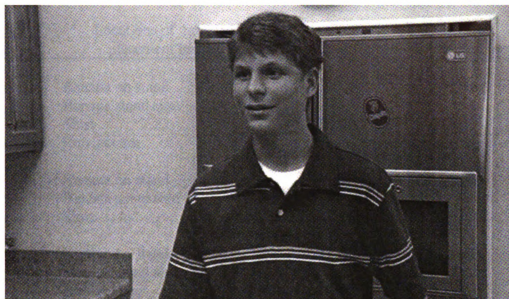


Figure 6

Inserted Chiquita logo seen on the shirt



Table 3

Saturation level of branded product placement inserts

Version	Locations of branded placement inserts	Number of frames	Number of seconds
A	Banana on stand Banana stand sign Shirt Refrigerator	3,000	100
B	Banana on stand Banana stand sign Shirt	1,950	65
C	Banana on stand Banana stand sign Refrigerator	1,850	61
D	Boy's shirt	1,380	46
E	Banana on stand	210	7
F (control)	No inserts	0	0

Profit Goal of the Source

One for-profit organization and one non-profit organization were identified as the “sponsor” of the television program. Because the survey at time-one indicated that the participants were cognizant of the profit goals for Chiquita (98.4% responded that Chiquita was a for-profit corporation, $n = 436$) but not Five A Day (15.9% responded that Five A Day was a non-profit organization, $n = 225$), participants were told of their profit goals when they arrived at the experimental site.

Depending on the experimental condition, the researcher read from a script that said, “This episode is brought to you by Chiquita, a for-profit organization whose goal is

to make money in their various endeavors” or “This episode is brought to you by 5 A Day, a non-profit organization whose goal is to increase the consumption of fruits and vegetables among American adults” to assure that participants were clear about the profit motivations for each organization.

Measures

The following section identifies the proposed items to be used to measure the dependent and independent variables. Full surveys are listed in Appendices B (pilot test), D (survey at time-one), and F (survey at time-two). Table 4 lists the independent, dependent, covariates, and manipulation check, and bogus variables to be measured, and Table 5 delineates the variables that will be measured in each of the studies.

Pilot Study

The pilot test was designed to identify the non-profit and for-profit sources and the ethically charged products that would generate the most variance for the final study. In addition, because the findings from previous literature regarding scales for Psychological Reactance were contradictory and inconsistent, the pilot test sought to examine the reliabilities of each before choosing one to include in the survey at time-one. The names of the sources and products were chosen based on a prescreening Arrested Development episodes. After identifying scenes that are appropriate for the incorporation of branded products, complementary non-profit and for-profit sources were chosen.

Profit Goal of the Source

Participants were asked to identify on a scale from one to four whether an organization name was (1) for-profit; (2) non-profit; (3) that they had heard of the organization but were not aware of their profit goal; or (4) that they had never heard of

them at all ($\alpha = .86$). A total of 12 non-profit organizations such as American Red Cross, National Institute of Health, Centers for Disease Control, and Planned Parenthood, and 16 for-profit companies such as Kraft, Proctor and Gamble, Kimberly Clark, and General Electric were listed.

Table 4

Measured variables for main study

Independent	Dependent	Covariates	Manipulation checks	Bogus
- Psychological Reactance	- Aided/unaided brand recall	- Attitudes about advertising	- Profit goal of the source	- Quality of television program
- Saturation level of branded product placement	- Attitudes about branded product placement	- Attitudes about commercials		
- Profit goal of branded product placement source (for-profit, non-profit, no source identification)	- Attitudes about for-profit organization (Chiquita)	- Attitudes about <i>Arrested Development</i>		
	- Attitudes about non-profit organization (5 A Day)	- Previous experience with <i>Arrested Development</i>		
	- Attitudes about branded product (Chiquita bananas)	- Demographic characteristics		
	- Purchase intention	- Number of television hours viewed		
		- Product involvement (bananas)		

Table 5

Measured variables according to study

Measures	Pilot Study	Main study	
		T ₁	T ₂
			1 2
Profit goal of source	X	X	
Ethical nature of product placement	X	X	
Psychological Reactance	X	X	
Attitudes about:			
Advertising	X	X	
Commercials	X	X	
Branded product placement	X	X	
<i>Arrested Development</i>	X		X
5 A Day			X
Chiquita			X
Chiquita bananas			X
Television viewing behavior	X	X	
Demographics	X	X	
Exposure to <i>Arrested Development</i>	X		X
Quality of television program:			
In general, well-designed set, well-written storyline, characters		X	X
Brand placements		X	X
Product involvement			X
Brand recall:			
Unaided			X
Aided			X
Purchase intention			X

Ethical Charge of Products

Thirty-five potential products that had been identified in scenes from *Arrested Development* were listed ($\alpha = .96$). Products included hard liquor, cigarettes, automobiles, fast food, baked goods, ice cream, tractors, and marijuana. Participants were asked, "If any of these products or services appeared in a television entertainment program, please indicate how ethical you believe this would be by circling the number that best reflects your feelings (1=totally ethical, 7=totally unethical)."

Using Arrested Development

Using a seven-point Likert-scale, participants were asked whether they strongly agree (1) or strongly disagree (7) with four statements: "I try to watch this television program every chance that I get," "I am a fan of this television program," "I am familiar with this television program, but do not like it," "I watch this television program if there is nothing else on" ($\alpha = .41$). A seven-point semantic differential scale from Aaker and Bruzzone (1981) anchored with eight items such as "dull/interesting," "meaningful/pointless," "funny/serious," and "silly/clever" was used to gauge attitudes about *Arrested Development* from those who have seen the show. One item, funny/serious was added to the scale. The reliability for all eight items was $\alpha = .75$.

Psychological Reactance

Because literature regarding scales to measure Psychological Reactance is inconclusive, three scales were identified to be pilot tested: (1) the 18-item Merz (1983) scale; (2) the 14-item Hong and Ostini (1989) scale; and (3) the 28-item Therapeutic Reactance Scale (Dowd, Mine, Wise, 1991). All scales asked respondents to respond on a

seven-point Likert-like scale (1=strongly agree, 7=strongly disagree). The overall α for all three scales (57 items) in pilot study was $\alpha = .93$.

Originally developed by Merz (1983) in Germany (split half reliability of .88), 18 items have been translated to English and tested. These items include statements such as, “Only those things which I do out of free will really agree with me,” “I react negatively when someone tries to tell me what I should or should not do,” “The thought of being dependent on others is unpleasant to me,” and “Strong praise makes me skeptical.” Although found to be unsatisfactory by Tucker and Byers (1987) (split half reliability = 0.84, but low factor loadings to indicate four factors), Dowd, Pepper, and Seibel (2001) believed the findings to be consistent with the predictions of Psychological Reactance. Except for seven items that were worded either exactly the same or very similar to those identified in the Hong Psychological Reactance scale, the items translated from Tucker and Byers (1987) will be used for the pre-test. This pilot study found the 18-items from the Merz (1983) scale to be $\alpha = .87$.

Four items modified from Mertz (1983) were included to specifically target advertising: “I react strongly to advertisements,” “I get very irritated when ads try to interfere with my freedom to make decisions,” “I strongly resist the attempt of ads to influence me,” and “I get very irritated when advertising tells me what I should buy or do” ($\alpha = .74$).

Hong and Ostini (1989) suggested that low reliabilities from Merz’s scale might be due to the translation of items. Estimating a split half reliability of .77, Hong and Ostini (1989) developed a 14-item Hong Psychological Reactance scale based upon Merz’s original items (Cronbach’s $\alpha = .77$). Thomas, Donnell, and Buboltz (2001) found

that the 14-item scale yielded a reliability estimate of .77. Seven items such as, “When something is prohibited, I usually think: ‘That’s exactly what I am going to do,’” “Advice and recommendations induce me to do just the opposite,” “It makes me angry when another person is held up as a role model for me to follow,” “I find contradicting others stimulating,” and “I become angry when my freedom of choice is restricted” are either very similar or exactly the same as Merz’s. In a subsequent study that refined the items, Hong and Faedda (1996) yielded a Chronbach α of .80. This pilot study found the 14-items from the Hong and Ostini (1989) scale to be $\alpha = .82$.

Twenty seven of the 28-items from the Therapeutic Reactance Scale (Dowd, Milne, & Wise, 1991) were part of the pilot test. This scale included items such as, “If I receive a lukewarm dish at a restaurant, I make an attempt to let that be known,” “It would be better to have more freedom to do what I want on a job,” “I don’t mind other people telling me what to do,” “It is important to me to be in a powerful position relative to others,” and “I consider myself more competitive than cooperative.” The authors reported that over a three week period, their internal consistency reliability coefficients ranged from .75 to .84. A subsequent study by Buboltz, Thomas, and Donnell (2002) reported a considerably lower coefficient alpha of .65, but the factorial analysis was consistent with predictions made by the theory. This pilot study found the 27-items from the Therapeutic Reactance Scale (Dowd, Milne, & Wise, 1991) to be $\alpha = .84$.

Attitudes about Branded Product Placement

Using a seven-point scale (1=strongly agree, 7=strongly disagree), a 20-item scale was designed to measure a participant’s previous experience with brand placements (i.e., “I have watched an entertainment television program that featured a brand in its

storyline,” “I remember seeing a story about a brand in an entertainment television program”) ($\alpha = .75$), behaviors resulting from brand placements (i.e., “I have acted upon a brand I saw in an entertainment television program,” “I have gone online to find out more about a brand I saw on an entertainment television program”) ($\alpha = .86$), general attitudes about brand placements (i.e., “I do not like to watch entertainment television programs with brand placement,” “I think that branded products are intentionally placed in entertainment television programs to influence the audience”) ($\alpha = .57$), and the influence of entertainment television program content (i.e., “I do not mind if television producers receive money or other compensation for manufacturers for placing their brand in the program,” “For-profit organizations should not interfere with the content of entertainment television programs”) ($\alpha = .52$). The overall α for the brand placement scale was $\alpha = .85$.

Attitudes about Advertising

Using the 12-item seven point semantic differential scale from MacKenzie, Lutz, and Belch (1986), participant attitudes regarding advertising were measured ($\alpha = .93$).

Attitudes about Commercials

Using a seven point scale (1=strongly agree, 7=strongly disagree) from Li, Edwards, and Lee (2002), participants were asked to identify whether or not they believe commercials in television programs to be attractive, enjoyable, entertaining, and fun to watch. Four additional items were included (“Informative,” “Unrelated to program content,” “Completely independent of the television program,” and “Non-existent”) to understand specific attitudes regarding sponsorship ($\alpha = .45$).

Demographics

The age, gender, education level, family household income before taxes, ethnicity, and religion of each participant were asked.

Main Study

This section will outline the measures that were included in the main surveys at time-one and time-two.

Time-one survey

Measures in the survey at time-one included the characteristics of a good television program (including a well designed set, characters, and appearances of brand placements), Psychological Reactance, attitudes about advertising ($\alpha = .92$), attitudes about commercials in television programs ($\alpha = .61$), various opinions about branded product placement, and demographics (including television viewing habits). The following section outlines the instruments used and their reliabilities in the survey at time-one that were not previously discussed in the pilot study.

Quality of television program. Modified items from Aaker and Bruzzone (1981) were used to ask participants' attitudes about what a good television program should be ($\alpha = .65$). Using a seven-point semantic differential scale with seven items such as uninteresting/interesting, silly/clever, meaningful/pointless, and irritating/pleasant, participants were asked to also use this same scale to identify the qualities of a well designed set (except silly/clever) ($\alpha = .81$), a well-written storyline ($\alpha = .79$), characters in a television program ($\alpha = .66$), and the inclusion of branded products in television programs, which included one item (obvious/organic) ($\alpha = .84$). The overall $\alpha = .91$.

Psychological Reactance. The reliability for the all items in the main study to measure for Psychological Reactance was $\alpha = .92$. However, since this study treats Psychological Reactance as a stable trait, the 27-items from the 28-item Therapeutic Reactance Scale (Dowd, Mine, Wise, 1991) was used for the analysis of the main study ($\alpha = .81$).

Profit goal of the source. Participants were asked to identify on a scale from one to four whether the organization used as a treatment was (1) for-profit; (2) non-profit; (3) that they had heard of the organization but were not aware of their profit goal; or (4) that they had never heard of them at all. These items acted as a manipulation check for the profit goal of the source variable ($\alpha = .82$).

Attitudes about branded product placement. In addition to those items from the pilot test, a seven-point semantic differential scale from Aaker and Bruzzone (1981) with MacKenzie, Lutz, and Belch (1986) were combined to understand a participant's attitudes about brand placement. Additional items such as relevant/irrelevant and obvious/organic were included to yield 20 items ($\alpha = .84$).

A 19-item scale modified from Gupta, Balasubramanian, and Klassen (2000) was used to measure audience attitudes about branded product placement in entertainment television programs ($\alpha = .87$). Originally developed to measure attitudes about product placements in movies, the authors identified four constructs: attitudes against advertising ($\alpha = .66$), attitudes toward placements ($\alpha = .68$), attitudes toward realism in movies ($\alpha = .75$), and attitudes against placements of ethically-charged products ($\alpha = .71$).

Some items such as "I hate seeing brand name products in entertainment television programs if they are placed for commercial purposes" and "The presence of

brand name products in an entertainment television program makes it more realistic” were modified for the purpose of entertainment television programs. Another item was modified (“Brands placed in an entertainment television program for which the producers receive payment from brand manufactures should be disclosed in the credits at the end of the program”) from the original item, “Brands placed in an entertainment television program for which the producers receive payment from brand manufactures should be disclosed in the credits at the beginning of the program.” In addition, one item was added, “I do not mind if television producers receive money or compensation from manufacturers for placing their brands in entertainment television programs.”

Five original items, “Moviegoers should have the option of receiving a full refund for their tickets if they hated seeing brand name products as props in the movies they watched,” “If movies are making money from product placements, ticket prices should be reduced,” “Cigarette product placements in movies should be banned completely since cigarette ads are banned on television,” “Brand name tobacco, beer, and liquor products should only be used in R-rated movies, as kids don’t watch such movies,” and “Use of brand name tobacco, beer, and liquor products should be banned from PG and PG-13 rated movies because kids watch such movies” were deleted because they are irrelevant to the application of entertainment television programs.

