IMPACT OF MOOD ON RECALL OF BRAND PLACEMENTS IN THE MOVIES

By

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>3</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>vi</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>vii</td>
</tr>
<tr>
<td>CHAPTER</td>
<td></td>
</tr>
<tr>
<td>1 INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>2 LITERATURE REVIEW</td>
<td>5</td>
</tr>
<tr>
<td>History of Brand Placement</td>
<td>6</td>
</tr>
<tr>
<td>Why Brand Placement is Important</td>
<td>8</td>
</tr>
<tr>
<td>Controversy over Placement</td>
<td>10</td>
</tr>
<tr>
<td>Previous Research</td>
<td>11</td>
</tr>
<tr>
<td>Mood</td>
<td>14</td>
</tr>
<tr>
<td>Mood and Behavioral Effects</td>
<td>15</td>
</tr>
<tr>
<td>Mood and Affective Reactions and Judgments</td>
<td>17</td>
</tr>
<tr>
<td>Mood and Effects on Recall</td>
<td>19</td>
</tr>
<tr>
<td>Mood-Congruity</td>
<td>21</td>
</tr>
<tr>
<td>Brand Placement and Mood</td>
<td>22</td>
</tr>
<tr>
<td>Hypotheses</td>
<td>24</td>
</tr>
<tr>
<td>3 METHODOLOGY</td>
<td>25</td>
</tr>
<tr>
<td>Procedure</td>
<td>25</td>
</tr>
<tr>
<td>Overview</td>
<td>25</td>
</tr>
<tr>
<td>Pretest</td>
<td>26</td>
</tr>
<tr>
<td>Procedure</td>
<td>26</td>
</tr>
<tr>
<td>Research Instruments</td>
<td>28</td>
</tr>
<tr>
<td>Mood Items</td>
<td>28</td>
</tr>
<tr>
<td>Free Recall Item</td>
<td>28</td>
</tr>
<tr>
<td>Cued-Recall Items</td>
<td>29</td>
</tr>
<tr>
<td>Research Stimuli</td>
<td>29</td>
</tr>
<tr>
<td>Sample</td>
<td>31</td>
</tr>
</tbody>
</table>
### LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-1.</td>
<td>Paired sample statistics and test</td>
<td>34</td>
</tr>
<tr>
<td>4-2.</td>
<td>Means score for mood manipulation check</td>
<td>35</td>
</tr>
<tr>
<td>4-3.</td>
<td>Demographic statistics</td>
<td>36</td>
</tr>
<tr>
<td>4-4.</td>
<td>Frequencies of free recall</td>
<td>37</td>
</tr>
<tr>
<td>4-5.</td>
<td>Frequencies of cued recall</td>
<td>37</td>
</tr>
<tr>
<td>4-6.</td>
<td>Chi square tests for free and cued recall</td>
<td>40</td>
</tr>
</tbody>
</table>
IMPACT OF MOOD ON RECALL OF BRAND PLACEMENTS IN THE MOVIES

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Brand placement is placing a brand name, logo, package, signage, or some other distinguishing trademark in a motion picture, television, music video, song, and so on. With conventional means of advertising on the decline, marketers and advertisers have begun to look into alternative ways of reaching target audiences; and one of these alternatives is brand placement. Research on brand placement has only begun to pick up pace, but previous research focuses on the practice’s effects on consumers and its influence on recall, recognition, attitude and awareness.

Mood is a feeling state that is perceived by each individual; mood is time and situation dependent. Previous research shows that a person’s mood can strongly affect a person’s thoughts and behaviors. Mood and its effects is an important research area for marketers.

While a vast amount of research exists on brand placement and mood, no known research has studied the effects of mood on brand placement. The purpose of our study
was to determine if mood had an influence on audience’s recall of brand placement in a 
movie after exposure. Participants were split up into two groups: control and Mood-
Congruity. We aimed to determine if one group would have higher recall of the products 
placed in one scene than in another. A total of 64 students participated.

