



Product Placement

“How marketers can effectively use this”

Appendices

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1591769

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Appendix I: Previous Research on Product Placement

Reference	Key independent factors/dependent variables	Findings
Auty and Lewis (2004a, 2004b)	Design factors: prior exposure to movie placement, presence or absence of a reminder about placement. Dependent variable: choice.	Of children who had seen the movie placement earlier, those subjected to a reminder brand exposure were more likely to choose the placed brand than those who did not get the reminder exposure.
Brennan, Dubas, and Babin (1999)	Design factors: placement type (creative, on-set) and exposure time (continuous variable). On-set placements are those wherein the placed brand is a major focus of the scene or is endorsed by a major actor. Creative placements are those wherein the placed brand is in the background of the scene. Dependent variable: brand recognition.	Interaction effect such that exposure time had a positive impact on viewer recognition for on-set placements, but not for creative placements.
Chang (2002)	Design factors: product involvement, affective (mood) states, and self-congruency (congruence of participants' self-concepts with the ad message). Dependent variable: attitudes.	Interaction effects suggest that for low product involvement situations, participants in a positive mood state rely on self-congruency to form brand and ad attitudes; participants in a negative mood state did not rely on self-congruency in this manner. For high product involvement contexts, participants did not rely on self-congruency, irrespective of whether the mood state was positive or negative.

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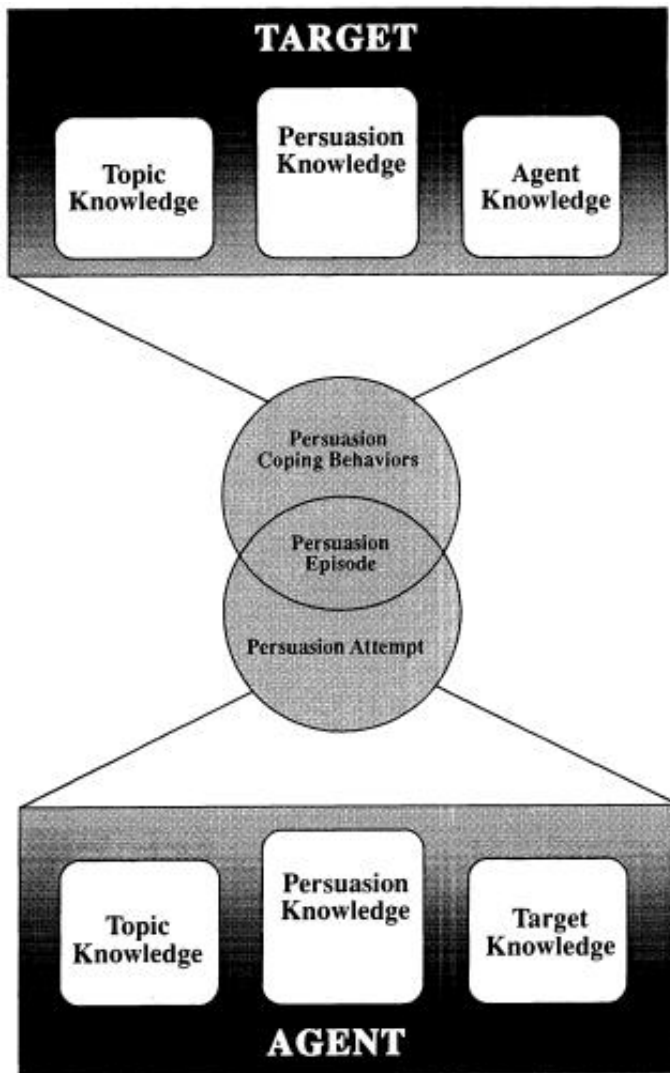
Reference	Key independent factors/dependent variables	Findings
d'Astous and Chartier (2000)	<p>Design factors: prominence (high, low), integration of placement with movie scene (high, low), manifestness or obviousness of the placement (high, low), principal actor (present, absent).</p> <p>Dependent variables: liking, perceived unacceptability of placement, recall, and recognition.</p>	<ol style="list-style-type: none"> 1. The higher the degree of integration of a placement within a movie scene, (a) the higher the liking of the placement, but (b) the lower its recall. 2. The impact of prominence on recall is negative and stronger when integration is low, compared with when integration is high. 3. The impact of prominence on recall is negative and stronger for popular movies as opposed to movies that are less popular. 4. Manifestness has a greater impact on liking when the integration of placements was high as opposed to low. 5. Manifestness increased unacceptability of placements when integration was low as opposed to high. 6. Prominence had a higher impact on liking when the principal actor was present as opposed to when this actor was absent.
Goldberg and Gorn (1987)	<p>Design factors: television program (happy, sad) as between-subjects factor; commercial (emotional, informational) as within-subjects factor.</p> <p>Dependent variables: felt mood, perceived commercial effectiveness, intention to purchase.</p>	<p>Significant television program \times commercial interaction such that the program effect on the viewers' felt mood was greater for those watching emotional commercials than for those watching informational commercials.</p>
Gould, Gupta, and Grabner-Kräuter (2000)	<p>Design factors: country (United States, France, Austria), sex (male, female), movie (frequent movie watcher, not a frequent movie watcher), and product (ethically charged, not ethically charged).</p> <p>Dependent variable: acceptability of placements.</p>	<ol style="list-style-type: none"> 1. Product \times sex—Males were more accepting of ethically charged products than were females. 2. Product \times movie—Frequent movie watchers were more accepting of ethically charged placements than were less frequent movie watchers; no difference for products that were not ethically charged.
Gupta and Gould (1997)	<p>Design factors: sex, frequency of movie watching, and product category.</p> <p>Dependent variable: acceptability of movie placements.</p>	<p>Product \times sex interaction suggests that men are more likely to accept placements involving cigarettes, alcohol, and guns than are women.</p>
Howard and Barry (1994)	<p>Design factors: argument in the ad (strong, weak), mood (positive, neutral), mood thematic congruence (product congruent or incongruent with induced mood theme).</p> <p>Mood congruence was manipulated to be incongruent (using a sports stimulus followed by exposure to a casual shoe or casual shorts ad) or congruent (using a sports stimulus followed by exposure to an athletic shoe or athletic shorts ad).</p> <p>Dependent variable: attitude toward the product.</p>	<p>Under mood thematic incongruence, positive mood decreased attitudes toward the product by decreasing the processing of ad information. Under mood thematic congruence, positive mood increased attitudes toward the product by increasing the processing of ad information.</p> <p>Results indicate that the impact of positive moods on attitudes depends on the relation between how the mood was manipulated and the topical context in which the mood effects are examined.</p>

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<i>Kimani and Shiv (1998)</i>	<p>Design factors: issue-relevant elaboration (high, low), source congruity (high, low).</p> <p>Issue-relevant elaboration is high when consumers evoke the central/systematic route to persuasion by carefully processing important cues in the stimuli (e.g., focus on the brand), and low when they rely on peripheral cues/heuristic processing (e.g., focus on the ad).</p> <p>Source congruity captures the degree of match between perceptions (of a brand endorser) and attributes associated with the brand.</p> <p>Dependent variable: brand attitude.</p>	<p>Interaction effect such that:</p> <ul style="list-style-type: none"> (a) under high issue-relevant elaboration, source congruity enhanced brand attitude (b) under low issue-relevant elaboration, source congruity had little or no impact on brand attitude
<i>McKechnie and Zhou (2003)</i>	<p>Design factors: frequency of movie watching (high, low), product category types (ethically charged products, other products), country (China, United States).</p> <p>Dependent variable: perceived acceptability of placements.</p>	<p>Significant gender \times product interaction such that U.S. males accepted ethically charged products in placements more than did U.S. females. Interaction not supported in China.</p>
<i>Russell (2002)</i>	<p>Design factors: plot connection (high brand contribution to story, low brand contribution to story) and modality (visual, audio) as within-subject factors.</p> <p>Congruous placements defined as high-plot connection/audio or low-plot connection/visual placements; incongruous placements defined as high-plot connection/visual or low-plot connection/audio.</p> <p>Dependent variables: recall, persuasion.</p>	<p>Modality \times plot connection interaction such that:</p> <ul style="list-style-type: none"> (a) incongruous placements were better remembered in the visual condition, but not in the auditory condition, and (b) congruous placements were more persuasive than incongruous ones.
<i>Sengupta, Goodstein, and Boninger (1997)</i>	<p>Design factors: involvement (low, high), time, cue type (central, peripheral).</p> <p>Dependent variable: attitude persistence.</p>	<p>Two-way interaction of time and cue type was significant in low-involvement conditions. Cue relatedness enhances attitude persistence in low-involvement conditions, whereas attitude persistence was low in the case of unrelated cues. In high-involvement conditions, no interaction between cue relatedness and time was observed.</p>

Note: References in italics indicate studies that do not focus on placements.

Appendix II. Persuasion Knowledge Model by Friestad & Wright (1994)




Appendix Figure 1: Persuasion Knowledge Model by Friestad & Wright (1994)

Appendix III. Interview Methodology

A: Expert Overview

	Name	Title	Interviewed via
	<i>Jean-Michel Kerkhoff</i>	Business Intelligence Manager at Mindshare <ul style="list-style-type: none"> Communication Science at the UvA Owner of event agency JetRecreation Works at Mindshare since 2011 	Telephone
	<i>Peter Bout</i>	Marketing Services & Productions at Starcom <ul style="list-style-type: none"> Business Economics at the UvA Worked as a consultant at MeetingMoreMinds Works at Starcom since October 2013 	Telephone
	<i>Jasper Admiraal</i>	Business Director Content Partnerships at Dentsu Aegis Network <ul style="list-style-type: none"> International Management at HES Amsterdam Worked at Aegis Media as a Sponsoring Consultant Is now Business Director Content Partnerships at Dentsu Aegis Network 	Telephone

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	<p><i>Elsbeth Mommaal</i></p>	<p>Senior Account Manager Branded Partnerships at SBS Media Solutions</p> <ul style="list-style-type: none"> ▪ Worked at RTL Nederland as a Senior Account manager Branded Content ▪ Former Senior Account Manager Branded Partnerships at Discovery Networks ▪ Holds the some title now at SBS Media Solutions 	<p>Telephone</p>
	<p><i>Maarten van Maaren</i></p>	<p>Senior Account Manager Branded Content at RTL Nederland</p> <ul style="list-style-type: none"> ▪ Business Economics at UvA ▪ Worked as Advisor Media Concepts at IDTV ▪ Works at RTL Nederland since 2010 	<p>Telephone</p>
	<p><i>Petra van Schie</i></p>	<p>Project Manager Marketing at Quooker</p> <ul style="list-style-type: none"> ▪ Industrial Design Engineering at TU Delft ▪ Project manager at Tchai International ▪ With Quooker since 2013 as Project manager Marketing 	<p>Telephone</p>

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	<p><i>Imad Qutob</i></p>	<p>Marketing Manager at Takeaway/Thuisbezorgd</p> <ul style="list-style-type: none"> ▪ Business Studies at UvA ▪ With Takeaway/Thuisbezorgd since 2010 	<p>E-mail</p>
	<p><i>Sophie Boerman</i></p>	<p>Assistant Professor Persuasive Communication at UvA</p> <ul style="list-style-type: none"> ▪ Communication Science at UvA (Cum laude) ▪ Several publications on brand and sponsor disclosure 	<p>E-mail</p>

Appendix Table 1: Overview of the experts

B: Overview of the Questions

Subjects	Questions	
What is product placement	<ul style="list-style-type: none"> • Since there are various definitions on product placement (e.g. paid, non paid, mass media, just television, brand placement etc.) I was wondering what your definition on product placement is? • Where do you see product placement when you compare it to regular ads? 	
What are the effects of product placement?	<ul style="list-style-type: none"> • How do you measure effects on product placement? • Do you have figures that indicate that product placement led to an increase in awareness with your clients? 	
The pros and cons on product placement	<ul style="list-style-type: none"> • If you compare product placement with the 'regular' form of advertising. What are the benefits and downsides for you and in what way lacks/contributes product placement when compared to other forms of advertising? • Do you have any success/less successful cases on product placement? 	
General information	<ul style="list-style-type: none"> • How do companies reach out to you? What are the questions or problems they have? • Do you use product placement quite often in your every day work 	
What are the trends?	<ul style="list-style-type: none"> • Do you see any trends in the field of product placement or branded content? 	