Television Viewing Behavior. While there are several approaches to measuring how many hours of television an individual watches, this study used three items. Cultivation Theory (Gerbner & Gross, 1976) separates heavy viewers (individuals who watch four or more hours of television per day) from light viewers (those who watch less than four hours of television per day). Previous studies have taken the average of how

many hours of television participants watched yesterday and the day before (Perse, 1986; Rubin, 1984). Thus, this study asked participants: “How many days per week do you watch television?” and two open ended questions, “How many hours of television did you watch yesterday?” and “How many hours of television did you watch the day before yesterday?” Combining the two averages from reported number of television viewing hours yesterday and the day before yesterday ($M = 1.96$, $SD = 1.55$, min. = 0, max. = 9). In addition, participants were asked to rank order five genres that they prefer to watch.

Time-two survey

The survey at time-two was distributed to participants after they have viewed the stimulus in a laboratory setting. The survey at time-two was separated into two parts so that participants would not rely upon the brands they had previously listed in the aided recall section for their unaided recall responses. In addition to aided and unaided brand recall, the measures in the time-two survey purchase intention, attitudes about Chiquita bananas ($\alpha = .91$), attitudes about Chiquita company ($\alpha = .92$) and 5 A Day ($\alpha = .91$), and attitudes about *Arrested Development* ($\alpha = .88$), as well as from those whom had watched the show previous to the experiment ($\alpha = .72$), those whom had not ($\alpha = .77$).

Quality of television program. The same items from the survey at time-one were included in the survey at time two to be consistent with what the participants were told about the study. Participants’ attitudes about what a good television program should be was $\alpha = .76$. Using a seven-point semantic differential scale with seven items such as uninteresting/interesting, silly/clever, meaningful/pointless, and irritating/pleasant, participants were asked to also use this same scale to identify the qualities of a well designed set (except silly/clever) ($\alpha = .81$), a well-written storyline ($\alpha = .79$), characters

in a television program ($\alpha = .79$), and the inclusion of branded products in television programs, which included one item (obvious/organic) ($\alpha = .81$). The overall $\alpha = .92$.

Purchase Intention. On a seven point scale (1=strongly agree, 7=strongly disagree), participants were asked if they intended to take any actions on the Chiquita brand they saw in the episode of *Arrested Development* with the following items: “It is very likely that I will buy (brand),” “If I were in need of a (product), I would want to learn more about (brand),” “I will purchase (brand) the next time I need (product),” “I will definitely try (brand),” “The next time I purchase (product category), there is definitely a chance that I would consider (brand)” ($\alpha = .84$).

Attitudes about a Chiquita and 5 A Day. Using the 12-item seven point semantic differential scale from MacKenzie, Lutz, and Belch (1986), participant attitudes regarding the for-profit source (Chiquita, $\alpha = .92$) and the non-profit organization (5 A Day, $\alpha = .91$) were measured.

Product involvement. Using a 10-item seven point semantic differential scale from Zaichkowsky (1994), the participant’s personal involvement with bananas, the product featured in the episode, were measured ($\alpha = .91$).

Previous exposure to Arrested Development. Participants who said that they had previous experience with *Arrested Development* before the laboratory session were asked to rate (1=strongly agree, 7=strongly disagree) four items regarding their exposure and viewing habits of *Arrested Development* ($\alpha = .72$). The items were: “I try to watch this television program every chance that I get,” “I am a fan of this television program,” “I have seen this television program before and did not like it,” and “I watch this television program only if there is nothing else on.” Participants who did not have any prior

exposure to *Arrested Development* were asked to rate their response to these statements: “I will try to watch this television program every chance that I get,” “I am a potential fan of this television program,” “Now that I have watched this television program, I do not like it,” and “I would watch this television program only if there was nothing else on” ($\alpha = .77$).

Using a seven-point semantic differential scale from Aaker and Bruzzone (1981), participants were asked to fill out these six items regardless of whether or not participants had watched *Arrested Development* before the laboratory session that they participated in. One item, funny/serious was added to the scale as a manipulation check for participants who may not have been paying attention to the television show. Overall, $\alpha = .88$ for the seven point scale.

Unaided brand recall. Participants were asked to check-mark any of the 36 listed brands that they recalled seeing in the episode of *Arrested Development*. 15 were actually in the episode, 14 were not present, six were possible brands but unconfirmed due to the lack of on-screen recognition, and one (Chiquita) may or may not have been present.

RESULTS

Table 6 presents the *n*, means, and standard deviations for each of the variables that were measured in this study. Table 7 presents the correlation matrix for each of the variables that were measured in this study.

Table 6

Values for n, means, and standard deviations of measured variables

Variable	n	Mean	Standard Deviation
Psychological Reactance	466	4.0358	.59910
Attitudes toward branded product placement	490	5.0596	.65823
Attitudes toward Chiquita bananas	486	4.9125	.76298
Attitudes toward Chiquita	492	5.4287	.89053
Attitudes toward 5 A Day	492	5.6438	.86462
Purchase Intention	482	3.6404	1.36957

A hierarchical regression technique for three steps of variable analyses was conducted using SPSS. The first step examined the effects of Psychological Reactance, the saturation level of branded product placements within the entertainment television program, and the profit goal of the branded product placement source on brand recall (aided and unaided), attitudes about branded product placement, the for-profit (Chiquita) and non-profit (5 A Day) source of the branded product placement and the branded product (Chiquita bananas), and the participants' intent to purchase the branded product inserted into the program. The second step examined the interaction effects of

Psychological Reactance and the two independent variables on the outcomes. Lastly, step three included a three-way interaction to test for its effects on the dependent variables. The results for this study will be discussed according to the outcome variables, as reflected in the research questions.

Table 7

Correlation matrix for measured variables

	Psychological Reactance	Attitudes toward branded product placement	Attitudes toward Chiquita bananas	Attitudes toward Chiquita	Attitudes toward 5 A Day
Psychological Reactance					
Attitudes toward branded product placement	-.080				
Attitudes toward Chiquita bananas	-.144**	.280**			
Attitudes toward Chiquita	-.151**	.316**	.736**		
Attitudes toward 5 A Day	-.204**	.287**	.384**	.422**	
Purchase intention	-.094*	.142**	.571**	.370**	.228**
** Indicates $p < .01$ (2-tailed)					
* Indicates $p < .05$ (2-tailed)					

RQ1: Unaided and Aided Brand Recall

Unaided recall. The results from the first step of the linear regression (Table 8) indicated that Psychological Reactance, saturation levels, and the profit goal of the source accounted for about 25% of the variance for unaided brand recall ($R^2 = .249$), which was statistically significant, $F(3,462) = 50.950, p < .001$. Individual regression coefficients (Table 9) for saturation level ($\beta = .417, t(462) = 10.332, p < .001$) and the profit goal of the source ($\beta = .258, t(462) = 6.378, p < .001$) were significant.

The second step with the inclusion of the interactions added a significant 2.2% variance that accounted for unaided recall of the Chiquita brand, $R^2 \Delta = .022, F(3,459) = 4.594, p = .004$. Regression coefficients for the profit goal of the source ($\beta = .185, t(459) = 4.141, p < .001$) and the interaction between saturation level and profit goal ($\beta = .475, t(459) = 3.664, p < .001$) were significant. Step three did not significantly contribute to the variance of unaided brand recall, $R^2 \Delta = .000; F(1,458) = .145, p = .704$.

The results show two things. By itself, profit goal influences unaided brand recall such that the awareness of the source as a for-profit organization increases recall. Additionally, the interaction between saturation level and profit goal shows that higher levels of saturation combined with awareness of the source as a for-profit organization interacted to increase participant recall of the Chiquita banana brand using unaided measures. That is, the more inserted branded product placements there were in an entertainment television program and if the profit goal of the branded product placed was for-profit, the more likely participants are to recall the Chiquita brand unaided.

Aided recall. The results from the linear regression (Table 10) indicated that the first step accounted for about 14% of the variance for aided brand recall ($R^2 = .141$),

which was statistically significant, $F(3,462) = 25.212, p < .001$. Individual regression coefficients (Table 11) for Psychological Reactance ($\beta = -.088, t(462) = -2.029, p = .043$), saturation level ($\beta = .322, t(462) = 7.458, p < .001$), the profit goal of the source ($\beta = .176, t(462) = 4.070, p < .001$) were significant.

Table 8

Model summary for unaided brand recall

Block	R	R ²	Adjusted R ²	Standard error of the estimate	R ² Δ	FΔ	df1	df2	p of FΔ
1	.499	.249	.244	.42595	.249	50.950	3	462	.001*
2	.520	.271	.261	.42107	.022	4.594	3	459	.004*
3	.520	.271	.260	.42146	.000	.145	1	458	.704

Block 1: Psychological Reactance, Saturation level, Profit goal

Block 2: Reactance X Saturation, Reactance X Profit goal, Saturation X Profit goal

Block 3: Reactance X Saturation X Profit goal

* Indicates significance, $p < .01$

The second step included the two-way interactions, which indicated that significant variance for aided recall was not accounted for, $R^2 \Delta = .007, F(3,459) = 1.239, p < .295$. Similarly, step three did not significantly contribute to the variance of aided brand recall, $R^2 \Delta = .002; F(1,458) = 1.206, p = .273$.

The results show that independently, Psychological Reactance, saturation levels, and the profit goal of the source predict participant recall of the Chiquita banana brand using aided measures. Thus, while participants who scored higher on Psychological

Reactance were likely to have not recalled the brand, high levels of saturation and awareness of the source being a for-profit organization influenced participants to recall the Chiquita brand.

Table 9

Coefficient table for unaided brand recall

Block	Variables	Unstandardized coefficients	Standard error	Standardized coefficients	t	Sig.
		B		β		
1	Constant	.684	.065		10.599	.001*
	Psychological Reactance	.018	.020	.036	.883	.378
	Saturation level	.119	.011	.417	10.332	.001*
	Profit goal	.154	.024	.258	6.378	.001*
2	Constant	.768	.068		11.340	.001*
	Psychological Reactance	-.016	.123	-.033	-.131	.896
	Saturation level	-.008	.036	-.029	-.226	.822
	Profit goal	.110	.027	.185	4.141	.001*
	Reactance X Saturation	-.006	.011	-.045	-.493	.622
	Reactance X Profit goal	.010	.024	.108	.433	.665
	Saturation X Profit goal	.025	.007	.475	3.664	.001*
3	Constant	.766	.068		11.295	.001*
	Psychological Reactance	-.106	.266	-.216	-.398	.691
	Saturation level	-.008	.036	-.029	-.225	.822
	Profit goal	.110	.027	.184	4.126	.001*
	Reactance X Saturation	.020	.068	.163	.294	.769
	Reactance X Profit goal	.029	.054	.300	.533	.594
	Saturation X Profit goal	.026	.007	.477	3.672	.001*
	Reactance X Saturation X Profit goal	-.005	.013	-.218	-.380	.704

* Indicates $p < .01$

Table 10

Model summary for aided brand recall

Block	R	R ²	Adjusted R ²	Standard error of the estimate	R ² Δ	FΔ	df1	df2	p of FΔ
1	.375	.141	.135	.45927	.141	25.212	3	462	.001*
2	.384	.148	.136	.45891	.007	1.239	3	459	.295
3	.387	.150	.137	.45881	.002	1.206	1	458	.273

Block 1: Psychological Reactance, Saturation level, Profit goal

Block 2: Reactance X Saturation, Reactance X Profit goal, Saturation X Profit goal

Block 3: Reactance X Saturation X Profit goal

* Indicates significance, $p < .01$

RQ2: Attitudes toward Branded Product Placement

The results from the linear regression (Table 12) indicated that none of the steps significantly accounted for the variance regarding participant attitudes toward branded product placement. The first step accounted for less than 1% of the variance for attitudes regarding branded product placement, $R^2 = .007$, $F(3,455) = 1.050$, $p = .370$. Table 13 lists the individual regression coefficients. Step two did not significantly account for the variance in participants' attitudes about branded product placement, $R^2 \Delta = .012$, $F(3,452) = 1.803$, $p < .146$. Step three did not significantly contribute to the variance attitudes about branded product placement, $R^2 \Delta = .002$; $F(1,451) = .707$, $p = .401$.

Table 11

Coefficient table for aided brand recall

Block	Variables	Unstandardized coefficients		Standardized coefficients		Sig.
		B	Standard error	β	t	
1	Constant	1.054	.070		15.153	.001*
	Psychological Reactance	-.043	.021	-.088	-2.029	.043**
	Saturation level	.092	.012	.322	7.458	.001*
	Profit goal	.106	.026	.176	4.070	.001*
2	Constant	1.081	.074		14.646	.001*
	Psychological Reactance	-.129	.134	-.262	-.969	.333
	Saturation level	.058	.040	.202	1.464	.144
	Profit goal	.093	.029	.154	3.202	.001*
	Reactance X Saturation	-.018	.012	-.145	-	.146
					1.1458	
	Reactance X Profit goal	.030	.026	.308	1.138	.258
	Saturation X Profit goal	.007	.008	.125	.890	.374
3	Constant	1.085	.074		14.686	.001*
	Psychological Reactance	.153	.290	.311	.529	.597
	Saturation level	.058	.040	.202	1.462	.144
	Profit goal	.094	.029	.156	3.230	.001*
	Reactance X Saturation	-.098	.074	-.794	-1.325	.186
	Reactance X Profit goal	-.028	.059	-.291	-.478	.633
	Saturation X Profit goal	.006	.008	.119	.851	.395
	Reactance X Saturation	.016	.015	.681	1.098	.273
	X Profit goal					

* Indicates $p < .01$ ** Indicates $p < .05$

Table 12

Model summary for attitudes toward branded product placement

Block	R	R ²	Adjusted R ²	Standard error of the estimate	R ² Δ	FΔ	df1	df2	p of FΔ
1	.083	.007	.000	.65344	.007	1.050	3	455	.370
2	.136	.019	.006	.65171	.012	1.803	3	452	.146
3	.142	.020	.005	.65192	.002	.707	1	451	.401

Block 1: Psychological Reactance, Saturation level, Profit goal

Block 2: Reactance X Saturation, Reactance X Profit goal, Saturation X Profit goal

Block 3: Reactance X Saturation X Profit goal

The results show that neither Psychological Reactance, saturation levels, nor the profit goal of the source affected participant attitudes regarding the branded product placement.