Overall, the participants in both groups were able to recall approximately the same 
number of products placed in the movie scene. Results were not significant, perhaps 
because of the study limitations. Future research might yield more conclusive results.
CHAPTER 1
INTRODUCTION

Technology is making it easier for audiences to ignore, skip, or delete advertisements. This creates a challenge for marketers and advertisers who are forced to find alternative forms of advertising. One alternative is “brand placement.” The term brand placement is used interchangeably with “product placement” in the advertising and marketing literature. However, referring to the practice as product placement is incorrect, because placements generally spotlight a specific brand rather than a product (Karrh, 1998). In our study, the term brand placement is used interchangeably with product placement.

Brand placement is defined as “a paid product message aimed at influencing movie (or television) audiences via the planned and unobtrusive entry of a branded product into a movie (or television program)” (Karrh, 1998). Even this definition is incomplete because brand placement is also practiced in music videos, radio programs, songs, video games, plays, novels, magazines and more (Gupta & Gould, 1997).

Brand placements can be dated as far back as at least 1950s, when Gordon’s Gin paid to have Katherine Hepburn’s character in The African Queen toss loads of the brand overboard (Neer). For many years the use of brand placements was often an afterthought for marketers and a low priority for studios (McCarthy, 1994). A turning point came in 1982 when a brand placement for Reese’s Pieces candy appeared in the movie E.T. Subsequent candy sales rose by 70%, leading marketers to take notice. The once casual business then began to grow into a multimillion-dollar enterprise.
Increased interest in brand placement has evoked a mixed reaction. Some critics argue that because audiences may be unaware that they are viewing advertisements, brand placements are deceptive or even a kind of subliminal advertising. But at least one study supports the idea that consumer attitudes toward brand placement are positive (d’Astous and Chartier, 2000). This is because the audience is exhausted by the conventional means of advertising commercials and therefore, marketers are looking for new ways to reach consumers, such as brand placement. Marketers and movie producers regard placements positively because they believe that such use can add realism or familiarity to their projects and can offset production costs for both film producers and marketers. Brand placements are often subtle and they are rarely used as the sole channel of a campaign. Instead, product placements are a part of a larger marketing tie-in, in which a company comes to an agreement that they will produce an advertising campaign, a sweepstakes, or some other form of a promotional campaign to match the marketing efforts that the film is creating for the film (Farhi, 1998).

Such placements are increasing faster than accompanying scholarship about how they can be used effectively. While current theories of advertising effects are helpful in formulating hypotheses about placement effectiveness, there are important contextual differences between viewing a product during a movie and seeing the same product while watching television commercials. To focus on just one of the many possible differences, while film and television can both evoke a variety of moods and emotions from viewers, the impact of watching a film in a theater is sustained and uninterrupted, whereas the impact of television viewing is “broken” by commercial pods. This difference may be especially important for understanding the role of affect as a moderator of placement effects.
effectiveness. Unfortunately, relatively little scholarship has examined brand placement and affect, especially mood.

The term “mood” has a variety of meanings and usages. Mood is defined and thought of as “a feeling state subjectively perceived by individuals” (Gardner, 1985). Forgas (1995) states that moods are “low-intensity, diffuse and relatively enduring affective states without a salient antecedent cause and therefore little cognitive content (e.g., feeling good or feeling bad).” However one defines mood, researchers are more concerned with mood’s influence on the outcome.

One should not confuse mood with emotions; one is almost always aware of one’s emotions and their effects, whereas one may or may not be aware of one’s mood and its effects (Gardner, 1985). Clark and Isen (1982) state that moods are usually more intense, attention-getting and tied to a specific behavior.

Studying moods, and the effects that a mood has, is important for marketers. Mood states are a particularly important set of affective factors, because they form a part of marketing situations and may influence consumer behavior in many contexts (i.e., advertisement exposure and brand selection) (Gardner, 1985). Mood has been evaluated in three major areas in a psychological context. These three areas are behavioral effects, effects on affective reactions and judgments, and effects on recall.

While there is a growing amount of research on brand placement and mood, no known research has studied the effects of mood on brand placement. Yet, an understanding of this relationship can help marketers gain a better understanding of the potential impact that brand placements have on consumers and their perceptions of a
brand. The purpose of this study was to determine the possible role of mood on audience recall of brand placements in a movie.
In the movie *Austin Powers Goldmember*, Michael Caine drives BMW’s new Mini Cooper; and in the movie *Big*, Tom Hanks keeps a Pepsi machine in his living room. The brands did not appear in these movies by accident. To find an alternative way to reach their respective audiences, marketers and advertisers turned to a type of promotion called “brand placement.” Brand placement involves integrating brands into a movie in return for money or for some promotional means. The term “brand placement” is more commonly referred to as “product placement” in most literary and academic readings. In the context of this paper, the term brand placement is used interchangeably with product placement.