Appendix Table 2: Overview of the Questions

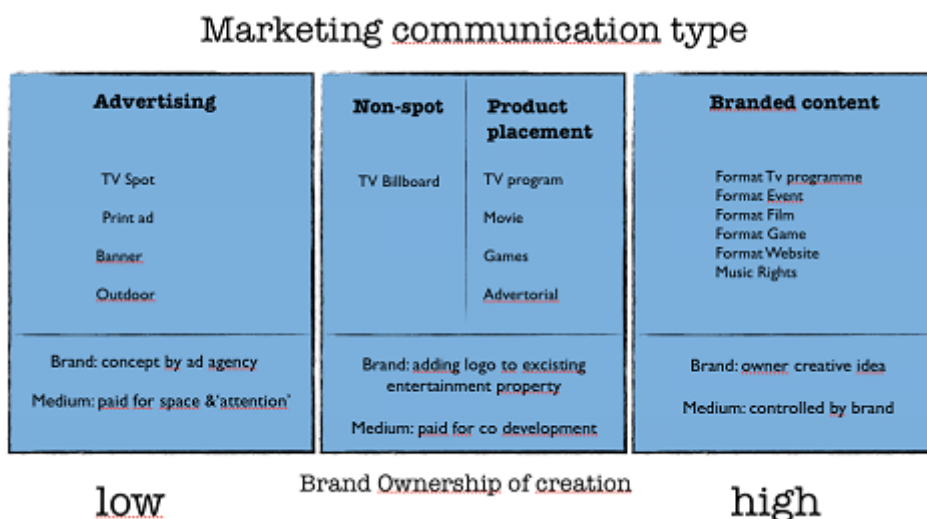
Appendix IV: Expert Interviews

Jean-Michel Kerkhoff - Mindshare

Thank you for taking the time to answer some questions on product placement. I found out that there are different definitions on product placement. Could you maybe tell me what Mindshare's definition on product placement is?

"Sure no problem. I recently wrote a blog about branded content and I have a small figure that describes our vision on product placement - see *Appendix Figure 2*. There are different marketing types: Advertising, Non Spot, Product Placement and Branded content. Product placement is basically adding something to a thing that already exists. Branded content on the other hand, one block to the right in the figure, is more or less creating your own content and with product placement you borrow the program for your own logo.

It is very confusing sometimes, all the definitions, but with product placement there is already something and you're just going to 'sit next to it', basically. I think what Red Bull has done with the Stratosphere Jump (Felix Baumgartner) is not an example of product placement because they thought it up and created it by themselves – branded content. But let's say there is a brand that wants to add their logo to the suit of Baumgartner, that would be product placement. This of course would never happen, because Red Bull wants to claim it by themselves. So Red Bull is more or less completely on the right side of this figure. Companies are even approaching them to get involved in their content. Anyhow, we're now talking about product placement and not branded content. The overall conclusion is that 'the definition' of product placement is not really clear. That is how we see it"



Appendix Figure 2: Marketing Communication Type – Jonas Nouwen©

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Ok that is clear for me! And do you ‘use’ product placement quite often with customers at Mindshare

“Well not that much I must say. We did some in the past with Unilever in the RTL show *Live and Cooking* and a few months ago with Telfort in the television show *Geer & Goor: Effe geen cent te makken*. The idea was to implement ‘television from Telfort’ into the show. Unfortunately that did not work out so we went for bill boarding and took a step to the left – see figure – with that (non-spot). We’re using product placement but it is not something that happens every day. There could be a bit more if you ask me. At this point we’re currently more focused on advertising. We’re seeing a shift from advertising more to the right side, but it goes real slow”.

Do you notice a greater demand in product placement from customers or are you applying it more these days than you used to do? Or is it comparable with the same period 5-10 years ago?

“No we can see that it becomes much more of a ‘thing’ nowadays. A long time ago you would just have one television and you would watch television all together. You would watch the same show and if you, as a brand, were able to get in between those television programs that would instantly mean success. But now, you have more televisions at home, more channels and you can even select what you want to see with on-demand. So the ‘regular’ form of advertising seems to become less successful because of this trend.

This means that companies are trying to find other ways to get their message spread out to their target group. People can now avoid commercial breaks and even use online services like *Uitzending Gemist*: I’m going to search for something that I want and I’m moving past all the commercials that are presented to me. That is a big trend: think of Netflix for instance or even Blendle. This is a new phenomenon for magazines.

As an advertisers, this is a negative thing because people are now just buying the article instead of the entire newspaper, with your ad in it. That is a trend we see. Next to those, you also have Spotify. If you buy a premium account, you no longer need radio because you can choose all the songs yourself and this would mean that a radio campaign will flop”.

Yes I can see that. So companies come to Mindshare with this problem as well? Do you advice them in that process or how do they reach out to you guys?

“Well absolutely. Recently I gave a presentation for all our customers on these trends because there are a few worries: ‘Are we able to go on the same road we’d used to take in the past with advertising’?”

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Because if you can do everything on-demand and you'd skip commercials, we'd really have a problem. These developments cause a big hype towards product placement and branded content".

Exactly. Something completely different. If I'd go to Youtube for instance, you have these little ads before your actual clip starts. The first thing I usually do is install an 'Ad Blocker' so that I do not have to watch 1 minute of advertising for a 30 second clip. On the other hand, this is of course a bad thing for the companies because they miss out on their money.

"Yes that's a good remark, because that's exactly the road we're heading. In fact we just have three things. At first the fragmentation of the media landscape. Secondly the rise of on-demand – people are able to search for content themselves and are able 'create' their own content in some way.

Which brings us to the following point: if you, as a viewer, are able to choose your own content it is important for a company to be a part of that content. And that's where product placement enters. Because if you can no longer 'surround' a certain block, than you'd have to be in it".

If brands are reaching out to Mindshare, are they already aware of the use of product placement or is it more in the category 'this is our goal, what is the best way to achieve it'?

"Well in most cases it is something in the category 'We want an increase in brand preference'. We now have 3% with our target group and we're aiming for 8%. How are we going to do that? Well then we come in and we're going to do some research. If you want an increase in brand preference, you have to be known. Because if more people are aware of you, the bigger the chance that the brand preference might increase. We're keeping the budget in mind as well. What is doable?

That is how we challenge every briefing: This is what we could do and sometimes we'd have to temper the ambition: 8% is a bit high, let's go for 5% and then we would choose the media for that: television, print, product placement etc."

Ok, and how do you measure the effects of product placement? Because I can imagine that a company wants to know how well a certain campaign has done afterwards and it seems as though the effects are hard to measure?

"That is a very good question, because in my opinion that is exactly why product placement isn't going that fast at this point: it is difficult to show.

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We hear it from every corner: 'Regular advertising doesn't work, we want product placement!', yeah but how does it work?.... it's complicated.

When it comes to measuring: we're measuring 'old advertising' almost every day. We have certain brand trackers that check if people recognized a certain ad, and if yes, what is their opinion on it? But we're not doing that for product placement at this point. Because then you would have to think much more in the direction of an experimental setting where you create groups of people that you can ask 'Have you seen GTST?'. In group one you'd then have the people who answered 'No', this would be the control group, and group two would be the people who've seen 1 to 4 episodes and in group three 5 to 10 episodes. Then you can ask them if they've spotted for instance Yakult in the soap. What do you think of Yakult and of the fit in general. That would be a good way to check the effects of product placement."

But let's say a client starts a conversation about product placement. You do not have concrete figures that say 'it leads to this much awareness' or anything?

"No, but that is also dependable of the brand of course. You cannot say that it generally will lead to a 10% increase. It is dependable of the fit, where the brand stands, the type of placement and quite often product placement is tied to non spot. So up front your brand is showed and you're also in the program itself. This of course strengthens each other. Concluded: it is very specific per brand and it is difficult to do any comments on general base. We have measured it with Ford for instances on a show called *Moordvrouwen*. I cannot go into detail because the information is confidential, but we've seen that it contributes to the brand Ford."

So in that case you could say that it contributed to the awareness of the brand Ford

"Yes". For your information I would also check the studies of Eva van Reijmersdal. She wrote some articles on the effects of product placement and I've also used these to gather information for internal use at Mindshare. Product placement is for instance more likable and trustworthy than regular advertising and this could lead to an increase in memory and it could also be favorable for your image as a brand. Dependable is image and recognizing and the mechanism is likability and trustworthiness. That is what we know at this point."

Was that also the article that talked about the disclosure of product placement and the effects or was that another one?

"No that was another one. That was also written by Sophie Boerman, the next in line basically. The big conclusions were that the disclosure led to a higher recognition of the brand, but they are a bit hesitant towards product placement. At first the credibility of the show declines, for instance GTST and then it would affect your brand."

And what about new shows or formats? That would be a big guess for a brand as well if you'd associate your name with it.

"Agree. But in that case it would be handy to use a panel of consumer prior to the show. How would you perceive this show? What are the values you would attribute to it. The outcomes could say that it is a reliable and sporty program, ok what is the brand that also wants to be perceived that way?"

Ok, so you would reach out to a brand at that point?

"Well that would be the ideal situation of course. You could pretest it before it goes live, but then you'd have to have material already. It is difficult to explain the purpose of Utopia just by a piece of paper. Anyhow, going back to Eva: she also showed that product placement is good for your image. She looked at the brand Slimfast in a show called *Je Echte Leeftijd*."

I know that one! Slimfast was afterwards perceived more healthy and vital than it was before.

"Exactly! The program has to be perceived a certain way, in order to steer your brand in that direction as well. That is important before you determine that you're going to use product placement."

Yes. If I may ask, what was your idea with Telfort and the show with Geer & Goor? That Telfort is very cheap for the quality you get? Or...