RQ3: Attitudes toward Chiquita

The results from the linear regression (Table 14) indicated that the first step significantly accounted for the variance regarding participant attitudes toward branded product placement. The first step accounted for about 4% of the variance for attitudes regarding the for-profit organization, Chiquita, $R^2 = .042$, $F(3,456) = 6.631$, $p < .001$. The individual regression coefficients (Table 15) for Psychological Reactance ($\beta = -.139$, $t(456) = -3.014$, $p = .003$) and the profit goal of the source ($\beta = -.138$, $t(456) = -3.003$, $p = .003$) were significant.

Table 13

Coefficient table for attitudes toward branded product placement

Block	Variables	Unstandardized coefficients		Standardized coefficients β	t	Sig.
		B	Standard error			
1	Constant	5.045	.099		50.743	.001*
	Psychological Reactance	-.052	.031	-.080	-1.708	.088
	Saturation level	.008	.018	.020	.438	.662
	Profit goal	-.006	.037	-.007	-.159	.874
2	Constant	5.122	.106		48.521	.001*
	Psychological Reactance	-.059	.190	-.091	-.311	.756
	Saturation level	-.112	.057	-.292	-1.960	.051
	Profit goal	-.046	.041	-.058	-1.119	.264
	Reactance X Saturation	.011	.017	.069	.640	.523
	Reactance X Profit goal	-.007	.037	-.053	-.182	.856
	Saturation X Profit goal	.024	.011	.340	2.216	.027**
3	Constant	5.126	.106		48.487	.001*
	Psychological Reactance	.249	.413	.382	.603	.547
	Saturation level	-.112	.057	-.296	-1.957	.051**
	Profit goal	-.045	.041	-.057	-1.095	.274
	Reactance X Saturation	-.076	.105	-.469	-.724	.470
	Reactance X Profit goal	-.070	.084	-.547	-.834	.405
	Saturation X Profit goal	.024	.011	.335	2.179	.030**
	Reactance X Saturation X Profit goal	.018	.021	.563	.841	.401

* Indicates $p < .01$ ** Indicates $p < .05$

In the second step that included the two-way interactions, significant variance for attitudes about Chiquita was accounted for, $R^2 \Delta = .021$, $F(3,453) = 3.340$, $p < .019$.

Three individual regression coefficients were found significant, the saturation level of the

branded product placement ($\beta = -.420$, $t(453) = -2.885$, $p = .004$), the profit goal of the source ($\beta = -.208$, $t(453) = -4.076$, $p < .001$), and the interaction between saturation levels and the profit goal of the source ($\beta = .445$, $t(453) = 3.011$, $p = .003$). Step three did not significantly contribute to the variance of participant attitudes with Chiquita, $R^2 \Delta = .001$; $F(1,452) = .352$, $p = .553$).

The results show that while Psychological Reactance alone significantly contributed to negative attitudes about the for-profit source, Chiquita, this effect dropped out when the two-way interaction effects were taken into consideration, providing evidence of a moderator. Step two indicated that saturation levels and the profit goal alone also negatively affected attitudes about Chiquita and account for much of the variance. That is, high levels of saturation of inserted branded product placements influenced audiences to have negative attitudes about Chiquita and knowledge about Chiquita as a for-profit organization generated negative attitudes about the company. Furthermore, the interaction between saturation and profit goal shows that higher levels of saturation combined with awareness of the source as a for-profit organization interact to predict audience attitudes regarding Chiquita.

RQ4: Attitudes toward 5 A Day

The results from step one (Table 16) indicated that a significant amount of the variance was accounted for regarding participant attitudes toward the non-profit source, 5 A Day. The first step accounted for about 5% of the variance for attitudes regarding 5 A Day, $R^2 = .054$, $F(3,456) = 8.657$, $p < .001$. The individual regression coefficients (Table 17) for Psychological Reactance ($\beta = -.214$, $t(456) = -4.672$, $p < .001$) and the profit goal of the source ($\beta = .110$, $t(456) = 2.411$, $p = .016$) were significant.

Table 14

Model summary for attitudes toward Chiquita

Block	R	R ²	Adjusted R ²	Standard error of the estimate	R ² Δ	FΔ	df1	df2	p of FΔ
1	.204	.042	.036	.87531	.042	6.631	3	456	.001*
2	.250	.063	.050	.86865	.021	3.340	3	453	.019**
3	.252	.063	.049	.86927	.001	.352	1	452	.553

Block 1: Psychological Reactance, Saturation level, Profit goal

Block 2: Reactance X Saturation, Reactance X Profit goal, Saturation X Profit goal

Block 3: Reactance X Saturation X Profit goal

* Indicates significance, $p < .01$

** Indicates significance, $p < .05$

The second step that included the two-way interactions indicated no significant variance for attitudes about 5 A Day, $R^2 \Delta = .005$, $F(3,453) = .775$, $p < .508$. Step three did not significantly contribute to the variance of participant attitudes regarding 5 A Day, $R^2 \Delta = .005$; $F(1,452) = 2.475$, $p = .116$.

The results show that by itself, the profit goal of the source significantly accounted for participants' negative attitudes regarding 5 A Day, the non-profit source. Thus, when participants are exposed to an entertainment television program that contains branded product placements from a for-profit source, audiences have positive attitudes about the non-profit organization, 5 A Day.

Table 15

Coefficient table for attitudes toward Chiquita

Block	Variables	Unstandardized coefficients		Standardized coefficients		Sig.
		B	Standard error	β	t	
1	Constant	5.721	.133		42.960	.001*
	Psychological Reactance	-.124	.041	-.139	-3.014	.003**
	Saturation level	-.001	.024	-.002	-.045	.964
	Profit goal	-.150	.050	-.138	-3.003	.003**
2	Constant	5.869	.140		41.776	.001*
	Psychological Reactance	-.201	.253	-.226	-.794	.428
	Saturation level	-.218	.075	-.420	-2.885	.004**
	Profit goal	-.226	.055	-.208	-4.076	.001*
	Reactance X Saturation	-.021	.023	-.096	-.913	.361
	Reactance X Profit goal	-.030	.050	.173	.609	.543
	Saturation X Profit goal	.043	.014	.445	3.001	.003**
3	Constant	5.873	.141		41.724	.001*
	Psychological Reactance	.088	.550	.099	.161	.872
	Saturation level	-.218	.075	-.420	-2.884	.004**
	Profit goal	-.225	.055	-.207	-4.055	.001*
	Reactance X Saturation	-.103	.140	-.465	-.737	.462
	Reactance X Profit goal	-.029	.111	-.167	-.261	.794
	Saturation X Profit goal	.043	.014	.442	2.987	.003**
	Reactance X Saturation	.016	.028	.388	.594	.553
	X Profit goal					

* Indicates $p < .01$ ** Indicates $p < .05$

Table 16

Model summary for attitudes toward 5 A Day

Block	R	R ²	Adjusted R ²	Standard error of the estimate	R ² Δ	FΔ	df1	df2	p of FΔ
1	.232	.054	.048	.84729	.054	8.657	3	456	.001*
2	.242	.059	.046	.84792	.005	.775	3	453	.508
3	.253	.064	.049	.84655	.005	2.475	1	452	.116

Block 1: Psychological Reactance, Saturation level, Profit goal

Block 2: Reactance X Saturation, Reactance X Profit goal, Saturation X Profit goal

Block 3: Reactance X Saturation X Profit goal

* Indicates significance, $p < .01$

RQ5: Attitudes toward Chiquita Bananas

The results from step one of the linear regression (Table 18) indicated that the variance regarding participant attitudes toward the inserted branded product (Chiquita bananas) was significantly accounted for. The first step accounted for about 2% of the variance for attitudes regarding Chiquita bananas, $R^2 = .023$, $F(3,451) = 3.569$, $p = .014$. The only individual regression coefficient (Table 19) that was significant was Psychological Reactance ($\beta = -.140$, $t(451) = -3.006$, $p = .003$).

Significance was found in the second step for participant attitudes regarding Chiquita bananas, $R^2 \Delta = .018$, $F(3,448) = 2.825$, $p < .038$. Three individual regression coefficients were found significant, the saturation level of the branded product placement ($\beta = -.386$, $t(448) = -2.592$, $p = .010$), the profit goal of the source ($\beta = -.110$, $t(448) = -$

2.125, $p = .034$) and the interaction between saturation level and profit goal ($\beta = .431$, $t(448) = 2.855$, $p = .005$). Since Psychological Reactance was not significant when the

Table 17

Coefficient table for attitudes toward 5 A Day

Block	Variables	Unstandardized coefficients		Standardized coefficients		Sig.
		B	Standard error	β	t	
1	Constant	5.435	.130		41.763	.001*
	Psychological Reactance	-.188	.040	-.214	-4.672	.001*
	Saturation level	0.006	.023	-.012	-.257	.797
	Profit goal	.117	.048	.110	2.411	.016**
2	Constant	5.420	.139		39.105	.001*
	Psychological Reactance	-.178	.253	-.203	-.703	.482
	Saturation level	.033	.074	.065	.449	.653
	Profit goal	.129	.054	.122	2.389	.017**
	Reactance X Saturation	-.032	.023	-.147	-1.364	.173
	Reactance X Profit goal	.021	.049	.124	.435	.664
	Saturation X Profit goal	-.008	.014	-.087	-.593	.554
3	Constant	5.406	.139		38.987	.001*
	Psychological Reactance	-.959	.557	-1.094	-1.722	.086
	Saturation level	.034	.073	.066	.458	.647
	Profit goal	.127	.054	.120	2.348	.019**
	Reactance X Saturation	.185	.140	.861	1.325	.186
	Reactance X Profit goal	.180	.112	1.051	1.606	.109
	Saturation X Profit goal	-.007	.014	-.078	-.533	.594
	Reactance X Saturation X Profit goal	-.043	.028	-1.052	-1.573	.116

* Indicates $p < .01$

** Indicates $p < .05$

interaction effects were taken into consideration, this suggests the presence of a moderating variable. Step three did not significantly contribute to the variance of attitudes regarding Chiquita bananas, $R^2 \Delta = .002$; $F(1,447) = 1.011$, $p = .315$).

The results show that Psychological Reactance by itself had a negative effect upon attitudes about the inserted branded product. Thus, participants with high levels of Psychological Reactance had negative attitudes about Chiquita bananas. However, this effect dropped out when combined with the two-way interactions in step two, providing evidence for a moderator. The individual coefficients from step two showed that individually, saturation level and profit goal generated negative attitudes about Chiquita bananas. However, the interaction of the saturation level of branded products inserted into the entertainment television program and knowledge of the source's profit goal generated positive attitudes about Chiquita bananas.

RQ6: Purchase Intention

The results from the linear regression (Table 20) indicated that step one did not significantly account for the variance regarding participants' intention to purchase the inserted branded product, Chiquita bananas, $R^2 = .011$, $F(3,446) = 1.721$, $p = .162$. The second step that included the two-way interactions indicated that significant variance for purchase intention was not accounted for, $R^2 \Delta = .003$, $F(3,443) = .396$, $p = .756$.

Step three significantly contributed 10% to the variance of participant purchase intention of Chiquita bananas, $R^2 \Delta = .010$; $F(1,442) = 4.737$, $p = .030$). The individual regression coefficients for the two-way interaction between Psychological Reactance and saturation ($\beta = -1.431$, $t(442) = -2.192$, $p = .029$) and the three-way interaction ($\beta = .098$, $t(442) = 1.472$, $p = .030$) were found to be significant (Table 21).

The results show that while the first two blocks did not significantly contribute to the variance of purchase intent, the inclusion of the three-way interaction in step three demonstrated that Psychological Reactance and saturation level did not affect participants' intent on purchasing Chiquita bananas. However, the significant three way interaction between Psychological Reactance, saturation level, and profit goal increased the audience's intent to purchase Chiquita bananas.

Table 18

Model summary for attitudes toward Chiquita bananas

Block	R	R ²	Adjusted R ²	Standard error of the estimate	R ² Δ	FΔ	df1	df2	p of FΔ
1	.152	.023	.017	.76102	.023	3.569	3	451	.014*
2	.203	.041	.028	.75644	.018	2.825	3	448	.038*
3	.209	.043	.029	.75643	.002	1.011	1	447	.315

Block 1: Psychological Reactance, Saturation level, Profit goal

Block 2: Reactance X Saturation, Reactance X Profit goal, Saturation X Profit goal

Block 3: Reactance X Saturation X Profit goal

* Indicates significance, $p < .05$

Table 19

Coefficient table for attitudes toward Chiquita bananas

Block	Variables	Unstandardized coefficients		Standardized coefficients		Sig.
		B	Standard error	β	t	
1	Constant	4.964	.117		42.516	.001*
	Psychological Reactance	-.107	.036	-.140	-3.006	.003*
	Saturation level	.008	.021	.017	.375	.708
	Profit goal	-.043	.044	-.046	-.994	.321
2	Constant	5.080	.123		41.200	.001*
	Psychological Reactance	.007	.221	.009	.033	.974
	Saturation level	-.172	.066	-.386	-2.592	.010*
	Profit goal	-.103	.048	-.110	-2.125	.034**
	Reactance X Saturation	.003	.020	.018	.167	.867
	Reactance X Profit goal	-.025	.043	-.170	-.589	.556
	Saturation X Profit goal	.036	.013	.431	2.855	.005**
3	Constant	5.086	.123		41.199	.001*
	Psychological Reactance	.436	.480	.570	.908	.365
	Saturation level	-.172	.066	-.386	-2.597	.010
	Profit goal	-.102	.048	-.109	-2.100	.036**
	Reactance X Saturation	-.117	.122	-.620	-.964	.336
	Reactance X Profit goal	-.113	.097	-.756	-1.162	.246
	Saturation X Profit goal	.036	.013	.426	2.820	.005*
	Reactance X Saturation	.024	.024	.669	1.005	.315
	X Profit goal					

* Indicates $p < .01$ ** Indicates $p < .05$

Table 20

Model summary for purchase intention of Chiquita bananas

Block	R	R ²	Adjusted R ²	Standard error of the estimate	R ² Δ	FΔ	df1	df2	p of FΔ
1	.107	.011	.005	1.37628	.011	1.721	3	446	.162
2	.119	.014	.001	1.37908	.003	.396	3	443	.756
3	.157	.025	.009	1.37330	.010	4.737	1	442	.030*

Block 1: Psychological Reactance, Saturation level, Profit goal

Block 2: Reactance X Saturation, Reactance X Profit goal, Saturation X Profit goal

Block 3: Reactance X Saturation X Profit goal

* Indicates significance, $p < .05$

Table 21

Coefficient table for purchase intention of Chiquita bananas

Block	Variables	Unstandardized coefficients		Standardized coefficients		Sig.
		B	Standard error	β	t	
1	Constant	4.203	.213		19.767	.001*
	Psychological Reactance	-.131	.065	-.095	-2.020	.044**
	Saturation level	.041	.038	.052	1.093	.275
	Profit goal	.007	.080	.004	.083	.934
2	Constant	4.284	.226		18.955	.001*
	Psychological Reactance	-.193	.407	-.140	-.474	.636
	Saturation level	-.079	.121	-.098	-.651	.516
	Profit goal	-.035	.089	-.020	-.389	.697
	Reactance X Saturation	-.010	.037	-.029	-.271	.787
	Reactance X Profit goal	.019	.079	.071	.241	.810
	Saturation X Profit goal	.024	.023	.159	1.040	.299
3	Constant	4.310	.225		19.124	.001*
	Psychological Reactance	1.499	.876	1.091	1.710	.088
	Saturation level	-.080	.121	-.100	-.663	.508
	Profit goal	-.032	.088	-.019	-.356	.722
	Reactance X Saturation	-.492	.224	-1.431	-2.192	.029**
	Reactance X Profit goal	-.328	.178	-1.219	-1.842	.066
	Saturation X Profit goal	.023	.023	.149	.978	.329
	Reactance X Saturation X Profit goal	.098	.045	1.472	2.177	.030**

* Indicates $p < .01$ ** Indicates $p < .05$

CONCLUSION

Because previous research had not yet explored the theory of Psychological Reactance by focusing on the source (rather than the message) and its application to branded product placements in entertainment media, the findings from this study can be used as a benchmark for future studies that examine the theory's relevance to branded product placement as a specific marketing application and identifying the number of brands that should be included within content before audiences engage in Reactance. In addition, this study has provided more evidence to support previous findings about audience brand recall, attitudes regarding branded product placement, and audience behaviors such as the intent to purchase branded products that were seen within the content of entertainment media.