There are several definitions of brand placement. Steortz (1987) defined brand placement as, “the practice of including a brand-name product, package, signage, or other trademark merchandise within a motion picture, television show or music video.” Balasubramanian (1991) defined it as, “a paid message(s) that seek to influence audiences via the planned and unobtrusive entry of a branded product into a movie or television program.” However, because brand placement is also practiced in music videos, literature, radio programs, songs, video games, plays, and so on, the traditional definition applied to the practice may necessitate re-evaluation (Gupta & Lord, 1998). Karrh (1998) defines brand placement as, “the paid inclusion of branded products or brand identifiers, through audio and/or visual means, within mass media programming.”
“Placement is now often the first step toward a back-end promotion which is where the real marketing jackpot lies for both marketers and movie makers” (McCarthy, 1994). For example, McDonald’s did not only have mega-placement in the movie *The Flintstones*, they maximized their position by launching a major summer *Flintstones* promotion (McCarthy, 1994). Placements give marketers an alternative means for gaining product exposure through a medium to which the audiences may be particularly receptive (Morton & Friedman, 2002). Morton and Friedman (2002) further state, when measured in marketing terms, such as audience receptivity, can mean the difference between reaching sales and profitability objectives, or falling short of them entirely. The goal for marketers is to ensure product placement outcomes reflect the former and not the latter. The present study will focus on brand placements in movies.

**History of Brand Placement**

The practice of brand placement has been around for decades, dating as far back as the 1950s when Gordon’s Gin paid to have Katherine Hepburn’s character in *The African Queen* toss loads of the product overboard. Movie legend Joan Crawford drank Jack Daniels whiskey in the 1948 drama *Mildred Pierce*, and in the 1950 movie *Destination Moon*, four space travelers rocketed to the moon drinking Coke and wearing Lee jeans (DeLorme & Reid, 1999). But, then product placement essentially remained a casual business, an afterthought to most marketers and a low priority for studios (McCarthy, 1994).

Yet, it wasn’t until 1982 after Reese’s Pieces candy had been placed in the movie *E.T.* that brand placement began to grow rapidly. The brands’ appearance resulted in a 70% sales increase for Reese’s Pieces (Belch & Belch, 2001), causing marketers to take notice. A slightly more recent and successful instance is the placement of Red Stripe, a
Jamaican-brewed beer, in the film *The Firm*. According to Business Week Online, Red Stripe sales increased more than 50% in the US market in the first month of the movies’ release. Manufacturers’ increased interest in brand placement has led to the establishment of agencies that specialize in brand placements. These agencies examine film scripts, search for appropriate settings in movies where their clients’ products can be placed, and then make suggestions to the filmmakers (Gupta & Lord, 1998).

There are approximately 1,000 brand-name products that utilize brand placement in the marketing mix (Marshall & Ayers, 1998). Smith (1985) says that brands are typically shown in three ways: the brand itself is shown, a logo is displayed, or an ad is placed as a background prop. Visual exposure is the least expensive, verbal mentions are moderately priced and character usage is the most costly (DeLorme & Reid, 1999).

According to Vollmers and Mizerski (1994), there are two types of brand placements in movies: creative placement and on-set placement. Creative placement involves developing ingenious ways to embed the brand in the film like outdoor billboards. It occurs when a brand appears in the background of a shot (Brennan et al., 1999). On-set placements mean products are being positioned on the film set in its natural environment and are displayed more prominently (Brennan et al., 1999). The movie placement is mostly about brand recognition, because it is the recognized brands that audience members are more likely to recall. According to Strandberg (2001), the impact is greater because of audience is involved in the plot of the movie.