"The slogan of Telfort is: super advantageous and the idea of the program was that they had to make a living with a low amount of money. This was a great fit with the brand Telfort itself. The real world shows us that it is difficult to test everything because sometimes you have to decide these things in a week time. So ideally: test it, but usually: just go for it. I want to say something small about the image of a brand before we continue. Image also works unconsciously. If people are asked: 'Have you seen this brand?' and they answer No, it turned out they (sometimes) did see the brand without being aware of it. So product placement does not necessarily have to be just recognition but it also leads to implicit effects."

Yes I read that as well. But how do you tell this to your clients? They just want to see facts and figures right?

"Well what you see in the reports, clients indeed really look at the figure that indicates how well they're being recognized. They then see that it is 'just' 10% and might think that this is bad, but they forget that it only indicates the explicit memory and it also have effects on your implicit memory. You'd just have to look beyond the recognition. It is something for your thesis or in the future maybe."

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At this point they're practicing with implicit memory testing but it is fairly new and thus there are no guidelines for it. An example of a test is that you have a sentence and you leave out some of the words and you let the respondents finish the word. But is that a good and valid way to test the effects? It remains a discussion between consciously and unconsciously. We're only testing consciously and they'd have to sign a checkmark where we ask them to do. Of course there are some unconscious influences, but try and prove that. It is difficult."

I'm sure that there will be some sort of measurement in the future

"Well than we'd have to think on brain scans. For Radio 538 for instance we did brain scans on people to see what the effect of commercials was on the process in the brain. This also led to discussions, because how do you interpret brain data? Some scientists say that *that* part is upper left and other say that it is on the bottom right. We're getting there, but it remains a bit vague to date."

Coming back to the use of product placement: do you, because of the fact that you have to take decisions quite quick, also have examples of product placements that did not turn out that well?

"Well I only did a couple of product placement cases here, but what we'd seen with Ford – I'm not sure if you can quote this – but Volkswagen is, in the Netherlands, perceived as a cop car. Ford sponsored *Moordvrouwen* but the link with Volkswagen made much more sense than Ford. Even though we saw some good results, it is something we must think about. You have a show about cops, and the police cars in the Netherlands are just Volkswagens."

Did you use a Ford as a real police car in that case? Or..?

"No we had an undercover car. The rest of the cars you'd see in the show were also from Ford, but actually the police car is of course a Volkswagen. I'm not sure if you really should use this as a big argument, if Ford likes it, but it was something worth considering. Other bad examples... What did you think of Snickers with *VI Oranje*?"

Yes I noticed that as well...

"I'm not sure if you've seen it last weeks but during the introduction you have the band with Danny Vera and then you always, very accidental, see someone with a 'Snickers-moment' coming by with the logo turned to the screen as well. It is of course a difficult field you're in. On one hand you want to be noticed by the viewer, but if you go too far it makes the viewer question the credibility of the program and the brand and the credibility is the most important if you want to see effect. It is a very thin line and nobody really knows where it is. It is really a case of just gut feelings."

Exactly, because what seems way too obvious for one person doesn't necessarily have to mean that it also applies for someone else.

"Indeed. And what you also see is that if it worked in the past, with *VI*, is that brands are really trying to claim the spot to also use product placement. Then you would get an overkill, because *VI* for me, at this point, is more like a commercial for me with Mora, their own books: Johan that has a pile of books in front of him van der Gijp and Kieft. The line of demarcation becomes very thin. With commercial broadcasters it is allowed, but programs like *De Wereld Draait Door* have received numerous fines because they would promote a book or CD too emphatically. Public broadcasters aren't allowed to do product placement for instance. But yeah with trends like Netflix, you just have to come up with some sort of advertising method, because regular advertising is losing ground. Have you seen *House of Cards* for instance?"

No, I haven't. What about it?

"Well it is completely 'claimed' by Apple. Everything you see, belongs to Apple. Even the main character. He picks up a device from the table and says 'Wow, is this the new PS Vita?'. You really think:Ok, this is way too obvious right now. It is a trend however. You can see that even Apple is aware of the fact that you have to be a part of the content, because that is where it happens."

I have a question about that, because I read an article online about Apple and product placement. It said that Apple would just deliver products and then they would be used in the show. In the Netherlands, you'd (I guess) have to pay for placements right? Or do they say during *Moordvrouwen* 'Here you have 15 Fords, you can keep them if we're embedded in the show?'

" Well I'm not sure what the deal was with Ford, but for Apple I can understand that they would just send their laptops for movies to use. That only happens with bigger brands and it is so extraordinary. In the Netherlands, with new startups or smaller brands, you really cannot afford to get that arrogant like Apple, because it would hurt your brand. I've read it about Apple, but I cannot really confirm it. And when it comes to *Moordvrouwen*, I was not involved with the contracts so I can't really tell you what the deal was. I don't think it happens that often that a brand does not have to pay for a placement. Ideally you'd have to be such a bald brand that shows are really desired to want you, like Red Bull and Apple."

Peter Bout - Starcom

Thank you for taking the time to answer some questions on product placement. I found out that there are different definitions on product placement. Could you maybe tell me what Starcom's definition on product placement is?

"Not a problem at all. It is a very interesting subject. If I had to define product placement I would say that you want to present your product so that it comes to the attention of the people, but in a natural way. If it is a paid or an unpaid type of placement does not really matter, because the principle remains the same. So I would not mention that.

And about the difference between brand and product placement, it depends. Of course you want to promote your brand, but if your main target is to get your new product to the attention of the viewer..? Let's say that we want to place Heineken into a movie. Do we just promote the brand Heineken or is it the beer bottle Heineken? That depends on what you want to achieve. The principle remains the same though".

I understand. Do you have a lot of cases with product placement nowadays?

"Yes, it's beginning to grow. We have some partnerships, barter deals and in program advertising. We notice that it is starting to grow nowadays, not only television but also online. We use bloggers for instance."

And you let the bloggers talk about the experience of a certain product?

"Yes that could be the case, or.... Desperados for instance. Desperados wants to be perceived as a brand that offers 'wild fun' for your evenings. We then have a few bloggers that write about their party adventures and within these blogs Desperados is mentioned. First we're trying to see what the brand stands for. How do they want themselves to be perceived? And within that context we're going to look for a way to present it naturally. This usually brings you to bloggers or video's/television shows where you can place your product or brand in. Based on what the brand stands for, we look for a specific media outlet."

I see. And how about the brands themselves? If they approach you, are they aware of the existence of product placement or...?

"Well it mostly happens with a briefing. The goal (increase awareness or create engagement) and the budget. Based on that briefing we're searching for the right media. Are we going to use television or also online? Social media is the perfect tool to create engagement for instance. So on that note we're quite 'free' to come up with our ideas. If we have a good idea and we convince the client of that idea, that that is mainly the way we're going.

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Of course that differs per client. Client A can be very compliant whereas client B can be quite of a hassle. Let take Sourcy Vitamin Water.

It is actually a drink with a few sugars here and there but the idea that you drink something healthy is good. So together with the Cosmopolitan (magazine) we created an Instagram account and we take a picture every now and then with Vitamin Water. These are just small things, but that is just the little extra we offer clients. In this case with Sourcy, it is also not perceived as 'advertising' by the target group. I think that is also the power with product placement. You know it is there, but it does not feel like it is 'there'."

Yes that is also something that was showed in previous studies and I'm trying to investigate in my survey. If the product is implemented in the story and it 'makes sense', most people think that it contributes to the reality of the story.

"Exactly. Same goes with GTST for instance. You have different characters but let's say you can really identify with him or her. The brand knows that and you see him or her drinking a can of Coca Cola, unconsciously it does something to your brain."

Is that also how deep you guys are going when it comes to product placement? Actor A represents our target group so we want him to drink our product instead of just giving GTST a bunch of bottles?

"Yes, if the opportunity is there we do. For instance with Crystal Clear. We did a partnership with the show *Verliefd op Ibiza* on SBS. Crystal Clear (the brand) stands for *women in control* so women are aware of the choices they make and those choices make a women happy. So we then checked if there was a show were we can link Crystal Clear with. We wanted to really show the brand value of Crystal Clear at that point. The main character of the show, Suus, was a woman that moved to Ibiza to start a new life. She wanted to get the control back in her life. The match with Crystal Clear was quickly created. At that point we're going to sit with SBS and see how we are able to show the brand value of Crystal Clear in a show like *Verliefd op Ibiza*. We also added the activation aspect on social media where consumers could choose what makes them happy. For instance a night out on Ibiza or chilling on the beach.

Next to that, the viewer could also vote on how the show should end. We really gave the viewer a feeling of control even though we stayed close to the brand value of Crystal Clear. The whole activation thing you only get when you have a big deal with Crystal Clear and that also means big budget. If you just go for the Coca Cola can in GTST and you don't have a lot of budget, you're participation would be much less."

Yes that seems logic. When it comes to the effects of product placement, it seems like it is hard to measure. How do you do that at Starcom?

"Yes that is difficult indeed. We have close contact to our research agency MeMo2 and they are checking campaign effects based on behavior and awareness. We can share almost everything with a client: how many viewers, how many viewers in the target group etc.

Prior to the campaign we have data and afterwards we also test how successful the campaign was. What you actually want to measure, because that also benefits the brand most, how well did the campaign contribute to the change in behavior? That's where the pretesting and MeMo2 come in. They have a panel of, I believe, 25.000 members based everywhere in the Netherlands and this enables us to get really representative data. Those figures are mostly on behavior though."

So you check with the panel if they have seen the program/the ad and if they have bought it or are going to buy it. But with *Verliefd op Ibiza*, people have to watch it.

"Yes that's true. What they most of the time is a test prior to the show and a test afterwards. It also happens that sometimes it is just the one afterwards. I'm not really sure on what their approach is with formulas and all, but if in the end turns out that there are people who did not watch the show, they are the baseline group and the people that did watch the show are the interim group. With a calculation you can then see what the behavior and reason to buy of group 1 was and same goes for the reason to buy and awareness of group 2. Those two figures indicate how successful the campaign was in the end. Same goes for good branded content. One can of Coca Cola in GTST should not create that big of an effect."

Yes you need to show it multiple times in order to create a certain attitude or behavior - mere exposure effect.

"Exactly".

But those figures show you that product placement, if used a X number of times leads to an increase of awareness for instance?

"Largely we could say that. We have a certain benchmark and this could give us an estimate. There is one thing though and that is creation. You can easily 'approach' people 6 times, but if each and every one of those six times is bad ... It doesn't have the preferred effect. That is very important: the creation and the execution of the placement. I must say that this is a bit of a playfield with the creative agency & the producer or the blogger and their style.

But in general we have a benchmark, with previous cases, and based on this we give advice to brands for instance. Based on this and that we would advise you to do this.

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That is something we do for our clients and that is also something they expect from us. We're a bit of a sparring partner for all the parties involved."

Ok, so Crystal Clear would be your example of a success case. Do you also have examples of product placement that did not turn out that well?

"Hmmm well I can think of one, even though we had good results on that one. But that was really the case 'Is it product placement or does it look more like advertisement?'. We did a campaign with Rivella and X-Factor (including Candy Dulfer). Rivella stands for.... I forgot their tagline, but something with relax and chill. What we did was create a small clip with Candy and the busyness of X-Factor, she would then take a Rivella and all of a sudden she was at the beach with her saxophone."