Brand Recall

The results of this study indicated that there are two commonalities between unaided and aided brand recall: the saturation level of branded product placements and the profit goal of the branded product placement source. It is logical that the number of placements present in a program would be related to both unaided and aided brand recall. Unaided recall measures may have forced participants to recollect brands that they may or may not have remembered otherwise. Thus, it is not surprising that participant recall increased with the combination of saturation level and profit goal.

Regarding Psychological Reactance, it is possible that the visual cue of Chiquita within the episode caused individuals with Reactant personalities to recall for-profit messages more than those from a non-profit organization that was not visually represented within the program. Thus, while participants may not have recalled the

Chiquita brand through unaided measures, seeing the organization name within a list for the aided measures may have triggered the memory of those who are more Reactant.

Attitudes

Branded product placement. Neither Psychological Reactance nor the independent variables affected participant attitudes regarding branded product placement. Since the measures used in the analysis for branded product placement were designed to measure very general attitudes about the placement of brands in entertainment television programs, the results of this study suggested that just as individuals who are Reactant do not have positive or negative attitudes regarding branded product placement, saturation levels and the profit goal of the source also have no effect. It is possible that the scale from Gupta, Balasubramanian, and Klassen (2000) may have yielded different results, since those items were designed to measure various attitudes of branded product placement.

Chiquita. Participant attitudes regarding Chiquita as a for-profit organization and Chiquita bananas as a branded product were comparable in that Psychological Reactance in step one of the analysis, saturation level, and the interaction between saturation and profit goal in the second step of the analysis significantly impacted audience attitudes regarding both the company and its product. However, because Psychological Reactance was not significant when the interaction effects were included in step two, this provided evidence for the presence of a moderator.

5 A Day. For attitudes about 5 A Day, the non-profit organization, the first step of the analysis found that while Psychological Reactance caused participants to have negative attitudes about 5 A Day, knowledge of the source's profit goal generated

positive feelings about 5 A Day when audiences were exposed to a television show with branded placements from a for-profit organization, Chiquita.

Chiquita bananas. While the variance for participant attitudes regarding Chiquita bananas was not large, they were found to be significant. Audience attitudes about the inserted branded product, Chiquita bananas, were being driven primarily by the saturation level of the inserts. It is likely that audience attitudes regarding Chiquita, as a for-profit company, and Chiquita bananas are the same variable, since the correlation between the two outcome variables was high and the patterns in the linear regression are similar.

Behavior: Purchase Intention

This study also examined the intent that participants may have to purchase the brand inserted into the entertainment media, Chiquita bananas. The findings are particularly noteworthy because in general, consumers do not seem to pay much attention to the brands they are purchasing in the fresh fruit product category. The only model that significantly contributed to the variance of purchase intent was step three, which included the three-way interaction. Interestingly, the two-way interaction between Psychological Reactance and saturation levels generated a negative intent to purchase Chiquita bananas, indicating that participants who are generally high on Reactance and were exposed episodes with high levels of saturation were less likely to purchase Chiquita bananas. However, the three-way interaction that included the profit goal of the source increased the audience's intent to purchase the branded product.

It is possible that this finding was confounded by variables about Chiquita as an organization with a positive reputation and its brand equity. For example, participant familiarity with Chiquita may have generated a sense of comfort and trust that increased

the intent to purchase the branded product. Since the results from other analyses imply that participant attitudes regarding Chiquita are generally positive, it is possible that Chiquita is not viewed as a for-profit organization in the same way as another global company such as McDonald's or Coca-Cola. Thus, future studies that examine the relationship between branded product placements in entertainment media and the source of a for-profit organization should include placements from organizations that audiences undoubtedly consider for-profit.

This specific finding also provides evidence that it may not be the constructs identified by Psychological Reactance that are driving behavioral intent. Thus, future studies should specifically examine the effects of advertising wearout interacting with saturation levels to affect purchase intention.

Theoretical Implications

This study has extended the theory of Psychological Reactance to the understanding of branded product placement in entertainment media by finding that while its applicability is not as strong when considering levels of brand saturation within the content of programs or the profit goals of the branded product placement source, these two variables taken into consideration together have significant effects upon an individual's level of Psychological Reactance. This interaction suggests that while one single characteristic may not suffice to create unintended effects from audiences, the combination of several marketing tactics within the same content may push audiences to react negatively to the intended messages.

On the other hand, it is possible that Psychological Reactance does not apply as strongly to the context of branded fresh fruit. Rather, topics that are placed within

entertainment programs as health messages (issue placement) or ethically charged products such as alcohol or condoms may have more recall, attitude, and behavioral effects upon individuals who are highly Reactant.

In a review of experimental studies that had been designed to extend the theory of Psychological Reactance, but failed to find significance, Schwartz (1984) suggested that past inductions for Psychological Reactance were not strong enough to detect. Thus, if individuals are given the opportunity to restore their freedom immediately following the threat, then feelings of reactance may subside almost instantly, leading researchers to conclude incorrectly that reactance was nonexistent. This study did not test for effects between the saturation levels of branded product placements and Psychological Reactance because Reactance was treated as a stable trait. However, future studies could provide for stronger inductions of saturation levels that make the inserted brands more obvious by including them in every single scene, not necessarily only where appropriate to the story, context, or environment – since this study sought to explore the organic placement of branded products, and measure Psychological Reactance as a state.

The interaction between the source's profit goal and Psychological Reactance was not found to be significant in any of the models. However, depending upon the brand being inserted into an entertainment television program, this may impact the amount of Psychological Reactance that an individual experiences. For example, preconceived notions of a worldwide corporation such as Proctor and Gamble may not have the same implications as the Centers for Disease Control and Prevention and thus may affect levels of Psychological Reactance more than Chiquita, which was considered a fairly neutral

corporation. Since research has not been conducted to test for source effects and Psychological Reactance, this study can be considered a benchmark for those to come.

Practical Implications

When still photography evolved to cinematic magic, and the distribution of television sets became global, big ticket actors, brilliant writers, complex special effects, authentic costuming, and visionary directors have become near staples to creating television's next cultural phenomenon or Hollywood's box office blockbusters. The cost of producing entertainment content can therefore become costly. The findings from this study provided several practical guidelines for industry leaders in branded product placement and further research. Marketers should be aware of how their brand is presented within entertainment media and the number of placements that are contained within the same program or film so that audiences are not overwhelmed.

To maximize recall rates among audience members, not only is more on-screen exposure better (assuming that the placement is organic), but identifying sponsorship billboards may prime the audience to be more cognizant of those featured brand. Since attitudes are mostly affected by interactions between saturation levels of the branded placements and awareness of the source's profit goal, this combination may also impact whether or not audiences intend to purchase the brand seen in the entertainment television program.

As the industry of branded product placement moves from partnerships that generally do not involve the exchange of cash to one that has a price (Steinberg, 2005), the results of this study suggest several ways to package the placement of branded products within the content for entertainment media executives.

Limitations and Future Studies

The significant findings for the relationships between levels of saturated branded placement, identification of the source's profit goal, and recall (both aided and unaided), suggest that there may be individual characteristics about the specific inserted brand that might recall among audience members more than others. In fact, as found by Russell (1999, 2002), the placement of branded products does have an impact upon audience recall. Since this study focused on placements that were organic to this particular episode, storyline, and each scene, future studies should control for the presentation of each branded product more consistently.

Singh, Rothschild, and Churchill (1988) suggested that although recognition scores are not significantly higher than unaided recall scores, they do decline over time and are more discriminating than unaided recall. However, the availability of the stimuli from this experiment provides a unique opportunity to expand the understanding of an individual's recall of branded product placement by using different methods and expanding the boundaries of recall and recognition. Using real-time audience response systems, studies should explore audience identification of certain brands within the episode to determine the specific characteristics of those recognized placements. Identifying participant eye movements as they watch the episode may help to identify whether or not the eye glances at or over the inserted brands. Furthermore, these stimuli can be used to understand how external noise, similar to what an individual might experience while watching television at home, might impact the recall rates of branded product placements.

It is important that future studies address the lack of a consistent definition for the practice of branded product placement within the academic literature. One natural area to begin this exploration could start with the business of product placement and its industry leaders (i.e., movie studios, corporations, product placement houses, marketing firms, advertisers, network executives). By comparing and contrasting these definitions with other business leaders in conjunction with current academic literature, consistent concepts about branded product placement should be begin to emerge.

The cooperation between the business of branded product placement and academic research is pertinent to the study of product placement in entertainment media. As the field continues to evolve and change, not only do definitions become more discriminating, but the “value” of product placements within entertainment media content becomes more pertinent. Joyce Julius and Associates, Inc. provided dollar estimates for what the value of Chiquita brand would be for each of the experimental conditions (Table 22). Using published rate card prices for a :30 spot advertisement within *Arrested Development* on Fox Network as the base, Joyce Julius Associates, Inc. estimates values conservatively to account for external distractions that the audience might face and the fact that audiences are not paying as close attention to branded placements as they are.

Interestingly, the values from Joyce Julius Associates, Inc. are based upon how many seconds a recognizable brand is present within a scene. Therefore, if a brand is present within the content of the media, but is unrecognizable to the audience, then the placement may not be of “value.” Similarly, the presence of one brand within several locations of a scene is considered one placement. For example, as seen in Figure 4, one scene from *Arrested Development* contained the Chiquita logo in several places. Joyce

Julius would estimate these multiple inserts as one placement. Future studies concerning audience recall and recognition, then, are even more important to determining whether companies such as Joyce Julius Associates, Inc. should incorporate audience estimates.

Table 22

Dollar estimates of inserted Chiquita brand from Joyce Julius Associates, Inc.

Brand name location	Exposure Time	Comparable :30 value	Recognition Grade Value
Logo on refrigerator	:30	\$70,010	\$43,640
Logo on shirt	:23	\$53,675	\$33,145
Banana stand signage	:08	\$18,665	\$15,165
Billboard identification	:03	\$7,000	\$7,000

APPENDICIES

APPENDIX A

Consent form for Pilot-test Survey

ENTERTAINMENT TELEVISION PROGRAMS AND YOU

The researcher is conducting this study to explore audience experiences of entertainment television programs in relationship to personality traits.

Voluntary completion of this survey requires approximately 30 minutes. You will receive extra credit for your participation in this study. If you choose not to complete this survey, your instructor will provide you with an alternative assignment in lieu of this survey.

Although there are no foreseeable risks to participating in this study, you do not have to answer the questions if at any time you feel uncomfortable. You are free to stop answering questions from the survey at any time. Any information that you provide and the data collected from this study will be kept confidential. Your privacy will be protected to the maximum extent allowable by law. This consent form will be separated from the survey. Thus, your responses will not be identifiable.

If you have any questions about this survey, please contact the researcher, Susan Chang, at changsu4@msu.edu or (517) 353-3858, Department of Advertising, 320 Communication Arts and Sciences Building, Michigan State University, East Lansing, MI 48824-1212 or the Project Investigator, Dr. Charles T. Salmon at (517) 355-3410 or salmon@msu.edu.

If you have any questions or concerns regarding your rights as a study participant, or are dissatisfied at any time with any aspect of this study, you may contact – anonymously, if you wish, Peter Vasilenko, Ph.D., Chair of the University Committee on Research Involving Human Subjects (UCRIHS) by phone: (517) 355-2180, fax: (517) 432-4503, e-mail: ucrihs@msu.edu or regular mail: 202 Olds Hall, East Lansing, MI 48824.

By signing and dating this consent form, you indicate your voluntary agreement to participate in this survey.

Printed Name

Signature

Date

Your Instructor's Name

Class/section you are receiving extra credit in

APPENDIX B
Pilot-test Survey

ENTERTAINMENT TELEVISION PROGRAMS AND YOU

Thank you for volunteering for this study.

For this survey, please note that “brand placements” refer to the visual appearance and/or verbal mention of branded products or services in entertainment television programs.

Once you have marked your answers as indicated in each section, please do not erase or modify your responses.

PART I

Have you ever watched the television program *Arrested Development*? **YES** **NO**
If you have watched the program (even once), please continue on to Part II and III.

PART II

In regards to *Arrested Development*, please place a circle around the answers that best reflect your feelings on a scale ranging from 1 (strongly agree) to 7 (strongly disagree).