Brand placements can be paid or unpaid. According to Vollmers and Mizerski (1994), 80% of products featured in movies are unpaid. In most cases, companies do not pay for the use of their products; it is more of a swap-product placement for equal
exposure kind of deal (Strandberg, 2001). However, when advertisers do pay a fee it usually ranges from $5,000 to $100,000; the more prominent the placement the higher the price (Economist, 1991). Studios will usually waive the fees in return for a “back-end” promotion, as they are called, because they support the film’s release or “back-end” (Turcotte, 1995). Many times fees are simply a barter in which marketers get exposure in exchange for free use of their products (McCarthy, 1994).

However, there are some companies that are willing to pay a substantial amount of money to be featured in films. Coca-Cola, Pepsi, Budweiser, and Miller are the most aggressive companies trying to get into films (Berkowitz, 1994), usually willing to spend big bucks to appear in the film. Entertainment Resources and Marketing Association estimates that advertisers pay Hollywood studios $360 million a year to feature their products (Russell, 2002).

There are four ways that a brand can be entered into a movie script. First, companies can solicit studios to place their brands in return for a fee. Second, the studios may approach marketers to use their products within a movie. Third, studios may use brands without contacting marketers. Finally, placement deals may be finalized through independent brand placement firms who represent marketers (Gupta et al., 2000).

**Why Brand Placement is Important**

According to d’Astous and Chartier (2000), there are three reasons why marketers consider brand placement in movies. First, watching a movie in a theater is a high attention and involving activity. Exposing attentive audience members to a movie containing brand placements may result in enhancing brand awareness. “The goal is to connect with the viewer” (East Valley Tribune online). Second, successful movies attract large audiences. For example, the blockbuster movie *Terminator II*, has been seen by
millions of people, and this does not include video purchases, rentals and eventual television broadcasts. Therefore, from a strict cost per viewer point of view, a product placement in a movie is a real bargain (d’Astous & Chartier, 2000). Finally, brand placement represents a natural, non-aggressive, non-persuasive way of promoting a brand or a firm. For this reason, it may lead to less counter-arguing and “internal zapping” from consumers (d’Astous & Chartier, 2000). “Marketers see placements as a unique way of popularizing and immortalizing their brands because movies provide excellent message reach and a long message life” (Gupta & et al., 2000). Danzig (1991) states, “Brand products (in feature films) become narrative aids that help place people in context. They convey meaning . . . . artificial brand names raised barriers, kept audiences from relating to the stories” (Nebenzahl & Secunda, 1993). Therefore, having a real product in a film allows audiences to relate more to the movie.

Karrh (1998) states that there are a number of reasons why brand placement has grown as a paid promotional device. First, there is a desire on part of the advertisers to take advantage of the special characteristics of movies, popular television shows, and other media. These programs have a long “shelf-life” of decades. Second, many of these programs carry strong persuasive influence. For example, a movie has the power to influence audience’s social judgments or at least those judgments after exposure. Michael Jacobson, cofounder of the Center for the Study of Commercialism, believes brand placement is growing because “companies are discovering people are getting tired of traditional advertising” (Elliott, 1992). “Unlike traditional advertising messages, brand placement also provides a venue where products can be portrayed, and possibly demonstrated, realistically in the context of a movie scene” (Curtis, 1999).
Advantages/Disadvantages

There several advantages that make brand placement so appealing to marketers and advertisers. Some of the advantages are that placements have the potential to offset movie product costs, reach captive audiences, provide relatively greater reach than traditional advertising, demonstrate brand usage in naturalistic settings, create more realistic movie settings, provide relatively cost efficient communication and offer an alternative advertising media option for alcohol and tobacco products, which are restricted from television (DeLorme & Reid, 1999). Overall, brand placement is best suited for increasing brand awareness, enhancing brand image, identifying product with specific brand demographics and lifestyles, demonstrating product uses, and many more, because, product placement is a tool of the promotional discipline and is not usually credited with direct selling (Marshall & Ayers, 1998).

Some of the disadvantages of brand placement include the inability to guarantee the release date or the “success” of a particular film (which can have devastating effects for promotional tie-ins at the retail level), the possibility of the brand being edited from the movie, the risk of a negative or unclear brand portrayal in the movie setting, the difficulty in measuring the effectiveness of placement exposure on consumer response, and the lack of audience selectivity in the movie medium (DeLorme & Reid, 1999).