I remember that one, she was on the beach with her dog after drinking a bottle of Rivella.

"Exactly, that was in some sort of way product placement. Because we borrowed 'a piece' of the show, a recognizable piece, but it was also advertisement. So that was a bit of a mix. We also did that with all the finalists. I don't really know their names, but a group of young guys would take a can of Rivella and all of a sudden they were at the park. We used the content of the show in our commercials. So we changed it in some way. Instead of getting our product in the program, we used the program in our commercial."

I see. This is of course a good example of a product placement case that was more or less a form of advertising, what are the pros and cons for you when you look at product placement?

"Well I don't know I've you've ever watched 24Kitchen?"

I know what it is, but we do not have that channel at home. It is with Rudolph van Veen right?

"Yup that's the one. Well it's a channel by Discovery and in some way, the entire channel is product placement sponsored. If you've watched it for like a day, you are completely aware of all the Becel butter packages they use."

Sometimes, I would not say that it is negative, but it is more like a commercial every now and then. The camera focuses on the packages just a bit too long so that you understand 'Ok, that appears to me like something I must read'. This also contributes to the quality of the program at that point: it declines. But on the other hand, if you display it too quick.. the quality of your program might be high, only the placement is not 'present'. I'm not sure if this is a pro

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and a con, but you have to do it really well if you use product placement. Otherwise you miss the 'power' from both sides. It is a very thin line though.

If a producer thinks 'Ok this is good' it does not necessarily mean that the consumer shares this opinion. You have to look for the right path.

How do you implement it and how are you going to use it? Furthermore, for a client perspective: examining the effects of product placement costs money so in general it is a bit more expensive than bannering and implementing merchandise in a campaign. So this could be a downside in some way. On the other hand, if you do right.. product placement enables you to show the brand value of your brand in a way that is much more natural."

Yes. Do you also see that product placement has more positive effects than bannering and other forms of advertising. As you mention, you pay more for product placement when you're measuring the effects and all but does this mean it has more advantages compared to other forms of advertising?

"I think that you could reach more of your target group with product placement, but that is also a very 'general' answer. The key is: you have to do right. So let's say you do product placement, they notice it, but you screw it up in some way and it therefore does not create the desired effect... For the same amount of money you could have done a Facebook advertising campaign, that also creates awareness. It is difficult to estimate though.

Usually product placement is combined with other forms of advertising. You have an entire campaign on television, online and social and then product placement would be the extra add you have to that campaign. In general, we don't do *just* a product placement campaign. We use more channels to reach a target group."

As you just mentioned with *Verliefd op Ibiza*.

"Exactly. That was what we call a 360 campaign that covered all the 'grounds'. Even in the shops we used advertising. Consumers just can't deny it – it is powerful."

So to sum it up, you never have just a product placement campaign? It is most of the times combined with in shop advertising or online advertising?

"Well I cannot say that we're never doing it, but... Most of the times it is in combination with something else. Mostly because you have certain (multiple) goals you want to achieve.

If we had done *Verliefd op Ibiza*, only the show.. You don't reach the entire target group you want to reach. You have to implement e.g. online as well to reach the rest of the group. It's important to be aware of the fact that you don't spend all your money on a small product placement, when you also have to reach other goals with a campaign."

That seems legit. As you mentioned in the beginning, product placement is being used more often these days. Do you also see trends on product placement nowadays?

“What we see most is that brands are claiming moments or even time on television. Or claim a service that will benefit the consumer. For instance, *The Running App* from Nike.

It is not their core business, but people use it, share their route on social media and they use the Nike app for that. It is an activity that people do..... It's not only Nike but also Asics, Puma, they try to claim that.

What we see is that a lot of brands are not only looking at the product that they sell, but what does it contribute to the consumer. Albert Heijn sells everything that is associated with food. If you search for 'potato' you would find Albert Heijn, but if you search for 'mash potato recipe' you would also find Allerhande by Albert Heijn on top. So they claim a service with that. Brands are trying to be present in the early stages of the consumer's 'search behavior'.”

We also did that with Desperados. As mentioned before, Desperados represents *Wild Fun*, so we claimed a certain moment: 12:00 AM and we looked at how Desperados is used and when is it relevant for the target group? During a night out, you have a certain moment when you're like... Ok we're going to stay here in the bar or we're going to drink a bit faster and go to the club. We figured that that had to be our moment. In collaboration with several party planners we created some sort of Desperados event, with of course many of the party bloggers present at that time and we also created our own content with a documentary. We compared the nightlife in Amsterdam and Rotterdam and thereby claimed that moment. So that is something we see much more these days. What can a brand add to a consumer's life (natural fit)? And what can we claim? That shows a big increase nowadays.”

Jasper Admiraal – Content Partnerships

Thank you for taking the time to answer some questions on product placement.

“Sure no problem, ask away. We are experts from another kind of perspective compared to for instance broadcasters. We advice brands to either do product placement, or don’t, and we are specialized in what we call content partnerships. Our goal is to partner up brands with platforms, for instance Breaker with GTST (an example of product placement). The possibilities at this point are endlessly when looking at how to cooperate with each other. The advice we give is much wider than it used to be, but we are very experienced with campaign that involved product placement.

I have a lot of contact with for instance Maarten van Maaren at RTL, who you spoke with, although he might see product placement from a different perspective because he is another link in the chain of branded content. My vision towards it is more in the direction of targets: ‘what does the brand want to achieve and is this able via product placement?’

And how would you describe product placement? I found out that there are different definitions on product placement in the various studies I used.

“Product placement, for me, is a brand that fiscally appears in a program or show. I think that this is the most important aspect. Product placement is something that appears on the screen, which is related to the brand and what is perceived subconsciously by the viewer. If this last aspect it not the case then you are not doing it right. Although, if it appears too clear then you also aren’t doing a very good job.. “

Ok ok. Let’s take a small step back. I sent an e-mail to both Kobalt Media and Carat (media agencies) and both of these agencies forwarded me to either you or your colleague. Those are really media agencies and you are...?

“Well I work for the holding, called Dentsu Aegis Network. Dentsu has three different media agencies: Viseum, Kobalt and Carat. These media agencies have approximately 120 brands as clients, which differs every year and these brands have ‘problems’ with for instance Image. Well in that case we would jump in as experts because we are asked if branded content would be a solution for the problem that the client has.”

So the brand comes to for instance Kobalt at first?

“Yes, they are clients of the media agencies and based on the briefing that is sent to the media agency, it is discussed whether branded content might be an added value to it.

If that is the case, we join in and help think on how to tackle this problem. For instance Histor. A big name in the painting industry, but that is only the opinion of the professionals and not the regular consumer.

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I would then check where we could implement the brand Histor in, so that it contributes to creating a certain image with the viewer. That would be just an example, but that is how we are involved in the process.”

To put it all together: on one hand you have Histor and the media agency and on the other hand you have Content Partnerships that reaches out to for instance NET 5 to get them involved in one of their shows?

“I collect ideas, and I would then present like three of them to the client, in this case Histor. Finally the best idea is chosen and up to us to further develop this idea. This is the most interesting phase of the process. Histor wants to tell a lot of information, programs and producers are mostly very reserved in their attitude towards product placement. The brand fit has to be good and if the fit is good then we have to make it relevant. I’m the bridge between the program and the brand in some way.”

As you indicated, you are quite often involved with product placement. What are the advantages and disadvantages of product placement to you? Compared to the regular form of advertising, the 30-second ad.

“Well a downside is that it is very short. The rules state that you can only show product placement for a time of 2 seconds. However, most of the times you are looking for that line and see how far you can stretch it. We partnered Grolsch with *Waar is de Mol?* for instance and during a conversation in that show, the recognizable bottle of Grolsch appeared on screen. That was on there for like 16 seconds, so you have to really explore the limits. That is a big downside for me though.

Furthermore, there is no room for explanation. The product is not really used. A benefit though is that you are able to connect a brand with a certain character or moment, and you repeat it every now and then it gives you an unique form of communication. People are able to recognize and remember this better compared to a commercial block that also contains 7 of your competitors. Next to that it is also relatively cheaper than the regular ads. So the benefits are: the cost efficiency and you can reflect a certain Umfeld or setting on you product. Downsides are that it very fast and short.”

I can see. I talked to someone else, have to check who it was though, but he stated that one of the downsides of product placement is that it is hard to measure the effects. This would be just product placement. What is your opinion on this?

“Well we measure our own results, and in case of product placement this would be easy because this would only be a 2 seconds. Or a 10 second setting during the questionnaire.

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We usually do an effect measurement, this could be a baseline measurement and an interim measurement.

Sometimes we do it at the end. Respondents are asked if they've seen the placement, what do they think of it? And then we would ask some questions about the brand image."

These questions, how are they asked? Online or in a natural setting?

"It is an online research. The amount of respondents has to be that big that we could have conclusions that would be representative for the entire population. This is important for us, because then we are able to say that a solution like product placement actually works."

You have data that showed that product placement does actually lead to an increase of awareness?

"Yes, indeed. Breaker for instance. Their problem was that consumers are not really aware on when to consume a Breaker, so we used GTST to show people what these moments are. Next to that, we wanted to reach a younger target group. If you would then also take the younger cast of GTST, have them use a Breaker a couple of times during three weeks, people are going to notice it. Just because the platform is also very big.

However, this does not say that product placement in general is the holy grail for advertising. We also see that a combination of product placement and other forms of advertising, even a regular commercial, strengthens each other."

Does it occur that you only use product placement or is it mostly combined with other forms of advertising?

"We usually combine it with at least bill boarding, because it strengthens each other. If you missed it during the show, then you are confronted prior and after the soap. Most of the times, the partnership is bigger than just the product placement and bill boarding."

So most of the times it would also include in shop advertising for instance?

"Yes, or even viewer activation around it: 'Do you feel like a moment alone, go to GTST.nl and tell us your moment'. Something like that."

Do you also notice any trends on product placement? For instance what you mentioned with activation of viewers?

"That is actually more a trend in communication as a whole. Product placement is just a small tool within branded content spectrum.

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The next step would be time of use, the next step would be a complete item in a show, etc. There are many possibilities to be present in and around a television program.

This activation aspect from the Umfeld of the show is not something new, but it happens more often nowadays. Ask the viewer to do something for the show or brand. That is also something we think about here at Content Partnerships. We not only give advice, but we can also arrange it for them.”

Especially now with the rise of NetFlix for instance, you are noticing a rise in the use of product placement I could say?

“Yes, definitely. That is exactly the case, because online.. there are no rules, or at least less rules. It enables you to do much more with for instance GTST. Of course you have to keep the consumer in mind and it must not become a big commercial show, but there are more possibilities and also more possibilities with interactivity.”

Do you maybe have examples of these online cases?