	Strongly Agree						Strongly Disagree	
I try to watch this television program every chance that I get.	1	2	3	4	5	6	7	
I am a fan of this television program.	1	2	3	4	5	6	7	
I am familiar with this television program, but do not like it.	1	2	3	4	5	6	7	
I watch this television program if there is nothing else on.	1	2	3	4	5	6	7	

PART III

Below is a set of word pairs. Please mark an “X” in the space closest to the word that best reflects your feelings about *Arrested Development*. For example, if you think that Jennifer Aniston is a beautiful actress, your might respond like this:

Beautiful ___ : X : ___ : ___ : ___ : ___ : ___ Ugly

Overall, I believe that *Arrested Development* is...

Uninteresting	___ : ___ : ___ : ___ : ___ : ___ : ___	Interesting
Dull	___ : ___ : ___ : ___ : ___ : ___ : ___	Exciting
Memorable	___ : ___ : ___ : ___ : ___ : ___ : ___	Easy to forget
Silly	___ : ___ : ___ : ___ : ___ : ___ : ___	Clever

Phony	_____	_____	_____	_____	_____	_____	_____	Amusing
Irritating	_____	_____	_____	_____	_____	_____	_____	Pleasant
Meaningful	_____	_____	_____	_____	_____	_____	_____	Pointless
Funny	_____	_____	_____	_____	_____	_____	_____	Serious

PART IV

If you have heard of the companies and organizations listed below, please identify them as for-profit, non-profit, or if you don't know its profit goal. If you have never heard of that organization or company, please circle "Never Heard Of."

	For- Profit	Non- Profit	Heard of, but Don't Know	Never Heard Of
American Red Cross	1	2	3	4
Centers for Disease Control	1	2	3	4
Proctor and Gamble	1	2	3	4
Schwinn	1	2	3	4
American Dental Association	1	2	3	4
UNICEF	1	2	3	4
Church and Dwight	1	2	3	4
PETA	1	2	3	4
Unilever	1	2	3	4
National Institute of Health	1	2	3	4
American Heart Association	1	2	3	4
Phillip Morris	1	2	3	4
Kraft	1	2	3	4
General Electric	1	2	3	4
MADD	1	2	3	4
American Medical Association	1	2	3	4
Mothers Against Drunk Driving	1	2	3	4
Nissan	1	2	3	4
Dole	1	2	3	4
Kimberly Clark	1	2	3	4
Eco-farm Association	1	2	3	4
NIH	1	2	3	4
Planned Parenthood	1	2	3	4
National Dairy Council	1	2	3	4
Huffy	1	2	3	4
People for the Ethical Treatment of Animals	1	2	3	4
Smith and Wesson	1	2	3	4
RJ Reynolds	1	2	3	4
Environmental Protection Agency	1	2	3	4
Knudsen	1	2	3	4
Moet and Chandon	1	2	3	4
CDC	1	2	3	4
American Diabetes Association	1	2	3	4

Winchester	1	2	3	4
National Highway Traffic Safety Administration	1	2	3	4

PART V

If any of these products or services appeared in a television entertainment program (such as a sitcom or drama type of program), please indicate how ethical you believe this would be by circling the number that best reflects your feelings (1=Totally Ethical, 7=Totally Unethical).

	Totally Ethical						Totally Unethical
Candy	1	2	3	4	5	6	7
Paper	1	2	3	4	5	6	7
Alcohol	1	2	3	4	5	6	7
Cottage cheese	1	2	3	4	5	6	7
Cigarettes	1	2	3	4	5	6	7
Ice cream	1	2	3	4	5	6	7
Automobiles	1	2	3	4	5	6	7
Condoms	1	2	3	4	5	6	7
Tractors	1	2	3	4	5	6	7
Soda pop	1	2	3	4	5	6	7
Guns	1	2	3	4	5	6	7
Bottled water	1	2	3	4	5	6	7
Birth control	1	2	3	4	5	6	7
Instant soup	1	2	3	4	5	6	7
Deodorant	1	2	3	4	5	6	7
Chewing tobacco	1	2	3	4	5	6	7
Popcorn	1	2	3	4	5	6	7
Fast food	1	2	3	4	5	6	7
Abortion	1	2	3	4	5	6	7
Lighting fixtures	1	2	3	4	5	6	7
Counseling	1	2	3	4	5	6	7
Hard liquor	1	2	3	4	5	6	7
Computers	1	2	3	4	5	6	7
Applesauce	1	2	3	4	5	6	7
Milk	1	2	3	4	5	6	7
Marijuana	1	2	3	4	5	6	7
Sportswear	1	2	3	4	5	6	7
Fashion magazines	1	2	3	4	5	6	7
Tampons	1	2	3	4	5	6	7
Baked goods	1	2	3	4	5	6	7
Exercise tapes	1	2	3	4	5	6	7
Coffee	1	2	3	4	5	6	7
Bicycles	1	2	3	4	5	6	7
Fur coats	1	2	3	4	5	6	7

PART VI

On a scale ranging from 1 (strongly agree) to 7 (strongly disagree), please place a circle around the answers that best reflect your feelings.

	Strongly Agree						Strongly Disagree
Eligible voters in the United States should be forced to vote.	1	2	3	4	5	6	7
Permanent residents in the United States should be given the right to vote.	1	2	3	4	5	6	7
I am in favor of gay marriages.	1	2	3	4	5	6	7
A woman has the right to have an abortion.	1	2	3	4	5	6	7
If someone close to me married outside of his/her race, I would be supportive.	1	2	3	4	5	6	7
I believe that the government should provide free health care for all citizens.	1	2	3	4	5	6	7
Stem cell research should be allowed in the United States.	1	2	3	4	5	6	7
Condoms should be distributed for free in middle schools.	1	2	3	4	5	6	7
The President of the United States should institute the draft for the situation in Iraq.	1	2	3	4	5	6	7
The United States Congress does not have enough control over the war on terrorism.	1	2	3	4	5	6	7
I do not believe that the government should be involved in gun control.	1	2	3	4	5	6	7
The government should regulate advertising more.	1	2	3	4	5	6	7
The government should not meddle with the marketing of products.	1	2	3	4	5	6	7
Because of the potential harms of advertising, businesses should pay additional taxes.	1	2	3	4	5	6	7

PART VII

How many days per week do you watch television? (Please circle only one.)

1 2 3 4 5 6 7

How many hours of television did you watch *yesterday*? _____

How many hours of television did you watch *the day before yesterday*? _____

Please identify 5 television genres that you prefer to watch from 1 (prefer to watch the most) to 5 (prefer to watch the least):

_____ Action/Adventure	_____ Courtroom/Legal	_____ Political
_____ Animated	_____ Drama	_____ Reality
_____ Anthology	_____ Educational	_____ Science Fiction
_____ Cartoons	_____ Game	_____ Stand-up Comedy
_____ Children's	_____ Medical	_____ Sitcom
_____ Comedy	_____ Music	_____ Sports
_____ Cop/Detective	_____ News/Documentary	_____ Talk/Variety

PART VIII

Please indicate your opinions regarding advertising in general...

Bad	_____	_____	_____	_____	_____	_____	_____	Good
Unfavorable	_____	_____	_____	_____	_____	_____	_____	Favorable
Popular	_____	_____	_____	_____	_____	_____	_____	Not popular
Pleasant	_____	_____	_____	_____	_____	_____	_____	Unpleasant
Dislike	_____	_____	_____	_____	_____	_____	_____	Like
Positive	_____	_____	_____	_____	_____	_____	_____	Negative
Disagreeable	_____	_____	_____	_____	_____	_____	_____	Agreeable
Expensive	_____	_____	_____	_____	_____	_____	_____	Inexpensive
Useful	_____	_____	_____	_____	_____	_____	_____	Useless
Not beneficial	_____	_____	_____	_____	_____	_____	_____	Beneficial
Worthless	_____	_____	_____	_____	_____	_____	_____	Valuable
Relevant	_____	_____	_____	_____	_____	_____	_____	Irrelevant

PART IX

On a scale ranging from 1 (strongly agree) to 7 (strongly disagree), please place a circle around the answers that best reflect your feelings.

Commercials in an entertainment television program should be...

	Strongly Agree						Strongly Disagree
Attractive	1	2	3	4	5	6	7
Enjoyable	1	2	3	4	5	6	7
Entertaining	1	2	3	4	5	6	7
Fun to watch	1	2	3	4	5	6	7
Informative	1	2	3	4	5	6	7
Unrelated to program content	1	2	3	4	5	6	7
Completely independent of the television program	1	2	3	4	5	6	7
Non-existent	1	2	3	4	5	6	7

PART X

On a scale ranging from 1 (strongly agree) to 7 (strongly disagree), please place a circle around the answers that best reflect your feelings about the statements listed.

	Strongly Agree							Strongly Disagree
I become frustrated when I am unable to make free and independent decisions.	1	2	3	4	5	6	7	
I become angry when my freedom of choice is restricted.	1	2	3	4	5	6	7	
It irritates me when someone points out things which are obvious to me.	1	2	3	4	5	6	7	
Regulations trigger a sense of resistance in me.	1	2	3	4	5	6	7	
The thought of being dependent on others aggravates me.	1	2	3	4	5	6	7	
I find contradicting others stimulating.	1	2	3	4	5	6	7	
When something is prohibited, I usually think, "that's exactly what I am going to do."	1	2	3	4	5	6	7	
I resist the attempts of others to influence me.	1	2	3	4	5	6	7	
It makes me angry when another person is held up as a model for me to follow.	1	2	3	4	5	6	7	
When someone forces me to do something, I feel like doing the opposite.	1	2	3	4	5	6	7	
It disappoints me to see others submitting to society's standards and rules.	1	2	3	4	5	6	7	
I am content only when I am acting of my own free will.	1	2	3	4	5	6	7	
I consider advice from others to be an intrusion.	1	2	3	4	5	6	7	
Advice and recommendations induce me to do just the opposite.	1	2	3	4	5	6	7	
Only those things which I do out of free will really agree with me.	1	2	3	4	5	6	7	
I react negatively when someone tries to tell me what I should or should not do.	1	2	3	4	5	6	7	
Strong praise makes me skeptical.	1	2	3	4	5	6	7	
I often do not feel like doing something simply because others expect me to.	1	2	3	4	5	6	7	
It pleases me to see how others submit to social norms and constraints.	1	2	3	4	5	6	7	
It makes me angry when someone points out things which are obvious to me.	1	2	3	4	5	6	7	
I resist the attempts of others to influence	1	2	3	4	5	6	7	

me.							
I consider advice from others to be patronizing.	1	2	3	4	5	6	7
It stimulates me to contradict others.	1	2	3	4	5	6	7
The thought of being dependent on others is unpleasant to me.	1	2	3	4	5	6	7
In my behavior, I rarely consider the thoughts of others.	1	2	3	4	5	6	7
Making free and independent decisions is more important to me than it is for most other people.	1	2	3	4	5	6	7
I react strongly to advertisements.	1	2	3	4	5	6	7
I get very irritated when ads try to interfere with my freedom to make decisions.	1	2	3	4	5	6	7
I strongly resist the attempt of ads to influence me.	1	2	3	4	5	6	7
I get very irritated when advertising tells me what I should buy or do.	1	2	3	4	5	6	7
If I receive a lukewarm dish at a restaurant, I make an attempt to let that be known.	1	2	3	4	5	6	7
I resent authority figures who try to tell me what to do.	1	2	3	4	5	6	7
I find that I often have to question authority.	1	2	3	4	5	6	7
I enjoy seeing someone else do something that neither of us is supposed to do.	1	2	3	4	5	6	7
I have a strong desire to maintain my personal freedom.	1	2	3	4	5	6	7
I enjoy playing "devil's advocate" whenever I can.	1	2	3	4	5	6	7
In discussions, I'm easily persuaded by others.	1	2	3	4	5	6	7
Nothing turns me on as much as a good argument.	1	2	3	4	5	6	7
It would be better to have more freedom to do what I want on a job.	1	2	3	4	5	6	7
If I am told what to do, I often do the opposite.	1	2	3	4	5	6	7
I am sometimes afraid to disagree with others.	1	2	3	4	5	6	7
It really bothers me when police officers tell people what to do.	1	2	3	4	5	6	7
I don't mind other people telling me what to do.	1	2	3	4	5	6	7
I enjoy debates with other people.	1	2	3	4	5	6	7
If someone asks a favor of me, I will think	1	2	3	4	5	6	7

about what this person is really after.							
I often follow the suggestions of others.	1	2	3	4	5	6	7
I am relatively opinionated.	1	2	3	4	5	6	7
It is important to me to be in a powerful position relative to others.	1	2	3	4	5	6	7
I am very open to solutions to my problems from others.	1	2	3	4	5	6	7
I enjoy "showing up" people who think they are right.	1	2	3	4	5	6	7
I consider myself more competitive than cooperative.	1	2	3	4	5	6	7
I don't mind doing something for someone even when I don't know why I'm doing it.	1	2	3	4	5	6	7
I usually go along with others' advice.	1	2	3	4	5	6	7
I feel it is better to stand up for what I believe than to be silent.	1	2	3	4	5	6	7
I am very stubborn and set in my ways.	1	2	3	4	5	6	7
It is very important for me to get along with the people I work with.	1	2	3	4	5	6	7

PART XI

Below is a set of questions regarding brand placement in entertainment television programs. On a scale ranging from 1 (strongly agree) to 7 (strongly disagree), please place a circle around the answers that best reflect your feelings.

Brand placement is defined as the intentional or unintentional inclusion of brand into entertainment programs on television by corporations to influence public attitude and/or change an individual's behavior about that branded product or service.

Television entertainment programs are defined as shows on television such as situation comedies (sitcoms), soap operas, drama series, movies, or reality shows. Thus, programs such as news shows, documentaries, sports broadcasts, or award shows should not be considered.