Controversy over Placement

There has been some controversy over whether or not brand placement is considered to be a deceptive or a subliminal form of advertising. Critics perceive product placement to have an inherent element of deception in that placements are not clearly labeled as advertisements and therefore, may be viewed as “hidden but paid” subliminal messages (Balasubramanian, 1991). Subliminal advertising is defined as commercial
messages directed to the unconscious mind and within this definition, brand placement has been considered by some to be a form of subliminal communication (Nebenzahl & Secunda, 1993).

In response to the controversy, the product placement industry formed the Entertainment Resources and Marketing Association (ERMA) as a way to self-regulate the product placement industry and preempt the anticipated government regulations (Moser et al., online). Despite, the ERMA being formed, this controversy is an ongoing debate for some critics. Ensuring that the consumers are aware that products are placed within the movie, either by informing them prior to the movie or including the product names in the credits, would be one way to alleviate this controversy.

**Previous Research**

Along with some spectacular early successes attributed to brand placement, an apparent decline in marketers’ confidence in conventional advertising has sparked increase interest in the practice of brand placement in recent years (Gupta & Lord, 1998). However, despite the increased interest of brand placement, research in this area has just begun to keep pace with the proliferation of brand placement activity. Previous studies of brand placement have indicated that this practice can have an effect on consumers and influence brand recall, recognition, awareness and attitudes.

Recall has been used to test the level of memory among audience members. Vollmers and Mizerski (1994) exposed respondents to one product placement in one of two videos, each containing two film clips lasting a total of six minutes. After the respondents viewed the movie clips, they were given a survey, which asked them questions such as, had they ever seen the treatment movies before and if they had noticed any branded products in the clips. If so, they were asked to identify them. The last
question used unaided recall, “a respondent’s recall of a brand name, commercial, etc. without any cues or prompts” (Marketing Research Association). Recall of the brands placed within the clip shown was very high. Approximately 96% were aware of the product placement in the film and 93% correctly identified the brand, which appeared in the scene (Vollmers & Mizerski, 1994).

One of the most commonly sited studies in regards to awareness is the study of Babin and Carder. Babin and Carder (1995) assessed the effectiveness of brand placement in influencing awareness of all brands placed in an entire film. They exposed a treatment group to a film and measured recall of brands afterwards by giving respondents product category cues (i.e. aided recall). Babin and Carder then compared the results to that of a control group who did not see a film. Awareness was significantly greater among the audience who saw the film with 25.6% of the brands being recalled (Babin & Carder, 1996). The researchers concluded that while brand placement significantly increases brand recognition, it is marginally efficient from the point of view of brand recall (d’Astous & Chartier, 2000).

Steortz (1987) ran a study to test brand awareness. Steortz (1987) previewed six films and selected five brands placed each, which were coded by type of placement and length of exposure. She then used telephone interviews to assess the “day-after” recall of feature films and found that approximately 38% of the respondents recalled brands shown in the film correctly. Results from this study suggest that brand awareness is increased among viewers of a film (Babin & Carder, 1996).

According to Gupta and Lord (1998), other published studies have examined public opinion of brand placement (i.e. Nebenzahl and Secunda 1998; Gupta and Gould
1997), finding generally favorable attitudes toward the practice. Research has shown that viewers like brand placements because they enhance realism, aid in character development, create historical subtext and provide a sense of familiarity (Nelson, 2002). However, ethically charged products, such as cigarettes and alcohol, were perceived as less acceptable.

This once casual business has grown into a multimillion-dollar business. Despite its growth, it is only within the last decade that has research on the practice of placing products in movies has begun. As Morton and Friedman (2002) state, “what began as a practice for authenticating scenes in the movies has emerged as a viable alternative for product promotions.”
Mood

People will occasionally evaluate things as either positive or negative, depending on what type of mood they are in, good or bad. The term “mood” has a variety of meanings and usages. According to Gardner (1985), one might use the term to describe a phenomenological property of an individual’s subjectively perceived affective state and one might also use mood to describe a property of an inanimate object.