“Well at this point I’m working on an own format for Mentos, a small format of about 5 minutes. It is called *Roadtrippers*, where two teams are competing each other by hitchhiking. The goal is to get further than the other team in 21 days. During that show we invented a form of viewer activity called ‘Spot the Bliss’, where bliss is a small package of Mentos gum. If you click on that, you are forwarded to the action page where you could win a trip for you and your friends. So if you do something like this, digitally, it enables you to make the product placement interactive. You really see a shift from regular television to online, especially with young people.

At the end of the format you ask them if they had seen the bliss. If they did not see it, then that would be a way to review the video. We are really exploring boundaries to see what the possibilities are and how we could involve the consumer in this content.”

Yes it seems like a ‘new world’ for you as well or at least a new setting. Do you also have a case of bad product placement? Maarten (van Maaren) mentioned for instance Haribo at The Voice..

“Yes that is the first one that popped in my mind as well, haha.

If you have a product that is not really relevant, it will also bother the viewer. Let me think for another one...Well you have those Sunday afternoon programs on RTL 4.

The product placement they have is really ‘scripted’. All of a sudden there is an advisor from company X that could tell you all about it. It seems like those programs are becoming some sort of Tell Sell: ‘If you want to buy a house like this, make sure you....’.”

I also had an example of Life4You a few weeks ago. Carlo would walk over to a Senseo device and would ask if Irene was interested in the most amazing cup of coffee.

“Yes, then it is just too obvious. It’s a shame.”

Ok those were all my questions I believe. Thank you for your time!

“No problem! I could also advice you to look at a research from SWOCC. They had some interesting results on product placement I believe.”

Yes I believe I found that one as well. Oh before I forget, I saw something on your website of a campaign you did with Edet and GTST. What was that about?

“Oh yes that was about two years ago and was one of the first web only formats so it was very revolutionary. The question of Edet was ‘how can we make our product relevant for the target group of GTST’. They saw a match between their own target group and the one of GTST, but you can’t really shoot any scenes on the toilet. So we then had to think what is relevant for the averaged GTST viewer? Well, they want to hear some more gossips on the characters, so a toilet lady would be a good fit for that. That was how *Edith* was born.”

I see it now on your website. So after every regular episode of GTST on Friday, you would have an extra piece of branded content..?

“Yes. There were spots available on GTST.nl, which had a duration of about 3 minutes. The good thing was, everybody wanted to see that. It was a great success. And the toilet lady.. It was actually a personalization of Edet. It also contained the actors of GTST and several products of Edet. Then it becomes relevant for the viewers, because it was a part of GTST. That is something you have to look for as a brand. How do you make it relevant? Fun things to think about I must say.”

Thank you very much

“No problem, good luck with your thesis!”

Elsbeth Mommaal – SBS Broadcasting

Thank you for taking the time to answer some questions on product placement

“No problem! It’s a nice subject for a thesis I must say”

I totally agree. By your request I sent you some questions per mail, is it ok if we run through these?

“Yes, I saw the first question was about the definition of product placement. You stated that there are various definitions on product placement and wanted to know SBS’s opinion on that?”

That is correct

“Well I must say that we don’t have a big list with definitions on everything but if I had to define product placement I would say: Implementing a product or services in a natural and non touting way in content. And content than would be a program. Or editorial content, because a commercial is also content but that’s different. If you use editorial content you cover every bit, it could even by print then.. You mentioned some examples that did not cover the paying aspect... It is paid haha.”

Good that you mention that, because I read some cases where the brand did not have to pay for their product being implemented in content. I’m not sure which brand it was, I believe Apple. But in Holland, product placement is generally a ‘paid business’?

“From broadcaster perspective, yes absolutely. Producer wise, if they are able to lend some of the products (= bartering), that would be great for the balance sheet. Sometimes this happens, but not from our perspective. If you look back like 4 or 5 years ago, programs like *Gooische Vrouwen* or everything that was done by Endemol involved Uggs. Every character and even employee at Endemol would wear Uggs and they did not pay for it.”

Ok, clear answer. Next question is about the advantages and disadvantages of product placement. If you had to describe it, what would be beneficial for product placement and what would be a downside for you compared to regular advertising?

“Well one of the benefits is that it is natural. You ride along with the success of the broadcaster, program, character, or in case of a real life show an actual person. That is absolutely a big benefit of product placement.

The downsides are that you cannot use it in a touting way. With that I mean you cannot say ‘I recommend this product because....Now for sale’, The natural character of product placement has its advantages and at the same point it’s got his downsides.”

So for you that would be the biggest pros and cons for product placement, in a nut shell?

“Yes, that was about it I believe. You solely focus on product placement right?”

Yes just product placement or otherwise it would be a bit too wide for my thesis. But looking at product placement, do you also see trends?

“For television there are not really earthshaking differences or trends I must say. I think that the viewer accepts it more and is also more aware of the fact that product placement happens. They are aware of the fact that programs have to be sponsored in some way to get their money. Of course they have to look through some brands, but especially with commercial broadcasters, they are aware of that. I do think that because of the fact that it perceived as ‘normal’, it is also more accepted by the viewer.”

Based on that, do you also see an increase of product placement happening? Especially with developments like on demand and Netflix or Uitzending gemist..

“Yes we do. Product placement is also possible in almost every show. Next to that, that is in a more broad way, you see more and more forms of advertising that are not just the regular 30 second ad for instance. And with that, also more product placement. You see fully integrated concepts much more often these days. A broadcaster teams up with a brand to create a complete show. A part of that is product placement. So that would be a trend maybe: There are not many cases that just involve solely product placement. If you look at SBS, Sanoma is one of our shareholders, so with our partnerships we’re also looking for an opportunity to integrate the channels of Sanoma into it. It becomes bigger and more diverse.”

Yes, I spoke with Peter Bout at Starcom and he also stated that product placement is mostly used in combination with another form of advertising.

“Yes that is true. At first we look at which Umfeld, program or feeling fits the brand? Based on that we design a complete campaign around it. This could contain product placement, but also bill boarding, commercials that have the look and feel of the show, in shop advertising etc. But as you said, if you focus on all of this for one thesis, that would be a bit too much.”

On your website I saw the term ‘cromo’ and ‘bromo’. Could you maybe tell me what this means?

“Well a is a promo of a show with a bill board behind it. That would be just in editorial airtime, an announcement of the program itself. A cromo is more like a promo with a commercial touch. For instance *Masterchef Holland: Plenty* was the sponsor of this program.

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They were present in the program, surrounded the show with billboards 'This program is presented to you by....', they had promo's and they also had an cromo. This cromo would say 'Do you also want to cook like the chefs and have a clean kitchen afterwards? Go to Blokker and buy you Plenty with a discount'. If the rules state that it is no longer allowed in editorial airtime then we would implement it in commercial airtime (the cromo). I must say that RTL uses other definitions for this. What they call a cromo, is a bromo for us. And what they call branded promotion, is a cromo for us."

Ok clear. If we take a step back to product placement. It is difficult to measure right? How do you measure the results of this? At RTL they use the Sponsor & Effect Meter I was told.

"Yes we also use a Sponsor & Effect Meter. It is somewhat similar to the one RTL has. As I mentioned though, you almost never have a standalone campaign that is just product placement. So the difficulty is to measure where the success comes from. For *Plenty* we did the measurement lately and we would focus on the USP's of Plenty. That was also really visible in the product placement: easy to use with one hand etc. But for instance the billboard we used afterwards also stated that it was easy to use, with one hand. So the results cannot be attributed to just product placement. That is difficult to measure. On the other hand if you have a campaign that just uses product placement. Those are usually not the big budget campaigns. If you have to do a measurement after that, it would be quite expensive. I could ask *Plenty* if I could use their results and share it with you, but it does not has product placement as a standalone thing."

That would be nice. But, you did focus on creating awareness for *Plenty* and all by using product placement?

"We did yes. You see with the baseline measurement and the interim measurement, the values that they felt were important.. They increased significantly. Though, once again, this cannot be attributed to just product placement, because there were much more forms of advertising involved."

Ok clear. The next section of questions is about product placement regarding SBS. First off, how do clients get into contact with you?

"Well i just open my window and they come flying in. No just kidding, that would only be in an ideal world. We actually have two ways to get clients: a push- and a pull strategy. With the pull strategy we reach out to media agencies and advertisers and ask for their briefings. 'Let us know your plans and goals so that we can help with that and write a plan for you'. That is the ideal situation. On the other hand we have the push strategy. The broadcaster then buys programs, like for instance Masterchef, and tries to look for sponsors. Masterchef was

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actually my project. At first you look at what kind of program it is: a cooking show. Then you're going to see which brands would fit that program and then i just give them a call. The goal is to get a certain amount of brands that help with the sponsoring. I also give a call to media agencies and the more specialized agencies, with people like Jasper and Mayke (= Content Partnerships). They are also aware of the programs that we have so they help with the advisory process."

And if you reach out to brands, do you get in contact with a media agency first, or do you approach the brand directly?

"Well both i must say. It differs per client. Some brands want to be approached via their media agency and others prefer direct contact."

If brands approach you, let's take Utopia as an example, are they quite clear in their explanation? We want to create this much awareness, or do they want to be involved but they are not sure how?

"Well with Utopia, you now see KWF appear quite frequently on the screen. Prior to that placement, they had very clear objectives on what they want to achieve: change the viewers mindset, let them be aware of the KWF week that is coming up, etc. We are then going to sit with the producer and check all the possibilities to implement the brand in and around the show. When looking at the awareness of product placement with clients, they mostly are aware of the fact that it exists, but they don't always know what the best way is to present themselves to the viewer."

So that is where you and the media agency come in?

"Yes, well the media agency looks more at the reach, target groups etc. Together with the producers of the program they decide how the product is actually implemented in the content. If for instance Knorr says 'We got a new sauce and we want to implement that into Masterchef, that is not doable. The show is all about cooking with fresh ingredients so in that way the brand does not fit the format. That is also something we look at with all the parties."

I understand. You mentioned Plenty with Masterchef earlier. Do you have certain success cases regarding product placement?

"Yes we do, Verliefd op Ibiza for instance was a good one. With Masterchef we are currently working on the results. But it depends per brand. We were approached by a shampoo brand a while ago, and then we would just show beauty cases. These could either be quite big, results, goals and more or just a few short examples."

Ok, and cases that are less successful? Maarten (RTL) talked about Haribo in the Voice, something like that?

"Well, RTL is a component of the media law in Luxembourg and we at SBS are part of the Dutch media law. What i found is that SBS is a bit more preserved when it comes to stretching the limits. But if you look at programs like Rob's Grote Tuinverbouwing.. On the other hand, you also expect product placement to be present in that show. At The Voice of Holland you also expect it, but more subtle. I don't think we have specific bad cases on product placement."

It is funny because one of the first hits on Google, if you search for product placement and SBS, you get a lawsuit of SBS because of the use of product placement in Shownieuws.

"Well i don't know much about it, because it is a few years ago, but Shownieuws is more a lifestyle program than an actual news show. So product placement could be used in that. Same goes for Show Vandaag. We actually went to the Open Farm days of Campina. But a program like Hart van Nederland does not contain product placement because it is a news program."

That was it for now, thank you very much for your time!