	Strongly Agree						Strongly Disagree
I have watched an entertainment television program that featured a brand in its storyline.	1	2	3	4	5	6	7
I remember seeing a story about a brand in an entertainment television program.	1	2	3	4	5	6	7
I have watched an entertainment television program that contained brand placement.	1	2	3	4	5	6	7
I have become aware of a brand through an entertainment program.	1	2	3	4	5	6	7
I have acted upon a brand I saw in an	1	2	3	4	5	6	7

entertainment television program.							
I have talked to someone about a brand I saw in an entertainment television program.	1	2	3	4	5	6	7
I have learned about a brand by watching an entertainment television program.	1	2	3	4	5	6	7
I intend to seek more information about a brand I saw on an entertainment television program.	1	2	3	4	5	6	7
I have gone online to find out more about a brand I saw on an entertainment television program.	1	2	3	4	5	6	7
I think that branded products are intentionally placed in entertainment television programs to influence the audience.	1	2	3	4	5	6	7
The placement of brands in entertainment television programs should be banned by the government.	1	2	3	4	5	6	7
I feel comfortable knowing that brands are placed in entertainment media to influence the content of entertainment television programs.	1	2	3	4	5	6	7
I do not like to watch entertainment television programs with brand placement.	1	2	3	4	5	6	7
There is no reason to object to brand placements.	1	2	3	4	5	6	7
Brand placements in entertainment television programs are too obvious.	1	2	3	4	5	6	7
It is okay if producers of entertainment television programs receive payment for brand placement.	1	2	3	4	5	6	7
I do not mind if television producers receive money or other compensation from manufacturers for placing their brand in the program.	1	2	3	4	5	6	7
The government should not interfere with the content of entertainment television programs.	1	2	3	4	5	6	7
For-profit organizations should not interfere with the content of entertainment television programs.	1	2	3	4	5	6	7
Non-profit organizations should not interfere with the content of entertainment television programs.	1	2	3	4	5	6	7

PART XI

What is your age? _____

What is your gender? (Please circle only one.) Female Male

Please indicate your current education level:

_____ Freshman	_____ Junior	_____ Graduate
_____ Sophomore	_____ Senior	_____ Other

Please indicate: _____

What was your family's household income level before taxes in 2004?

(Please check only one.)

_____ Less than \$10,000	_____ \$25,000 to \$34,999	_____ \$75,000 to \$99,999
_____ \$10,000 to \$14,999	_____ \$35,000 to \$49,999	_____ \$100,000 to \$149,999
_____ \$15,000 to \$24,999	_____ \$50,000 to \$74,999	_____ \$150,000 to \$199,999
		_____ \$200,000 or more

Do you consider yourself: (Please check only one.)

_____ Asian or Pacific Islander
_____ Black or African American (non-Hispanic)
_____ Hispanic or Latino
_____ White (non-Hispanic)
_____ Mixed racial background (please identify): _____
_____ Other (please specify): _____
_____ Not sure

What is your religion? (Please check only one.)

_____ Atheist	_____ Jewish
_____ Buddhist	_____ Muslim
_____ Catholic	_____ Protestant
_____ Christian (please specify)	_____ Unsure
_____ Other (please specify)	

PART XI

Please provide any additional comments.

THANK YOU for completing this study.

APPENDIX C
Consent form for Survey at T₁

ENTERTAINMENT TELEVISION PROGRAMS AND YOU
Participant Consent Form #1 of 2

The researcher is conducting this study to explore audience experiences of entertainment television programs in relationship to personality traits.

This experiment consists of two parts. You will receive extra credit from your instructor only if you participate in both parts of this study. The first part of this study is a survey. Your voluntary completion for the first part requires approximately 30 minutes. If you chose not to complete this survey, your instructor will provide you with an alternative assignment in lieu of this survey.

After you complete this survey, you may go online to sign up for a laboratory session. The second half of this experiment requires you to arrive at the session you just signed up for. At that time, you will be shown a television program and asked to fill out a second survey. This session will take approximately one hour.

Although there are no foreseeable risks to participating in this study, you do not have to answer the questions or view the television program if at any time you feel uncomfortable. You are free to stop answering questions from the survey or leave the experiment site at any time. Any information that you provide and the data collected from this study will be kept confidential. Your privacy will be protected to the maximum extent allowable by law. This consent form will be separated from the survey. Thus, your responses will not be identifiable.

If you have any questions about this survey, please contact the researcher, Susan Chang, at changsu4@msu.edu or (517) 353-3858, Department of Advertising, 320 Communication Arts and Sciences Building, Michigan State University, East Lansing, MI 48824-1212 or the Project Investigator, Dr. Charles T. Salmon at (517) 355-3410 or salmon@msu.edu.

If you have any questions or concerns regarding your rights as a study participant, or are dissatisfied at any time with any aspect of this study, you may contact – anonymously, if you wish, Peter Vasilenko, Ph.D., Chair of the University Committee on Research Involving Human Subjects (UCRIHS) by phone: (517) 355-2180, fax: (517) 432-4503, e-mail: ucrihs@msu.edu or regular mail: 202 Olds Hall, East Lansing, MI 48824.

By signing and dating this consent form, you indicate your voluntary agreement to participate in this survey.

Printed Name	Signature	Date
Your Instructor's Name	Class/section you are receiving extra credit in	

APPENDIX D
Survey at T₁

ENTERTAINMENT TELEVISION PROGRAMS AND YOU
Part 1 of 3

Thank you for volunteering for this study. Please note that completing this survey and attending a separate laboratory session constitutes this entire experiment. After you have completed the last portion of the study, you will be debriefed by the experimenter.

Once you have marked your answers as indicated in each section, please do not erase or modify your responses.

PART I

Below is a set of word pairs. Please mark an "X" in the space closest to the word that best reflects your feelings about good television programs.

For example, if you think that Jennifer Aniston is a beautiful actress, you might respond like this:

Beautiful : X : : : : : Ugly

In general, a good television program should be...

Uninteresting	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	Interesting
Dull	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	Exciting
Memorable	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	Easy to forget
Silly	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	Clever
Phony	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	Amusing
Irritating	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	Pleasant
Meaningful	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	Pointless

In general, a well designed set on a television program should be...

Uninteresting	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	Interesting
Dull	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	Exciting
Memorable	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	Easy to forget
Silly	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	Clever
Phony	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	Amusing
Irritating	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	Pleasant
Meaningful	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	Pointless

In general, a well-written storyline on a television program should be...

Uninteresting	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	Interesting
Dull	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	Exciting
Memorable	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	Easy to forget
Silly	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	Clever

Phony	_____	_____	_____	_____	_____	_____	_____	Amusing
Irritating	_____	_____	_____	_____	_____	_____	_____	Pleasant
Meaningful	_____	_____	_____	_____	_____	_____	_____	Pointless

In general, the characters on the television program should be...

Uninteresting	_____	_____	_____	_____	_____	_____	_____	Interesting
Dull	_____	_____	_____	_____	_____	_____	_____	Exciting
Memorable	_____	_____	_____	_____	_____	_____	_____	Easy to forget
Silly	_____	_____	_____	_____	_____	_____	_____	Clever
Phony	_____	_____	_____	_____	_____	_____	_____	Amusing
Irritating	_____	_____	_____	_____	_____	_____	_____	Pleasant
Meaningful	_____	_____	_____	_____	_____	_____	_____	Pointless

PLEASE NOTE: *Brand placement* refers to the visual appearance and/or verbal mention of branded products or services in entertainment television programs.

In general, brand placements in a television program should be...

Uninteresting	_____	_____	_____	_____	_____	_____	_____	Interesting
Dull	_____	_____	_____	_____	_____	_____	_____	Exciting
Memorable	_____	_____	_____	_____	_____	_____	_____	Easy to forget
Silly	_____	_____	_____	_____	_____	_____	_____	Clever
Phony	_____	_____	_____	_____	_____	_____	_____	Amusing
Irritating	_____	_____	_____	_____	_____	_____	_____	Pleasant
Meaningful	_____	_____	_____	_____	_____	_____	_____	Pointless
Obvious	_____	_____	_____	_____	_____	_____	_____	Organic
Vulgar	_____	_____	_____	_____	_____	_____	_____	Refined
Negative	_____	_____	_____	_____	_____	_____	_____	Positive
Smart	_____	_____	_____	_____	_____	_____	_____	Stupid
Distracting	_____	_____	_____	_____	_____	_____	_____	Calming
Disturbing	_____	_____	_____	_____	_____	_____	_____	Passive
Forceful	_____	_____	_____	_____	_____	_____	_____	Subtle
Intrusive	_____	_____	_____	_____	_____	_____	_____	Mild
Evasive	_____	_____	_____	_____	_____	_____	_____	Straightforward
Helpful	_____	_____	_____	_____	_____	_____	_____	Unhelpful
Important	_____	_____	_____	_____	_____	_____	_____	Unimportant
Relevant	_____	_____	_____	_____	_____	_____	_____	Irrelevant
Useful	_____	_____	_____	_____	_____	_____	_____	Useless

PART II

If any of these products appeared in a television entertainment program (such as a sitcom or drama type of program), please indicate how ethical you believe this would be by circling the number that best reflects your feelings (1=Totally Ethical, 7=Totally Unethical).

	Totally Ethical						Totally Unethical	
Hard liquor	1	2	3	4	5	6	7	

Alcohol	1	2	3	4	5	6	7
Fur coat	1	2	3	4	5	6	7
Banana	1	2	3	4	5	6	7
Ice cream sandwich	1	2	3	4	5	6	7
Condom	1	2	3	4	5	6	7
Gun	1	2	3	4	5	6	7
Coffee	1	2	3	4	5	6	7
Bike helmet	1	2	3	4	5	6	7
Refrigerator	1	2	3	4	5	6	7

PART III

Below is a set of word pairs. Please mark an “X” in the space closest to the word that best reflects your feelings about advertising.

For example, if you think that Jennifer Aniston is a beautiful actress, your might respond like this:

Beautiful ___ : X : ___ : ___ : ___ : ___ : ___ Ugly

Please indicate your opinions regarding advertising in general...

Bad	___	___	___	___	___	___	Good
Unfavorable	___	___	___	___	___	___	Favorable
Popular	___	___	___	___	___	___	Not popular
Pleasant	___	___	___	___	___	___	Unpleasant
Dislike	___	___	___	___	___	___	Like
Positive	___	___	___	___	___	___	Negative
Disagreeable	___	___	___	___	___	___	Agreeable
Expensive	___	___	___	___	___	___	Inexpensive
Useful	___	___	___	___	___	___	Useless
Not beneficial	___	___	___	___	___	___	Beneficial
Worthless	___	___	___	___	___	___	Valuable
Relevant	___	___	___	___	___	___	Irrelevant

PART IV

On a scale ranging from 1 (strongly agree) to 7 (strongly disagree), please place a circle around the answers that best reflect your feelings.

Commercials in an entertainment television program should be...

	Strongly Agree						Strongly Disagree
Attractive	1	2	3	4	5	6	7
Enjoyable	1	2	3	4	5	6	7
Entertaining	1	2	3	4	5	6	7
Fun to watch	1	2	3	4	5	6	7
Informative	1	2	3	4	5	6	7
Unrelated to program content	1	2	3	4	5	6	7

Completely independent of the television program	1	2	3	4	5	6	7
Non-existent	1	2	3	4	5	6	7

PART V

If you have heard of the companies and organizations listed below, please identify them as for-profit, non-profit, or if you don't know its profit goal. If you have never heard of that organization or company, please circle "Never Heard Of."

	For-Profit	Non-Profit	Heard of, but Don't Know	Never Heard Of
Absolut	1	2	3	4
Good Humor	1	2	3	4
Fruit Growers Association	1	2	3	4
Chiquita	1	2	3	4
Gucci	1	2	3	4
MADD	1	2	3	4
American Heart Association	1	2	3	4
Dole	1	2	3	4
National Trappers Association	1	2	3	4
Prada	1	2	3	4
Centers for Disease Control	1	2	3	4
Eskimo Pie	1	2	3	4
Grey Goose	1	2	3	4
Versace	1	2	3	4
Fur Trade Association	1	2	3	4
Dolce and Gabbana	1	2	3	4
Smirnoff	1	2	3	4
National Dairy Council	1	2	3	4
Christian Dior	1	2	3	4
American Cancer Association	1	2	3	4
CDC	1	2	3	4
Mothers Against Drunk Driving	1	2	3	4
Banana Growers Association	1	2	3	4
Louis Vuitton	1	2	3	4
5 A Day	1	2	3	4
Finlandia	1	2	3	4

PART VI

Below is a set of questions regarding brand placement in entertainment television programs. On a scale ranging from 1 (strongly agree) to 7 (strongly disagree), please place a circle around the answers that best reflect your feelings.

Brand placement refers to the visual appearance and/or verbal mention of branded products or services in entertainment television programs.

Television entertainment programs are defined as shows on television such as situation comedies (sitcoms), soap operas, drama series, movies, or reality shows. Thus, programs such as news shows, documentaries, sports broadcasts, or award shows should not be considered.

	Strongly Agree						Strongly Disagree
I have watched an entertainment television program that featured a brand in its storyline.	1	2	3	4	5	6	7
I remember seeing a brand that was a part of a story in an entertainment television program.	1	2	3	4	5	6	7
I have watched an entertainment television program that contained brand placement.	1	2	3	4	5	6	7
I have become aware of a brand through an entertainment program.	1	2	3	4	5	6	7
I remember seeing a brand in an entertainment television program.	1	2	3	4	5	6	7
I have acted upon a brand I saw in an entertainment television program.	1	2	3	4	5	6	7
I have talked to someone about a brand I saw in an entertainment television program.	1	2	3	4	5	6	7
I have learned about a brand by watching an entertainment television program.	1	2	3	4	5	6	7
I have sought information about a brand I saw on an entertainment television program.	1	2	3	4	5	6	7
Non-profit organizations should not interfere with the content of entertainment television programs.	1	2	3	4	5	6	7
There is no reason to object to brand placements.	1	2	3	4	5	6	7
The placement of brands in entertainment television programs should be banned by the government.	1	2	3	4	5	6	7
I feel comfortable knowing that brands are placed in entertainment media to influence the attitudes of audiences.	1	2	3	4	5	6	7
I do not like to watch entertainment television programs with brand placement.	1	2	3	4	5	6	7
Brand placements in entertainment television programs are obvious.	1	2	3	4	5	6	7
It is okay if producers of entertainment television programs receive payment for brand placement.	1	2	3	4	5	6	7
Manufacturers are misleading the audience by	1	2	3	4	5	6	7

disguising their brands as props in entertainment television programs.							
The government should not interfere with the content of entertainment television programs.	1	2	3	4	5	6	7
For-profit organizations should not interfere with the content of entertainment television programs.	1	2	3	4	5	6	7
Branded products are intentionally placed in entertainment television programs to influence the audience.	1	2	3	4	5	6	7
I do not mind if brand name products appear in entertainment television programs.	1	2	3	4	5	6	7
The presence of brand name products in entertainment television programs makes it more realistic.	1	2	3	4	5	6	7
I prefer to see real brands in entertainment television programs rather than fake/fictitious ones.	1	2	3	4	5	6	7
I will not watch an entertainment television program if I know beforehand that some brands are placed prominently in the show.	1	2	3	4	5	6	7
It is unethical to influence a captive audience by using brand name products in entertainment television programs.	1	2	3	4	5	6	7
I would consider product placement as "commercials" in disguise.	1	2	3	4	5	6	7
I do not mind seeing brand name products in entertainment television shows as long as they are realistically shown.	1	2	3	4	5	6	7
Entertainment television programs should not show one brand a number of times within the same episode.	1	2	3	4	5	6	7
The government should regulate the use of branded products in entertainment television programs.	1	2	3	4	5	6	7
The placement of brands in entertainment television programs should be banned.	1	2	3	4	5	6	7
I do not mind if television producers receive some compensation from manufacturers for placing a brand in the program.	1	2	3	4	5	6	7
I don't mind if producers receive money or other compensation from manufacturers for placing their brands in entertainment television programs.	1	2	3	4	5	6	7
I buy brands I see television stars using or holding in entertainment television programs.	1	2	3	4	5	6	7
Entertainment television programs should	1	2	3	4	5	6	7

contain only those brand name products that are essential to the program's realism.