Gardner (1985) defines mood as a “a feeling state that are subjectively perceived by individuals.” Forgas (1995) states that moods are “low-intensity, diffuse and relatively enduring affective states without a salient antecedent cause and therefore little cognitive content (e.g. feeling good or feeling bad).” According to Hill and Ward (1989), mood is defined the most as “a unidimensional, bipolar phenomenon that ranges from positive to negative.” No matter how mood is defined it is important to remember that mood is individual (it is relative, but can be shared), and is time and situation dependent (huizen website).

Moods can be perceived as goals. Not only does every activity of a person affect his/her mood, but also a person typically carries on many activities specifically for the moods they induce. A person in a good mood typically wants to maintain this state; therefore, one might consider it a goal to engage in activities that allow them to maintain this feeling. Research dating back at least to 1917, shows that a person’s mood at any given time has a strong influence on which aspects of the environment seem most salient, on what is remembered about the past and on what is encoded about the present episode (Lewis & Critchley). It should be noted that the effect of any given mood is not long lasting (Gardner, 1985).
Studying moods and their effects, is an important variable to marketers. Mood states are a particularly important set of affective factors, because, they form a part of marketing situations and may influence consumer behavior in many contexts, i.e., advertisement exposure and brand selection (Gardner, 1985). While mood may influence one’s ability to recall or even recognize brand information, one’s evaluation of brands or products may be more complex and involve consumers’ objectives and goals when processing information about marketing stimuli (Knowles et al., 1993). Knowledge of consumers’ mood states in marketing situations may provide them with more of a comprehensive understanding of consumers and their reactions to marketing strategies and tactics.

In the past, when researchers have attempted to study mood effects, they used a mood manipulation to induce a “positive” or “negative” affective state in experimental subjects (Hill & Ward, 1989). Typically moods are classified as positive or negative, good or bad. The two categories of positive and negative moods can easily be identified. However, to categorize moods as either positive or negative may be oversimplification, because current research has not provided much help into the effects of specific moods (Gardner, 1985). Understanding the influence that mood has on an outcome is a focal point for researchers.

Mood has been evaluated in three major areas in a psychological context. These three areas are behavioral effects, effects on affective reactions and judgments, and effects on recall.

**Mood and Behavioral Effects**

An individual’s mood has an effect on one’s behavior in a given situation. According to Gardner (1985), positive moods appeared to enhance the likelihood that a
host of behaviors may be performed. In addition, positive moods make an individual kinder to both themselves and to others. Some positive moods appeared to increase the likelihood in the performance of behaviors with expected positive associations and to decrease the likelihood in the performance of behaviors that lead to negative outcomes.

Several studies have looked at the effects of mood on behavior. Hill and Ward (1989) tested the effects of positive performance feedback attributed to either personal skills or luck on dependent measures of mood, perceived self-efficacy, and decision-making behavior. They wanted to demonstrate that there is a chance that mood manipulations may influence more than simple positive and negative affect. Mood manipulations were delivered by telling subjects they had performed well at a promotional game and the subjects were encouraged to attribute the cause of their success to either skill or luck.

In the positive mood-skill condition, subjects were told they had performed very well because of their ability and in the positive mood-luck condition the subjects were told they had performed very well because of good luck. After performing in either the skill or luck version of the game, participants received positive feedback, then they played the game again and received more positive feedback (i.e. “Incredible – few people perform that well at this game”). The control group played the game twice, but did not receive any feedback. Following the game, the participants were asked to answer questions to measure their reactions to the game and purchasing habits. Hill and Ward (1989) used an experimental design and found that mood manipulations that produce roughly similar moods may also affect other psychological variables that have the ability to affect decision-making effort. For example, consumers may feel more positive about
the brand, in addition to feeling more decisive and confident about the product they chosen.

Isen and Simmonds (1978) investigated the role of type of helping task in the good mood-helping relationship. They predicted that a good mood would be induced by the technique of finding a dime in the coin return slot of a public telephone which would, in turn, lead to increased helping where the helping task is compatible with good mood, and decreased helping where the helping task is not compatible with good mood. Isen and Simmonds’ (1978) conducted a field study over a period of 11 months. In order to induce good mood, a dime was “planted” in the coin return of a telephone. Control subjects simply received no dime. Subjects were observed from a far by the experimenter and confederate. Once the subject left the phone booth, the experimenter approached the individual and asked them to fill out a mood questionnaire. The results of this field study showed that subjects who found a dime in the phone booth were more willing to read statements that were designed to elevate good mood and less willing to read statements designed to produce bad moods. These results suggested that helping follows from a good mood only when the helping is compatible with the existing positive cognitive state and that feeling good is more likely the effective mediating variable. The findings verify that the observed tendency for a person in a good mood to see things more positively is not unbounded; that is, a positive mood does not persuade the person to ignore negative information.