"No problem, maybe it would be nice if you'd also approach some production companies like Endemol or Talpa. Then you have like a full circle: broadcasters, media agencies, brands and production companies. Also, try smaller brands like Quooker for instance. I'm sure they are willing to help as well."

Maarten van Maaren – RTL Nederland

Maarten, thank you for taking the time to answer some questions. As I mentioned in my e-mail I spoke to Imad from Thuisbezorgd.nl and based on that interview I was curious on how the product placement process looks like. Do you reach out to customers? Or do they come to RTL?

"Well it works both ways. On one hand we work on customer level. I'm responsible for clients like Heineken and Mars and we're constantly in contact with them. So i know when these brands are launching for instance a new product and i can anticipate to that.

Same goes for new brands. If i'm working on a new show and i've been doing that for the last two years, i know exactly what the resources are and what the preferred budget is. If i then see a nice brand and think *this will be perfect for the new show*, i just pick up the phone and call them. Write a small activation plan and just pitch them.

On the other hand brands also pitch with us. They're for instance interested in The Voice, what can we do? And then we discuss the various options."

If companies come to you with an idea to get their name implemented in the show, how well are these plans thought out? If for instance Samsung reaches out to you, for The Voice or GTST, do they have a specific wish or plan?

"Well this differs from client to client. Sometimes the plans can be crystal clear, but sometimes - mostly less experienced advertisers - it can be a bit vague and they're sometimes just looking for opportunities. At that time my colleagues and I jump in, because we can help them with that. We know what the impact of television is on viewers and the value of for instance product placement. But Samsung sometimes comes to us and says 'Ok we have a 250k budget for this period, this is what we want to achieve, our communication goal and now we need a plan for it'. Then we're going to write a plan for them."

Of course it is also important that you have the right target group for the right message, right?

"Exactly. So that is something we always keep in mind during our advisory process. Because we have so many channels (RTL 4, RTL 5, RTL 7 for Men, RTL 8 for Females) we're able to give a very specific recommendation on what to do on which channel and thus for each program. But as I said, it also works the other way around: I might have a great idea for a show and I'm looking for the right company to create a partnership with."

Do you work also work with media companies?

“We do, we do. For instance Coca Cola works with media agency UM, an international agency. So I in this case I would call both Coca Cola and UM. A good relationship with both the client and the media agency is very important.”

I understand. So it works both ways, you pitch to clients/media agencies and they pitch with you. When looking back at 2010, The Voice first started. Did you have to do a lot of pitching at that time?

“The Voice started off in 2010, but we started working on it like 1,5 years prior to that. At a certain point you know that you need a specific amount of money, because otherwise the show gets too expensive for RTL. We then start looking for companies that have a ‘communication problem’ and are looking for an unique opportunity to show themselves on the Dutch television.

With Vodafone for instance, they were trying to solve the question ‘How can we let people use much more data?’ In the show we then came up with the first hashtag and we really heard lots of questions about this: What is this little sign? After the host of the show explained what it meant we saw a big increase in the use of data on for instance Twitter and Facebook. But in the beginning, you are working with four parties on this idea: Vodafone, their media agency OD, RTL and Talpa.

You look at the budget of the client and based on that, you start to develop the idea even more until, in the end, you reach a program that turned out to be a great success. The major benefit of being ‘the first’, in this case Vodafone, you have a lot of courage and you can form a show in a way that it mainly contributes your brand. For instance the color Red. The Voice has a Red Room, most of the signs are red and this is all associated with Vodafone”.

As you just mentioned, it takes courage for a brand to partner up if the show is ‘new’ and, in this case, another talent show. It is a big risk for them to take, because their brand could get damaged as well. How do you convince brands to take the leap of faith?

“It is absolutely a big risk for companies. That is also something that we, as RTL, struggle with, because at the starting point we cannot tell brands what the exact reach will be. Of course we estimate it, but the thing is that you need to have a really good story to convince them. With 30 second ads it is plain easy, because they are paid by the company afterwards. With product placement, or a broader term Branded Content, it is different. It’s of course easier if you have a show that already is aired and has a loyal target group.

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A television show creates a certain attitude with the viewer and if you as a brand connect to that show, it is likely that the attitude of the show will also reflect on your product or brand. Because of the large amount of programs, we're able to connect the right product to the right program."

I read in previous research that Slimfast was implemented in a show on human health. In the end it turned out that Slimfast was also perceived much healthier by the respondents then prior to watching the show

"As said before we're able to connect the right product to the right program, because of our big portfolio. So this enables us to score really good on certain KPI's . So if a brand wants to be perceived as a vital and refreshing brand, you look for programs that also have those attributes. Just a random example: Mini. The car brand is mostly bought by females, but does not want to be perceived as a feminine car. So every type of communication involves a black, red or blue car. They really want to 'frame' it more muscular. If they plainly focus on females, they're afraid that they would lose brand value and males would not see Mini as a promising brand."

Do you also measure outcomes on brand attitude of the viewer? Because product placement seems very difficult to control/measure. How do brands want to see result? Sales numbers increase for instance?

"We do, yes. But most of the retail advertiser like Coca Cola and Mars are doing it by themselves also. They run tracking devices almost the entire period/entire year. Basically just 'tracking the brand'. What do people think about their brand and how do they feel about a certain campaign? What happens to sales during a specific month? From division Branded Content (at RTL) we have our own 'Sponsoring & Effect meter'. RTL has got his own research department and we measure shows throughout the entire season. It starts with a measurement after a few weeks and then it just continues during the season. Afterwards we get all the results and then it is possible for us to come to conclusions."

Do you also have periods in between a season where you and the brand that is partner of the show have a chat and might think of a new strategy? I for instance found an episode of The Voice in October 2013 with the brand Twix used as product placement, but people were not too happy about that. It was too obvious for them.

"Yes, that is a very good example! We tried to reach the boundaries with Twix that time. Twix's goal was very obvious: we want to create more awareness with our target group."

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We don't care how it happens, as long as it happens. So I really tried to find the limit with the viewers. When are they just at the point that it starts to irritate? And in this case we came really close to that limit. Maybe a little bit too close. A little bit of history: Twix was in a problem at that time, sales were dropping, market share was dropping and everything. The only fault that they made was that Mars (bigger brand above Twix, Snickers, etc.) started to sell their bars in the more discount shops like Lidl and Aldi. Stores that usually do not sell 'branded items'.

So they got their assess kicked by the branch and that sparked all the decline in sales. Mars just had to come up with something big at that point because it was a serious problem. They had to win back the trust of the bigger supermarkets like Albert Heijn and the decrease in sales had to stopped or bend into a grow.

At that time we sat with Mars and we decided to do a big campaign, 17 weeks long. Think of live tickets in candy bars, contestants eating bars, etc. etc. And what happened afterwards: Sales went up, retailers responded more positively to Mars because consumers were actually asking for the products in the stores and the decline curve was bent into a slight growth. All because we just tried to search for the limit, the boundaries with the viewers. But prior to a campaign you just need to know why you do it exactly and what your customer expects. “

The new season of The Voice starts at the end of this year, is there a possibility that Twix will also be present in this season?

“Well after the big success of last season, there is a big chance yes.”

As mentioned earlier, before a show starts you have to really convince brands to 'partner up' with for example The Voice. The first season turned out to be a big success. Prior to the second season, did you just have to lean back and wait for the companies to come to you?

“Well we got a few, but it also worked the other way around. For instance, if you see a house for sale that has a price tag of 2.5 million euro's, you'd probably not go inside to have a look. But if there is no sign in the front yard, you might go in. We got a little bit of both. Yes we did have brands that reached out to us because they wanted to join, but there were also brands that thought it was way too expensive for them so they did not even try. Now we start with the 5th season and have to do some serious work to get brands involved, but the numbers are still in our favor.

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On average 2 million per episode and up front we need to know how many percent of a specific target group watches the voice. 2 Million is nice, but if it's not the group you're trying to reach... haha".

Last question, are there also examples of brands that you used that completely turned the other way?

"Haribo in The Voice. In house we call it the 'Haribo-effect'.

What was it like?

"Well it was way too obvious. Too much pressure on it. You know these little bags of candy? We used them in the show and every now and then people in the show would grab a piece of candy out of this bag. But 3 or even 4 times during one episode, so that was way too obvious."

And what if a brand or a product breaks in a show? A teacher of mine told that she worked for Dyson and they had a vacuum cleaner in a certain television show and it got broke. But they also used that in the script: "... Oh it's not working". What does a brand do then?

"Well if I was Dyson at that point, I'd definitely had a word with the producers afterwards, because apparently it was in the script haha. Well it also depends on the program. For instance Voetbal International. If a brand reaches out to me for an item in VI I first tell them 'Ok, be aware of the fact that the persons on the table might destroy your brand because they hate it, or they might destroy it because you paid too less, or your product might be destroyed.... Etc.'. But that is a risk you have to take as a brand."

Thank you very much for your information. It will be valuable to my research!

"Yes no problem, if you need to know anything else, feel free to send me an e-mail anytime!"

Petra van Schie – Quooker

Thank you for taking the time to answer some questions on product placement on behalf of Esther Sluijs. I've seen you've done product placement in the past with *Gooische Vrouwen* – both movie and series. Are you involved in any other television programs or movies at this point?

“Yes, no problem. *Gooische Vrouwen* was indeed a couple of years ago. The previous months we were also present in *Masterchef*, *Bake My Day* and another show about home construction.”

Ok a few other programs. And how does this process of product placement look like? Do you reach out to a media agency or..?

“No actually we're most of the times approached by for instance SBS or production companies like Zodiak, with *Masterchef*. These parties have a certain format for television and they come up with brands that they feel would fit the program. Simply said, they have a show like *Masterchef* and they need a few kitchens. Then they would go to, in this case *Eigen Keuken*. Ok, next step is a tap for the kitchens.. Let's do Quooker!”

I see. So it has never appeared that you would reach out to media agencies and say 'Ok this is what we want to achieve with our target group'?

“Until now... no not really. The marketing department of Quooker used to be really small, just me in fact, so we would mostly be very reactive and just see what others had to offer us. We do have some advisers that say 'It would be good to do this or that for your brand', this actually landed us in *Gooische Vrouwen*. Or they had a certain deal with the *Ster* for regular commercials. Then there was a plan and we would give our opinion on that. Since Esther is also a part of Quooker we're able to plan much more on long term base and think of brands that we want to be associated with. It did not happen very often in the past I must say.”

Concluded from this we can say that you also used to focus on regular forms of advertising in the past?

“Yes, commercials, magazines, not very much online. We have an agency for online campaigns but the budget for this was very low. Mostly print and conferences. This last aspect is also how Quooker made a name for itself. Our CEO's would just be present at every small conference in the last 10 years.

That is what made us 'big' and enables us to do much more with other forms of advertising.”

Ok so a trend for Quooker would be that there is a possibility that you will use product placement more often in the future.

“Yes definitely.”

Do you also see results from product placement? I don't need to know any financial results, but looking at awareness for instance?