Brands placed in entertainment television programs for which the producer receives payment from brand manufacturers should be disclosed in the credits at the beginning of the show.

1 2 3 4 5 6 7

Television audiences are subconsciously influenced by the brands they see in entertainment television programs.

1 2 3 4 5 6 7

I hate seeing branded products in entertainment television programs if they are placed for commercial purposes.

1 2 3 4 5 6 7

Entertainment television programs should use fictitious brands rather than existing brands.

1 2 3 4 5 6 7

PART VII

On a scale ranging from 1 (strongly agree) to 7 (strongly disagree), please place a circle around the answers that best reflect your feelings about the statements listed.

	Strongly Agree							Strongly Disagree
Regulations trigger a sense of resistance in me.	1	2	3	4	5	6	7	
The thought of being dependent on others aggravates me.	1	2	3	4	5	6	7	
When something is prohibited, I usually think, "that's exactly what I am going to do."	1	2	3	4	5	6	7	
I resist the attempts of others to influence me.	1	2	3	4	5	6	7	
It makes me angry when another person is held up as a model for me to follow.	1	2	3	4	5	6	7	
When someone forces me to do something, I feel like doing the opposite.	1	2	3	4	5	6	7	
It disappoints me to see others submitting to society's standards and rules.	1	2	3	4	5	6	7	
I am content only when I am acting of my own free will.	1	2	3	4	5	6	7	
I consider advice from others to be an intrusion.	1	2	3	4	5	6	7	
Advice and recommendations induce me to do just the opposite.	1	2	3	4	5	6	7	
Only those things which I do out of free will really agree with me.	1	2	3	4	5	6	7	
I react negatively when someone tries to tell me what I should or should not do.	1	2	3	4	5	6	7	
Strong praise makes me skeptical.	1	2	3	4	5	6	7	
I often do not feel like doing something simply because others expect me to.	1	2	3	4	5	6	7	

It pleases me to see how others submit to social norms and constraints.	1	2	3	4	5	6	7
It makes me angry when someone points out things which are obvious to me.	1	2	3	4	5	6	7
I consider advice from others to be patronizing.	1	2	3	4	5	6	7
It stimulates me to contradict others.	1	2	3	4	5	6	7
The thought of being dependent on others is unpleasant to me.	1	2	3	4	5	6	7
In my behavior, I rarely consider the thoughts of others.	1	2	3	4	5	6	7
Making free and independent decisions is important to me.	1	2	3	4	5	6	7
I resent advertisements that tell me what to do.	1	2	3	4	5	6	7
I react strongly to advertisements.	1	2	3	4	5	6	7
I strongly resist the attempt of ads to influence me.	1	2	3	4	5	6	7
I get very irritated when ads try to interfere with my freedom to make decisions.	1	2	3	4	5	6	7
I get very irritated when advertising tells me what I should buy or do.	1	2	3	4	5	6	7
If I receive a lukewarm dish at a restaurant, I make an attempt to let that be known.	1	2	3	4	5	6	7
I resent authority figures who try to tell me what to do.	1	2	3	4	5	6	7
I find that I often have to question authority.	1	2	3	4	5	6	7
I enjoy seeing someone else do something that neither of us is supposed to do.	1	2	3	4	5	6	7
I have a strong desire to maintain my personal freedom.	1	2	3	4	5	6	7
I enjoy playing "devil's advocate" whenever I can.	1	2	3	4	5	6	7
In discussions, I'm easily persuaded by others	1	2	3	4	5	6	7
Nothing turns me on as much as a good argument.	1	2	3	4	5	6	7
It would be better to have more freedom to do what I want on a job.	1	2	3	4	5	6	7
If I am told what to do, I often do the opposite.	1	2	3	4	5	6	7
I am sometimes afraid to disagree with others.	1	2	3	4	5	6	7
It bothers me when police officers tell people what to do.	1	2	3	4	5	6	7
It does not upset me to change my plans because someone in the group wants to do something else.	1	2	3	4	5	6	7
I don't mind other people telling me what to do.	1	2	3	4	5	6	7
I enjoy debates with other people.	1	2	3	4	5	6	7
I often follow the suggestions of others.	1	2	3	4	5	6	7

If someone asks a favor of me, I will think about what this person is really after.	1	2	3	4	5	6	7
I am relatively opinionated.	1	2	3	4	5	6	7
It is important to me to be in a powerful position relative to others.	1	2	3	4	5	6	7
I am very open to solutions to my problems from others.	1	2	3	4	5	6	7
I enjoy "showing up" people who think they are right.	1	2	3	4	5	6	7
I consider myself more competitive than cooperative.	1	2	3	4	5	6	7
I don't mind doing something for someone even when I don't know why I'm doing it.	1	2	3	4	5	6	7
I feel it is better to stand up for what I believe than to be silent.	1	2	3	4	5	6	7
I usually go along with others' advice.	1	2	3	4	5	6	7
I am very stubborn and set in my ways.	1	2	3	4	5	6	7
It is very important for me to get along with the people I work with.	1	2	3	4	5	6	7
I become angry when my freedom of choice is restricted.	1	2	3	4	5	6	7
I become frustrated when I am unable to make free and independent decisions.	1	2	3	4	5	6	7
It irritates me when someone points out things which are obvious to me.	1	2	3	4	5	6	7

PART VIII

How many days per week do you watch television? (Please circle only one.)

1 2 3 4 5 6 7

How many hours of television did you watch *yesterday*? _____

How many hours of television did you watch *the day before yesterday*? _____

Please identify 5 television genres that you prefer to watch from 1 (prefer to watch the most) to 5 (prefer to watch the least):

_____ Action/Adventure	_____ Courtroom/Legal	_____ Political
_____ Animated	_____ Drama	_____ Reality
_____ Anthology	_____ Educational	_____ Science Fiction
_____ Cartoons	_____ Game	_____ Stand-up Comedy
_____ Children's	_____ Medical	_____ Sitcom
_____ Comedy	_____ Music	_____ Sports
_____ Cop/Detective	_____ News/Documentary	_____ Talk/Variety

If someone asks a favor of me, I will think about what this person is really after.	1	2	3	4	5	6	7
I am relatively opinionated.	1	2	3	4	5	6	7
It is important to me to be in a powerful position relative to others.	1	2	3	4	5	6	7
I am very open to solutions to my problems from others.	1	2	3	4	5	6	7
I enjoy "showing up" people who think they are right.	1	2	3	4	5	6	7
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I don't mind doing something for someone even when I don't know why I'm doing it.	1	2	3	4	5	6	7
I feel it is better to stand up for what I believe than to be silent.	1	2	3	4	5	6	7
I usually go along with others' advice.	1	2	3	4	5	6	7
I am very stubborn and set in my ways.	1	2	3	4	5	6	7
It is very important for me to get along with the people I work with.	1	2	3	4	5	6	7
I become angry when my freedom of choice is restricted.	1	2	3	4	5	6	7
I become frustrated when I am unable to make free and independent decisions.	1	2	3	4	5	6	7
It irritates me when someone points out things which are obvious to me.	1	2	3	4	5	6	7

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_____ Action/Adventure	_____ Courtroom/Legal	_____ Political
_____ Animated	_____ Drama	_____ Reality
_____ Anthology	_____ Educational	_____ Science Fiction
_____ Cartoons	_____ Game	_____ Stand-up Comedy
_____ Children's	_____ Medical	_____ Sitcom
_____ Comedy	_____ Music	_____ Sports
_____ Cop/Detective	_____ News/Documentary	_____ Talk/Variety

Rank the five television genres that you just chose from “prefer to watch the most” to “prefer to watch the least.”

Prefer to watch the most: 1. _____
2. _____
3. _____
4. _____
Prefer to watch the least: 5. _____

PART IX

What is your age? _____

What is your gender? (Please check only one.)

_____ Female _____ Male _____ Transgender

Please indicate your current education level:

_____ Freshman _____ Junior _____ Graduate
_____ Sophomore _____ Senior _____ Other (please indicate)

What was your family’s household income level before taxes in 2003? (Please check only one.)

_____ Less than \$10,000 _____ \$25,000 to \$34,999 _____ \$75,000 to \$99,999
_____ \$10,000 to \$4,999 _____ \$35,000 to \$49,999 _____ \$100,000 to \$149,999
_____ \$15,000 to \$24,999 _____ \$50,000 to \$74,999 _____ \$150,000 to \$199,999
_____ \$200,000 or more

Do you consider yourself: (Please check only one.)

_____ Asian or Pacific Islander
_____ Black or African American (non-Hispanic)
_____ Hispanic or Latino
_____ White (non-Hispanic)
_____ Mixed racial background (please identify): _____
_____ Other (please specify): _____
_____ Not sure

What is your religion? (Please check only one.)

_____ Atheist _____ Jewish _____ Christian
_____ Buddhist _____ Muslim (please specify)
_____ Catholic _____ Protestant _____
_____ Unsure _____ Other (please specify)

PART X

Please provide any additional comments.

THANK YOU for participating in this study! See you at the second session!

APPENDIX E
Consent form for Survey at T₂

ENTERTAINMENT TELEVISION PROGRAMS AND YOU
Participant Consent Form #2 of 2

Thank you for attending the second session of this experiment. The researcher is conducting this study to explore audience experiences of entertainment television programs in relationship to personality traits.

As you know, this experiment consists of two parts. You will receive extra credit from your instructor only if you participate in both parts of this study. The first part of this study was the survey that you have already completed. During this session, you will be shown an episode of a television program and asked to fill out a survey. This session will take approximately one hour. The first survey will be distributed to you after you view the episode. You will be asked to hand in that portion to receive the last portion of this survey. If you chose not to complete the second half of this study, your instructor will provide you with an alternative assignment in lieu of your voluntary participation. Today, you will be shown a television program and asked to fill out a survey. This session will take approximately one hour.

Although there are no foreseeable risks to participating in this study, you do not have to answer the questions or view the television program if at any time you feel uncomfortable. You are free to leave the experiment site or stop answering questions from the survey at any time. Any information that you provide and the data collected from this study will be kept confidential. Your privacy will be protected to the maximum extent allowable by law. This consent form will be separated from the survey. Thus, your responses will not be identifiable.

If you have any questions about this survey, please contact the researcher, Susan Chang, at changsu4@msu.edu or (517) 353-3858, Department of Advertising, 320 Communication Arts and Sciences Building, Michigan State University, East Lansing, MI 48824-1212 or the Project Investigator, Dr. Charles T. Salmon at (517) 355-3410 or salmon@msu.edu. If you have any questions or concerns regarding your rights as a study participant, or are dissatisfied at any time with any aspect of this study, you may contact – anonymously, if you wish, Peter Vasilenko, Ph.D., Chair of the University Committee on Research Involving Human Subjects (UCRIHS) by phone: (517) 355-2180, fax: (517) 432-4503, e-mail: ucrihs@msu.edu or regular mail: 202 Olds Hall, East Lansing, MI 48824.

By signing and dating this consent form, you indicate your voluntary agreement to participate in this survey.

Printed Name	Signature	Date
Your Instructor's Name	Class/section you are receiving extra credit in	

APPENDIX F
Survey at T₂

ENTERTAINMENT TELEVISION PROGRAMS AND YOU
Part 2 of 3

Thank you for volunteering for this study. Please note that viewing the television program and completing the next two surveys constitutes this entire experiment. After you have completed this session, you will be debriefed by the experimenter.

Once you have marked your answers as indicated in each section, please do not erase or modify your responses. When you are finished with this survey, please hand it in to the experimenter to receive the last portion of this survey.

PART I

For the television program you just watched, please list any branded products or services that you remember seeing, if any at all. Do not feel like you have to fill up all of the blanks. If you do not remember any brands, then leave this section blank.

- | | |
|-----------|-----------|
| 1. _____ | 14. _____ |
| 2. _____ | 15. _____ |
| 3. _____ | 16. _____ |
| 4. _____ | 17. _____ |
| 5. _____ | 18. _____ |
| 6. _____ | 19. _____ |
| 7. _____ | 20. _____ |
| 8. _____ | 21. _____ |
| 9. _____ | 22. _____ |
| 10. _____ | 23. _____ |
| 11. _____ | 24. _____ |
| 12. _____ | 25. _____ |
| 13. _____ | 26. _____ |

PART II

Prior to today, have you ever watched the television program *Arrested Development*, even once? **YES** **NO**

If you answered “yes” to the above question, please continue on to Part III and IV, and skip Part Va.

If you answered “no” to the above question, please skip Part III and continue on to Part IV and Va.

PART III

In regards to *Arrested Development*, please place a circle around the answers that best reflect your feelings on a scale ranging from 1 (strongly agree) to 7 (strongly disagree).