**Mood and Affective Reactions and Judgments**

Mood may also play an important role in judgmental and evaluative processes (Gardner & Vandersteel, 1984). In general, mood states seem to bias evaluations and judgments in mood-congruent directions (Gardner, 1985). Isen and Shalker (1982) ran an
experiment that investigated the effect of procedures designed to induce mood on subsequent evaluations of positive, negative, and neutral slides. They attempted to demonstrate that techniques designed to induce mild affective states could influence perception of stimuli presented to subjects for the first time. They predicted that the effects of a feeling state would be most pronounced with neutral or ambiguous stimuli, rather than with clearly pleasant or unpleasant stimuli. The results of this study showed that mild mood-inducing experience of the kind was found to influence social behavior might influence a person’s subsequent interpretation of stimuli, especially ambiguous stimuli.

Veitch and Griffitt (1976) designed a study to examine the effects of at least one aspect of the radio - the news broadcast - on one form of interpersonal behavior. They attempted to empirically determine the relationship between news broadcasts that convey “good” or “bad” news and listeners’ affective states and interpersonal evaluations of others. The study was conducted over a two-month period. The experiment began when upon hearing the subjects knock on the door, the experimenter turned on an AM-FM radio-cassette player and the music introduction of either a tape containing a “good news” broadcast or a “bad news” broadcast began to play. The subjects entered and were asked to sit at a desk facing away from the “radio”. Once they were seated the experimenter apologized and informed them that she had to make an important phone call and left the subjects in the room for five minutes. While the experimenter was gone, one of the two broadcasts began and was played through. Once the experimenter returned and apologized once more, a feeling scale in semantic differential format and Interpersonal Judgment Scale (IJS) to measured participants’ affective states was
administered. The researchers found that the nature of the news heard by listeners’
influenced their affective state and their evaluative responses to others. They also found
that the degree of affect reported by listeners was positively related to evaluations made
of others.

**Mood and Effects on Recall**

Recall of a message stimulus may be influenced by consumer’s mood at the time
of exposure or retrieval, or by a match between exposure and retrieval moods (Gardner,
1985). Prior studies have indicated that mood enhances the ability to recall information
consistent with one’s mood (i.e. mood-congruity). That is, people in positive moods are
more likely to recall positive information about a stimulus, whereas those in negative
moods are more likely to recall negative information (Knowles et al., 1993).

Clark and Waddell (1983) tested the hypothesis that mood states would influence
the production of mood congruent thoughts in response to situations in which helping,
attraction toward another, or acquisition of information might take place. Clark and
Waddell (1983) predicted that being in a positive mood would cause subjects’
associations to the situations to be more positive and those in negative moods could cause
associations to the situations to be perceived as more negative than they would be if they
were in no particular mood. Each of the participants was randomly assigned to one of
three groups: positive, negative, or neutral. Upon their arrival, the subjects were
reminded that they would be participating in two brief (unrelated) studies. They were
told that the person running the “first study” was not in the room and while they were
waiting the experimenter might as well explain her study (“second study”). The first
experimenter explained that she would be asking them to imagine being in several
situations and three examples were given (Clark & Waddell, 1983).
Afterwards, the participants were sent to do the “first” study, where administered three tests that pertained to spatial and analytical abilities. In both mood conditions, the subjects were scored on their performance. Those in the positive group received high scores (far above average) and given encouraging feedback. Those in the negative group were told they had scored very low (far below average) and given not so encouraging feedback. Once this study was over, the experimenter directed the subjects back to first experimenter’s room. In this study, the subjects were told to close their eyes, relax and to respond to each situation that was being described with whatever thoughts came to mind first. Once the third situation was completed, the participants were asked “how would you describe your mood right now?” (Clark & Waddell, 1983).