“Well it's funny actually. *Gooische Vrouwen* was a couple of years ago, but still, to this day we are linked to that program/movie. A few months ago we had a special discount where (future) clients could get a free installment of a Quooker tap. Afterwards we called people why they bought a Quooker and how they knew our brand, and I believe 20% answered that they knew us from *Gooische Vrouwen*. So that really surprised us actually. It was a long time ago and we also did a very intense regular television commercial for a period of 3 weeks not so long ago, and still... people knew us from *Gooische Vrouwen*.”

That is indeed a very positive effect. Do you also witnessed any negative effects of product placement during the time you used it?

“Well.... No not really. What we also do is we have our taps in different kitchens in shops and all. So in some way you could also see this as a form of product placement. It is good for the brand awareness of Quooker and we use other 'brands' to display our product. But really negative, no I can't think of an example. Our regular commercial created quite a lot of buzz actually, but not always in a good way. After it had its peak, consumers would get annoyed by it and we received some messages on that..”

Those were reactions on your regular commercial, but you did not receive any of those on your placement in *Masterchef*?

“Yes our commercial was in his dying days, haha. No when looking at *Masterchef*. It's not like we're a brand like Breaker that appears on the screen every now and then. We as 'Quooker people' are continuously focused on the tap, but if you watch the show as a regular viewer: it is used in a very natural way. That is also something we want in television shows like *Masterchef*. I was there during the filming process and I gave them a list of different applications they could do with the tap: cleaning tomatoes, poaching, blanching etc.

The people who made the recipes for the shows would then come up with a special 'pasta episode' that involved the Quooker tap. We would then know that our product was going to be used, but for the viewer it was just a regular episode. It was of course not obvious that they used the tap because of us, they would just think that it was their way of making pasta.”

So actually, you have quite a lot of participation with *Masterchef* for instance? Your voice is heard as Quooker?

"Yes, and we rarely pay any money for it. *Bake My Day* for instance, we do not pay at all. We just deliver our products. With *Masterchef* we do pay, but it is not that much. It is also fun for them to use Quooker, because they are able to do something different in a cooking show."

Ok so most of the times you have a barter deal. Just deliver the products and let them do their thing. I can imagine that your voice is heard much more if you pay a lot of money for it..

"Well as I mentioned, with *Masterchef* we did pay, but I believe it was € 5.000 - € 6.000,-. The people of the program were also very happy with the fact that they had Quooker in the show. We did a small demo there, we gave them a brochure and all. Afterwards they'd call us and say that they were really happy with the tap and they also want one. That is also the strength of a product like this I believe. It really fits the program."

Looking at results regarding brand awareness, do you measure that by yourself?

"No we don't. TNS NIPO has quarterly reports, with research of your brand. Spontaneous recall of Quooker, recall with people that are already in the market for a new kitchen, etc. That is all measured and we then get a report from that. After the latest campaign we saw a big increase in brand recall and *Gooische Vrouwen* was also a big breaking point. *Masterchef* and *Bake My Day* did not result in any big significant changes. The measurements themselves are done throughout the year, we just have a contract with TNS NIPO and every quarter we receive a report."

But the results of *Gooische Vrouwen* were very good..?

"Yes I think we went from 40% awareness to 60% and the other category 80% spontaneous awareness. The 80% was with people who were planning to buy a new kitchen in the nearby future. *Masterchef* and *Bake My Day*, as I said did not lead to any big differences but we saw some small results. At least with *Masterchef*, *Bake My Day* was somewhat of a flop I believe."

Yes that show disappeared as quickly as it appeared.

"Indeed. We just provided them with our product, and our expectations were not really high also. Unfortunately, it did not work out that good."

Ok that was all I needed to know. Thank you for your time!

"No problem, good luck with your research. If you may, I would like to see the results afterwards. We could learn from it as well!"

Imad Qutob – Thuisbezorgd.nl

What were the reasons for Thuisbezorgd.nl to use product placement?

“We chose product placement in Goede Tijden, Slechte Tijden because it is relatively cheap for us to be visible in a specific environment that fits our brand and target group”. We are also sponsoring radio shows on for instance 538. There is a part of the Frank & Vrijdag show where people can win a free meal if they have a genuine story to do so. This for us is great way to get ourselves known to the public that listens to 538 – mostly young people. This year we will also be a part of several other television shows, next to Goede Tijden, Slechte Tijden, but I can’t tell anything more about it now”.

What parties are involved when it comes to using product placement in a show like GTST? Do you at Thuisbezorgd.nl come with ideas for the show or is that something a producer decides?

“Well the management of the show is eventually the decider when it comes to involving Thuisbezorgd.nl in the script. In our early conversations we come with some sort of wish list but we are not the ones who decide how Thuisbezorgd.nl is implemented in Goede Tijden, Slechte Tijden.”

Do you have a financial agreement with GTST or do you just deliver goods and in exchange for that, you get airtime?

“With GTST we have a financial agreement”

Did you do any research in the past or are you doing research now on the effects of product placement?

“No, we are not doing any research at the moment and i don’t believe we did any of that in the past”

PRODUCT PLACEMENT: HOW MARKETERS CAN EFFECTIVELY USE THIS - APPENDICES

Sophie Boerman - Assistant Professor UvA

(!) In Dutch

Beste Jordy,

De mogelijkheden voor gesponsorde inhoud / brand placement etc. zijn inderdaad erg gestegen. Niet alleen op tv, in films en op de radio, maar ook in games, videoclips, apps, advertorials in print en online, gesponsorde tweets en post op andere social media (FB, Instagram). Daarnaast word er ook content gecreëerd door merken zoals advergames, maar ook branded apps de laatste tijd en native advertising etc. Product placement gaat dus veel verder dan alleen tv en film.

Voor trends zou je kunnen kijken naar de overzichten van de mediabestedingen in NL en daar buiten van bijvoorbeeld Nielsen of SPOT.

Veel succes!

Met vriendelijke groet,

Sophie Boerman

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Appendix V: Results from the Survey

Gender of respondents			
		Count	Percentage %
Gender	Male	50	47,2%
	Female	56	52,8%

Table 3: Gender of the respondents

Age of respondents			
		Count	Percentage %
Age	< 17	2	1,9%
	17-24 years	50	47,2%
	25-34 years	31	29,2%
	35-44 years	15	14,2%
	45-54 years	4	3,8%
	55 <	4	3,8%

Table 4: Age of the respondents

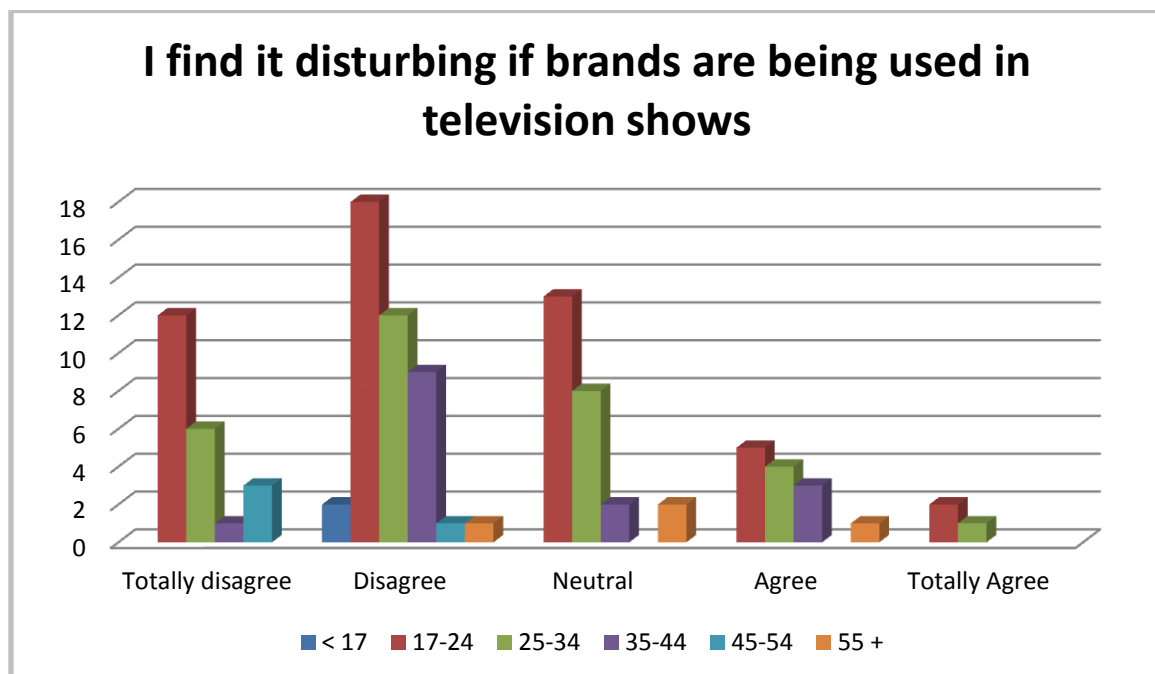
Gender compared to level of education		Gender			
		Male		Female	
		Count	Percentage %	Count	Percentage %
Education Completed	Basic Education	0	0,0%	0	0,0%
	Lager vocational education	0	0,0%	2	3,6%
	Seconday vocational education (mavo/mbo)	8	16,0%	4	7,1%
	Senior secondary education (havo/vwo)	16	32,0%	8	14,3%
	Higher professional education (hbo)	13	26,0%	25	44,6%
	University level (universitair)	13	26,0%	17	30,4%

Table 5: Educational level of the respondents

5.1 Proposition on disturbance of brands in television shows

		Gender			
		Male		Female	
		Count	Percentage %	Count	Percentage %
I find it disturbing if brands are being used in television shows	Totally disagree	13	26,0%	9	16,1%
	Disagree	22	44,0%	21	37,5%
	Neutral	10	20,0%	15	26,8%
	Agree	5	10,0%	8	14,3%
	Totally agree	0	0,0%	3	5,4%

Table 6: Disturbance of brands in television shows



Graph 1: Disturbance of brands in television shows versus age

Average reaction on proposition					
	N	Minimum	Maximum	Mean	Std. Deviation
I find it disturbing if brands are being used in television shows	106	1	5	2,36	1,035

Table 6.1: Disturbance of brands in television shows average.