	Strongly Agree						Strongly Disagree
I try to watch this television program every chance that I get.	1	2	3	4	5	6	7
I am a fan of this television program.	1	2	3	4	5	6	7
I have watched this television program before and did not like it.	1	2	3	4	5	6	7
I watch this television program only if there is nothing else on.	1	2	3	4	5	6	7

PART IV

Below is a set of word pairs. Please mark an "X" in the space closest to the word that best reflects your feelings about *Arrested Development*. For example, if you think that Jennifer Aniston is a beautiful actress, your might respond like this:

Beautiful ___ : X : ___ : ___ : ___ : ___ : ___ Ugly

Overall, I believe that *Arrested Development* is...

Uninteresting	___	:	___	:	___	:	___	:	___	:	___	:	___	Interesting
Dull	___	:	___	:	___	:	___	:	___	:	___	:	___	Exciting
Memorable	___	:	___	:	___	:	___	:	___	:	___	:	___	Easy to forget
Silly	___	:	___	:	___	:	___	:	___	:	___	:	___	Clever
Phony	___	:	___	:	___	:	___	:	___	:	___	:	___	Amusing
Irritating	___	:	___	:	___	:	___	:	___	:	___	:	___	Pleasant
Meaningful	___	:	___	:	___	:	___	:	___	:	___	:	___	Pointless
Funny	___	:	___	:	___	:	___	:	___	:	___	:	___	Serious

PART Va

Now that you have watched your first episode of *Arrested Development*, please place a circle around the answers that best reflect your feelings on a scale ranging from 1 (strongly agree) to 7 (strongly disagree).

	Strongly Agree						Strongly Disagree
I will try to watch this television program every chance that I get.	1	2	3	4	5	6	7
I am a potential fan of this television program.	1	2	3	4	5	6	7
Now that I have watched this television program, I do not like it.	1	2	3	4	5	6	7
I would watch this television program again only if there was nothing else on.	1	2	3	4	5	6	7

PART V

Below is a set of word pairs. Please mark an "X" in the space closest to the word that best reflects your feelings about good television programs.

Memorable	_____	_____	_____	_____	_____	_____	_____	Easy to forget
Silly	_____	_____	_____	_____	_____	_____	_____	Clever
Phony	_____	_____	_____	_____	_____	_____	_____	Amusing
Irritating	_____	_____	_____	_____	_____	_____	_____	Pleasant
Meaningful	_____	_____	_____	_____	_____	_____	_____	Pointless
Obvious	_____	_____	_____	_____	_____	_____	_____	Organic
Vulgar	_____	_____	_____	_____	_____	_____	_____	Refined
Negative	_____	_____	_____	_____	_____	_____	_____	Positive
Smart	_____	_____	_____	_____	_____	_____	_____	Stupid
Distracting	_____	_____	_____	_____	_____	_____	_____	Calming
Disturbing	_____	_____	_____	_____	_____	_____	_____	Passive
Forceful	_____	_____	_____	_____	_____	_____	_____	Subtle
Intrusive	_____	_____	_____	_____	_____	_____	_____	Mild
Evasive	_____	_____	_____	_____	_____	_____	_____	Straightforward
Helpful	_____	_____	_____	_____	_____	_____	_____	Unhelpful
Important	_____	_____	_____	_____	_____	_____	_____	Unimportant
Relevant	_____	_____	_____	_____	_____	_____	_____	Irrelevant
Useful	_____	_____	_____	_____	_____	_____	_____	Useless

PART VI

Below is a set of word pairs. Please mark an “X” in the space closest to the word that best reflects your feelings about bananas.

For example, if you think that Jennifer Aniston is a beautiful actress, you might respond like this:

Beautiful ____ : X : ____ : ____ : ____ : ____ : ____ Ugly

Please indicate your opinions regarding bananas...

Bad	_____	_____	_____	_____	_____	_____	_____	Good
Unfavorable	_____	_____	_____	_____	_____	_____	_____	Favorable
Popular	_____	_____	_____	_____	_____	_____	_____	Not popular
Pleasant	_____	_____	_____	_____	_____	_____	_____	Unpleasant
Dislike	_____	_____	_____	_____	_____	_____	_____	Like
Positive	_____	_____	_____	_____	_____	_____	_____	Negative
Disagreeable	_____	_____	_____	_____	_____	_____	_____	Agreeable
Expensive	_____	_____	_____	_____	_____	_____	_____	Inexpensive
Useful	_____	_____	_____	_____	_____	_____	_____	Useless
Not beneficial	_____	_____	_____	_____	_____	_____	_____	Beneficial
Worthless	_____	_____	_____	_____	_____	_____	_____	Valuable
Relevant	_____	_____	_____	_____	_____	_____	_____	Irrelevant
Important	_____	_____	_____	_____	_____	_____	_____	Unimportant
Boring	_____	_____	_____	_____	_____	_____	_____	Interesting
Exciting	_____	_____	_____	_____	_____	_____	_____	Unexciting
Means nothing	_____	_____	_____	_____	_____	_____	_____	Means a lot
Appealing	_____	_____	_____	_____	_____	_____	_____	Unappealing

Fascinating	_____	:	_____	:	_____	:	_____	:	_____	:	_____	:	_____	Mundane
Worthless	_____	:	_____	:	_____	:	_____	:	_____	:	_____	:	_____	Valuable
Involving	_____	:	_____	:	_____	:	_____	:	_____	:	_____	:	_____	Uninvolving
Not needing	_____	:	_____	:	_____	:	_____	:	_____	:	_____	:	_____	Needed

PART VII

Below is a set of word pairs. Please mark an "X" in the space closest to the word that best reflects your feelings about 5 A Day.

For example, if you think that Jennifer Aniston is a beautiful actress, you might respond like this:

Beautiful _____ : X : _____ : _____ : _____ : _____ : _____ Ugly

5 A Day is a non-profit, nationwide organization dedicated to increasing America's consumption of fruits (such as apples, grapes, watermelon, bananas, or plums) and vegetables (such as celery, lettuce, broccoli, cucumbers, or corn) to 5 to 9 servings a day to promote good health and reduce the risk of heart disease, stroke, hypertension, some cancers, and other chronic diseases.

Please indicate your opinions regarding 5 A Day...

Bad	_____	:	_____	:	_____	:	_____	:	_____	:	_____	:	_____	Good
Unfavorable	_____	:	_____	:	_____	:	_____	:	_____	:	_____	:	_____	Favorable
Popular	_____	:	_____	:	_____	:	_____	:	_____	:	_____	:	_____	Not popular
Pleasant	_____	:	_____	:	_____	:	_____	:	_____	:	_____	:	_____	Unpleasant
Dislike	_____	:	_____	:	_____	:	_____	:	_____	:	_____	:	_____	Like
Positive	_____	:	_____	:	_____	:	_____	:	_____	:	_____	:	_____	Negative
Disagreeable	_____	:	_____	:	_____	:	_____	:	_____	:	_____	:	_____	Agreeable
Expensive	_____	:	_____	:	_____	:	_____	:	_____	:	_____	:	_____	Inexpensive
Useful	_____	:	_____	:	_____	:	_____	:	_____	:	_____	:	_____	Useless
Not beneficial	_____	:	_____	:	_____	:	_____	:	_____	:	_____	:	_____	Beneficial
Worthless	_____	:	_____	:	_____	:	_____	:	_____	:	_____	:	_____	Valuable
Relevant	_____	:	_____	:	_____	:	_____	:	_____	:	_____	:	_____	Irrelevant

This concludes the first half of the survey.

**PLEASE HAND THIS IN TO THE EXPERIMENTER
TO RECEIVE THE LAST PORTION.**

ENTERTAINMENT TELEVISION PROGRAMS AND YOU

Part 3 of 3

This is the last portion of the study!

Once you have marked your answers as indicated in each section, please do not erase or modify your responses.

PART VIII

Below is a set of word pairs. Please mark an "X" in the space closest to the word that best reflects your feelings about Chiquita Company, a for-profit organization.

For example, if you think that Jennifer Aniston is a beautiful actress, your might respond like this:

Beautiful ____ : X : ____ : ____ : ____ : ____ : ____ Ugly

Please indicate your opinions regarding the Chiquita Company...

Bad	____ : ____ : ____ : ____ : ____ : ____	Good
Unfavorable	____ : ____ : ____ : ____ : ____ : ____	Favorable
Popular	____ : ____ : ____ : ____ : ____ : ____	Not popular
Pleasant	____ : ____ : ____ : ____ : ____ : ____	Unpleasant
Dislike	____ : ____ : ____ : ____ : ____ : ____	Like
Positive	____ : ____ : ____ : ____ : ____ : ____	Negative
Disagreeable	____ : ____ : ____ : ____ : ____ : ____	Agreeable
Expensive	____ : ____ : ____ : ____ : ____ : ____	Inexpensive
Useful	____ : ____ : ____ : ____ : ____ : ____	Useless
Not beneficial	____ : ____ : ____ : ____ : ____ : ____	Beneficial
Worthless	____ : ____ : ____ : ____ : ____ : ____	Valuable
Relevant	____ : ____ : ____ : ____ : ____ : ____	Irrelevant

PART IX

On a scale ranging from 1 (strongly agree) to 7 (strongly disagree), please place a circle around the answers that best reflect your feelings.

	Strongly Agree	1	2	3	4	5	6	Strongly Disagree
It is very likely that I will buy bananas soon.								
If I were in need of bananas, I would want to learn more about Chiquita.	1	2	3	4	5	6	7	
I will purchase Chiquita the next time I need bananas.	1	2	3	4	5	6	7	
I will definitely try Chiquita.	1	2	3	4	5	6	7	
The next time that I purchase fresh fruit, there is definitely a chance that I would consider	1	2	3	4	5	6	7	

Chiquita.

The next time that I purchase fresh fruit, I will
buy bananas. 1 2 3 4 5 6 7

I buy bananas regularly. 1 2 3 4 5 6 7

Brands are irrelevant to my purchase decision
regarding bananas. 1 2 3 4 5 6 7

PART X

Below is a set of word pairs. Please mark an "X" in the space closest to the word that best reflects your feelings about Chiquita bananas.

For example, if you think that Jennifer Aniston is a beautiful actress, you might respond like this:

Beautiful ___ : X : ___ : ___ : ___ : ___ : ___ Ugly

Please indicate your opinions regarding Chiquita bananas...

Bad	___	___	___	___	___	___	___	Good
Unfavorable	___	___	___	___	___	___	___	Favorable
Popular	___	___	___	___	___	___	___	Not popular
Pleasant	___	___	___	___	___	___	___	Unpleasant
Dislike	___	___	___	___	___	___	___	Like
Positive	___	___	___	___	___	___	___	Negative
Disagreeable	___	___	___	___	___	___	___	Agreeable
Expensive	___	___	___	___	___	___	___	Inexpensive
Useful	___	___	___	___	___	___	___	Useless
Not beneficial	___	___	___	___	___	___	___	Beneficial
Worthless	___	___	___	___	___	___	___	Valuable
Relevant	___	___	___	___	___	___	___	Irrelevant
Important	___	___	___	___	___	___	___	Unimportant
Boring	___	___	___	___	___	___	___	Interesting
Exciting	___	___	___	___	___	___	___	Unexciting
Means nothing	___	___	___	___	___	___	___	Means a lot
Appealing	___	___	___	___	___	___	___	Unappealing
Fascinating	___	___	___	___	___	___	___	Mundane
Worthless	___	___	___	___	___	___	___	Valuable
Involving	___	___	___	___	___	___	___	Uninvolving
Not needing	___	___	___	___	___	___	___	Needed

PART XI

For the television program you just watched, please indicate if you remember seeing any of the branded products or services listed below. Check all that apply, or leave it blank, if you do not recall seeing any of the brands.

___ Fox ___ Dole ___ Doritos
 ___ LG ___ Absolut ___ Chanel

_____ Adidas	_____ Smirnoff	_____ Jack Daniels
_____ Orange Transit	_____ Gucci	_____ Grey Goose
_____ Ramsey's	_____ Christian Dior	_____ Klondike
_____ Mini-tacos	_____ Eskimo Pie	_____ Pepsi
_____ Chiquita	_____ Good Humor	_____ Louis Vuitton
_____ Versace	_____ Ben and Jerry's	_____ Dreyer's
_____ Coca-Cola	_____ Mercedes-Benz	_____ Taquitos
_____ Finlandia	_____ <i>Vogue</i>	_____ Lighthouse Bar and Grill
_____ Fromex Photo	_____ Hornblower Cruises	_____ Craz Curz
_____ Schwinn	_____ Balboa Storage	_____ <i>Tractor Pull</i>

THANK YOU for participating in this study!

APPENDIX G
Participant debriefing e-mail

Dear Research Participant,

Thank you for your recent voluntary participation in a dissertation research study titled, "Entertainment Television Programs and You." Your full participation has been noted. Your name has been submitted to your professor for receipt of extra credit.

At the time of your participation, you were told very generally that the research was designed to understand what you felt were characteristics of a good television program in relationship to some of your personality traits. While this is true, the study was specifically designed to test the theory of Psychological Reactance, which suggests that individuals may act counter to the intended effects of communication messages because audiences are motivated to restore any threats made to their freedom to control their own behaviors^{1,2}.

Using an undergraduate student sample, this experimental study has been designed to extend Psychological Reactance to branded product placement in entertainment media. It was hypothesized that varying the profit goal of the source (for-profit or non-profit), when audiences are told about the source, and the ethical nature of the product placed in an episode of *Arrested Development* would allow for audiences to engage in Psychological Reactance.

If you have further questions or concerns, please do not hesitate to contact me: Susan Chang by phone: (517) 353-3858, e-mail: changsu4@msu.edu, or regular mail: 309 Communication Arts and Sciences Building, East Lansing, MI 48824. You may also contact the Primary Investigator: Dr. Charles T. Salmon, Acting Dean, by phone: (517) 355-3410, e-mail: salmon@msu.edu, or regular mail: 291 Communication Arts and Sciences Building, East Lansing, MI 48824 or Dr. Peter Vasilenko, Ph.D., Chair of the University Committee on Research Involving Human Subjects (UCRIHS) by phone: (517) 355-2180, fax: (517) 432-4503, e-mail: ucrihs@msu.edu, or regular mail: 202 Olds Hall, East Lansing, MI 48824.

Thank you again for your participation in this study.

Best regards,
Susan Chang
Mass Media Ph.D. Candidate

¹ Brehm, J. W. (1966). *A theory of Psychological Reactance*. New York: Academic Press.

² Brehm, S. S., & Brehm, J. W. (1981). *Psychological reactance: A theory of freedom and control*. New York: Academic Press.

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