5.2 Proposition on minding brands being used

		Gender			
		Male		Female	
		Count	Percentage %	Count	Percentage %
<i>I do not mind if brands appear on screen during television programs</i>	Totally disagree	2	4,0%	1	1,8%
	Disagree	7	14,0%	13	23,2%
	Neutral	15	30,0%	12	21,4%
	Agree	20	40,0%	22	39,3%
	Totally agree	6	12,0%	7	12,5%

Table 7: Not mind if brands appear on screen

Average reaction on proposition					
	N	Minimum	Maximum	Mean	Std. Deviation
<i>I do not mind if brands appear on screen during television programs</i>	106	0	5	3,37	1,072

Table 7.1: Not mind if brands appear on screen average

5.3 Proposition on product placement disclosure

		Gender			
		Male		Female	
		Count	Percentage %	Count	Percentage %
<i>I do not watch a television show that has a product placement disclosure prior to it.</i>	Totally disagree	19	38,0%	21	37,5%
	Disagree	11	22,0%	18	32,1%
	Neutral	13	26,0%	11	19,6%
	Agree	4	8,0%	5	8,9%
	Totally agree	3	6,0%	1	1,8%

Table 8: Product placement disclosure

Average reaction on proposition					
	N	Minimum	Maximum	Mean	Std. Deviation
<i>I do not watch a television show that has a product placement disclosure prior to it.</i>	106	1	5	2,13	1,130

Table 8.1: Product placement disclosure average

5.4 Proposition on preference without product placement

		Gender			
		Male		Female	
		Count	Percentage %	Count	Percentage %
<i>I prefer to watch programs without product placement</i>	Totally disagree	7	14,0%	1	1,8%
	Disagree	9	18,0%	14	25,0%
	Neutral	19	38,0%	26	46,4%
	Agree	13	26,0%	12	21,4%
	Totally agree	2	4,0%	3	5,4%

Table 9: Prefer programs without product placement

Average reaction on proposition					
	N	Minimum	Maximum	Mean	Std. Deviation
<i>I prefer to watch programs without product placement</i>	106	1	5	2,96	,975

Table 9.1: Prefer programs without product placement average

5.5 Proposition on preference existing brands

		Gender			
		Male		Female	
		Count	Percentage %	Count	Percentage %
<i>If product placement is used I would rather see existing brands being used than fictional brands</i>	Totally disagree	1	2,0%	2	3,6%
	Disagree	2	4,0%	5	8,9%
	Neutral	11	22,0%	14	25,0%
	Agree	25	50,0%	25	44,6%
	Totally agree	11	22,0%	10	17,9%

Table 10: Preference existing brands

Average reaction on proposition					
	N	Minimum	Maximum	Mean	Std. Deviation
<i>If product placement is used I would rather see existing brands being used than fictional brands</i>	106	1	5	3,75	,947

Table 10.1: Preference existing brands average

5.6 Proposition on realism of the show

		Gender			
		Male		Female	
		Count	Percentage %	Count	Percentage %
<i>I think the use of real brands in television shows makes the show much more real</i>	Totally disagree	1	2,0%	2	3,6%
	Disagree	2	4,0%	4	7,1%
	Neutral	8	16,0%	16	28,6%
	Agree	27	54,0%	23	41,1%
	Totally agree	12	24,0%	11	19,6%

Table 11: Real brands make show more realistic

Descriptive Statistics					
	N	Minimum	Maximum	Mean	Std. Deviation
<i>I think the use of real brands in television shows makes the show much more real</i>	106	1	5	3,79	,943

Table 11.1: Real brands make show more realistic average

Appendix VI. Survey

Enquête afstuderen

Op dit moment ben ik bezig met een onderzoek voor mijn afstudeerscriptie Communicatiemanagement aan de Hogeschool Utrecht

Deze enquête bestaat uit een korte video en enkele vragen hierover. In totaal zal het onderzoek ongeveer 10 minuten in beslag nemen. Je zou mij enorm helpen als je hier eventjes tijd voor vrij zou willen maken. Mocht je nog meer mensen kennen die de enquête in zouden willen vullen, voel je vrij om de link door te sturen.

Alvast bedankt!

Jordy den Hollander
Student Communicatiemanagement Hogeschool Utrecht

Start

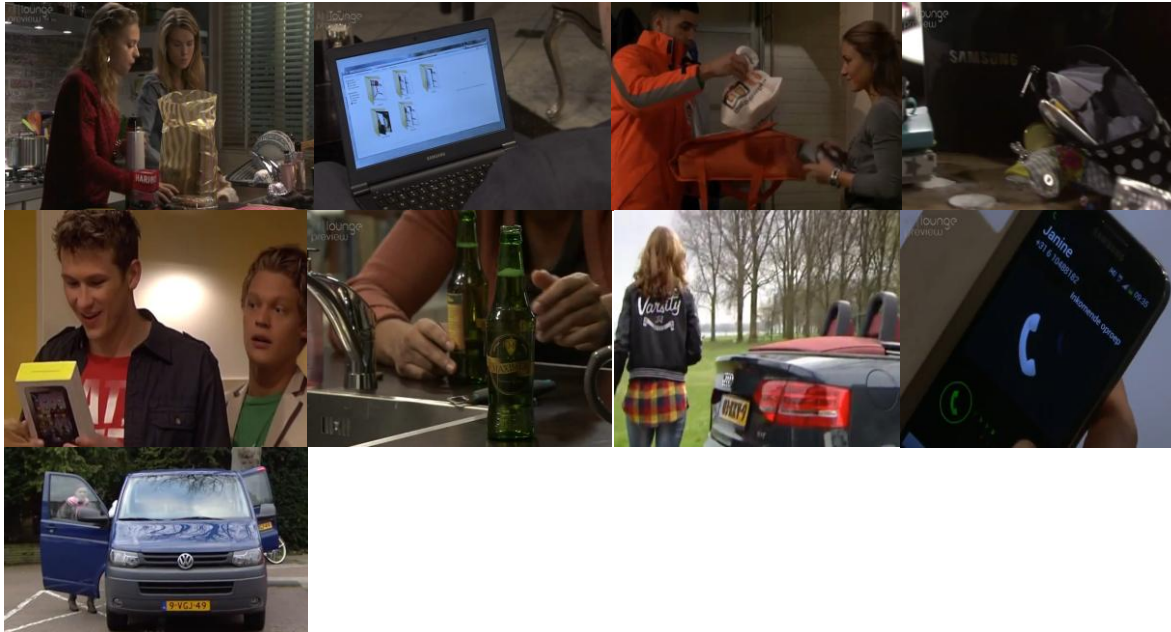
www.thesistools.com

Enquête afstuderen

1.

U krijgt nu enkele scènes uit de televisieserie Goede Tijden, Slechte Tijden te zien. Na het zien van de video krijgt u enkele vragen over de beelden die u heeft gezien. Gelieve de video in zijn geheel af kijken. Tip: Vergeet uw geluid niet aan te zetten! (U mag de video maar 1 keer kijken)

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Volgende

www.thesistools.com

3.

**Welke producten en merken heeft u voorbij zien komen?
Let wel! De video mag niet nog een keer worden gekeken ***

Volgende

www.thesistools.com

4.

Bij een van de eerste scènes zagen we twee vrouwen bij het aanrecht staan. Heeft u daar één van onderstaande merken voorbij zien komen?*

☐ 

☐ 

☐ 

☐ 

☐ Geen van deze merken

5.

Dezelfde actrice die in het begin aan de telefoon zat, lag even later slapend op de bank. Van welk merk was de laptop die op haar schoot lag?*

PRODUCT PLACEMENT: HOW MARKETERS CAN EFFECTIVELY USE THIS - APPENDICES

- ☐ 
- ☐ 
- ☐ 
- ☐ 
- ☐ Ze had geen laptop op schoot

Volgende

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6.

In een van de scenes kreeg de vrouw een biertje aangeboden van de mannelijke acteur. Van welk merk was het flesje bier?*

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☐



☐



☐



☐

☐ Geen van deze merken

7.

Tijdens de laatste scene gingen de acteurs met een busje op reis. Van welk merk was het busje?*

PRODUCT PLACEMENT: HOW MARKETERS CAN EFFECTIVELY USE THIS - APPENDICES

- ☐ 
- ☐ 
Audi
- ☐ 
- ☐ 
Mercedes-Benz
- ☐ Geen van deze merken

Volgende

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8.

We zagen in het filmpje dat een vrouw eten overhandigd kreeg tijdens de scene na het feest. Welk merk stond er op de jas van de bezorger?

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☐



☐



☐



☐

☐ Geen van deze merken

9.

In een van de scenes zagen we dat iemand een tablet cadeau kreeg. Van welk merk was deze tablet?



☐

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- ☐ acer
- ☐ hp
- ☐ SAMSUNG
- ☐ ?

Volgende

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10.

Redelijk aan het einde van de video zagen we een meisje een auto (type: cabrio) saboteren. Van welk merk was deze auto?

- ☐ 

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☐ Audi



☐ Mercedes-Benz



☐ Geen van deze merken

11.

In de een na laatste scene werd de acteur gebeld op zijn mobiele telefoon. Van welk merk was deze mobiele telefoon?*

☐ BlackBerry



☐

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☐ 

☐ 

☐ Een ander merk

Volgende

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12.

Hieronder volgen nu enkele stellingen. Kunt u aan de hand van een 5 puntschaal aangeven in hoeverre u het eens of oneens bent met deze stellingen?

	Helemaal mee oneens			Helemaal mee eens	
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik vind het vervelend als merken worden gebruikt in televisieseries	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mocht er gebruik worden gemaakt van product placement dan zou ik liever echte merken voorbij zien komen in tegenstelling tot fictieve merken	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik heb de voorkeur voor een programma zonder product placement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik vind het niet erg als namen van merken voorbij komen in televisieprogramma's	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Als ik op zoek ben naar een nieuwe telefoon, dan zal dit er eentje zijn van het merk Samsung	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik kijk geen programma's waarbij voorafgaand is aangekondigd dat er gebruik wordt gemaakt van product	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

PRODUCT PLACEMENT: HOW MARKETERS CAN EFFECTIVELY USE THIS - APPENDICES

placement

Als ik eten zou bestellen deze week dan zou dit zijn bij
Thuisbezorgd.nl

Het gebruik van echte merken en producten maakt een
televisieprogramma realistischer

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Volgende

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13.

Wat is uw geslacht?*

- ☐ Man
☐ Vrouw

14.

Wat is uw leeftijd?*

- ☐ Jonger dan 17
☐ 17-24 jaar
☐ 25-34 jaar
☐ 35-44 jaar
☐ 45-54 jaar
☐ 55 of ouder

15.

Wat is uw hoogst afgeronde opleiding?*

- ☐ Basisonderwijs (lagere school)
- ☐ Lager beroepsonderwijs (lbo of vergelijkbaar)
- ☐ Middelbaar beroepsonderwijs (mavo/mbo of vergelijkbaar)
- ☐ Middelbaar voortgezet onderwijs (havo/vwo/gymnasium)
- ☐ Hoger beroepsonderwijs (hbo)
- ☐ Wetenschappelijk onderwijs (universitair)
- ☐ Anders, namelijk

Volgende

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16.

Kijkt u wel eens televisieprogramma's?*

- ☐ Ja
- ☐ Nee

17.

Hoe kijkt u naar televisieprogramma's? U kunt meerdere antwoorden aanvinken

- ☐ Televisie
- ☐ Mobiele telefoon
- ☐ Tablet
- ☐ Computer of Laptop
- ☐ Anders nl.

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18.

Hoe vaak kijkt u televisieprogramma's?*

- ☐ Dagelijks
- ☐ Om de dag
- ☐ Wekelijks
- ☐ Anders nl.

Volgende

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19.

Kijkt u wel eens Goede Tijden, Slechte Tijden?*

- ☐ Ja, (indien Ja hoe vaak?)
- ☐ Nee

20.

Kunt u aangeven wat u van Goede Tijden, Slechte Tijden vindt?*

- ☐ Heel leuk
- ☐ Leuk
- ☐ Neutraal
- ☐ Niet leuk
- ☐ Stom

Verstuur de resultaten