The results of Clark and Waddell’s (1983) study supported the hypotheses that positive moods increase peoples’ positive associations to situations in which help is needed and to people whom they imagine they are just meeting. In addition, the study provided a clearer support of the idea that people in positive moods may help and like other more because positively toned thoughts about potential helping situations or other people are more likely to come to mind (Clark & Waddell, 1983).

Lee and Sternthal (1999) examined the influences of mood on the retrieval of brand names by investigating whether a positive mood enhanced recall and stimulated brand rehearsal. They predicted in relation to a neutral mood, a positive mood would induce greater relational elaboration, which would be apparent by more clustering of brands by category, more categories recalled, and better brand name recall. In addition, they predicted that a positive mood would also promote greater brand rehearsal. Lee and Sternthal (1999) conducted four experiments to test their predictions. The results
indicated that positive mood enhanced the learning of brand names relative to neutral mood. Respondents’ clustering of the brand names recalled suggested that a positive mood also encouraged relational elaboration by prompting the classification of brands by category membership. This classification, in turn, served as an effective cue for brand name retrieval. In addition, the findings imply that the rehearsal of particular brand names can be affected by mood.

The theory that people in positive moods are more likely to recall positive information about a stimulus, whereas those in negative moods are more likely to recall negative information, is known as mood-congruity.

**Mood-Congruity**

Mood-Congruity is a phenomenon in which individuals recall experiences or information that are consistent with their current mood state. For example, remembering all the negative events of our past lives when depressed (Lewis & Critchley). People in happy moods remember more positive memories from the childhood, recall more happy episodes from previous weeks, and remember better words they have learned in the matching mood state (Bower, 1981). According to Forgas (1999), when in positive moods, individuals are significantly more likely to access and recall positive information and information that was first encountered in a previous happy state. In contrast, negative mood selectively facilitates the recall of negative information.

Not only does every activity of a person affect his/her mood, but also a person carries on many activities specifically for the moods they induce. According to Forgas (1999), people tend to seek out information or activities that is consistent with their current mood state. For example, an individual who is in a good or positive mood and would like to see a movie which is consistent with this mood and will allow them to
maintain it; might choose to see a comedy over an action film, because the mood induced by the comedy film might be perceived more positively than an action film.

There have been prior studies that have indicated that mood enhances the ability to recall information consistent with one’s mood. Bower (1981) and Bower, Gilligan, and Monteiro (1981) found that when people were placed in a positive mood and then read information containing both positive and negative elements they recalled more positive information and less negative information than those who read the message when they were in a negative mood. Similarly, those who were placed in negative moods recalled more negative and less positive information than those placed in a positive mood (Lord et al., 2001). Mackie and Worth (1991) found that positive mood causes more positive information to come to mind than does negative mood (Lord et al., 2001).

This study will examine whether the recall results of the products placed within the film chosen, *Happy Gilmore*, will support the mood-congruity hypotheses. In order, for this theory to be supported, participant’s mood state must match the overall feel of the movie scene in which the product appears in order for it to have a greater chance of being recalled.

**Brand Placement and Mood**

Research has shown that trying to put an individual into a good mood may result in additional effects that may or may not hurt the selling of the brand. In addition, just because an individual may appear to be in a good mood, does not imply that they will only see the positive things. Based on this information, there seems to be little guarantee that including a brand or product in a movie scene to generate a positive attributions in the consumer’s mind will have the results that marketers are looking for, regardless of the consumer’s previous thoughts about the brand.
Other research has shown that mood tends to bias evaluations and judgments. For example, the nature of the news heard by the listeners’ influenced their subsequent affective states and their evaluation of external attitude objects in Veitch and Griffitt’s study. One might presume from this, that if a consumer hears something negative about a brand the consumer might be placed in a negative mood and judge the brand negatively as a result. Such adverse evaluations may then spill over into the individual’s exposure to a brand placement in movies should the individual recall his/her previous evaluation of the brand.

Finally, research has shown that individuals in positive moods better recall information congruent with their mood states. Thus, individuals’ positive information and those in negative moods are more likely to recall negative information. Furthermore, individuals are more drawn to people who are in similar mood states relative to themselves. Thus, an individual in a good mood is predicted to recall a brand is placed in a wedding scene better than the brand placed in a death scene. In addition, the individual will recall scene characters in the same mood state as the individual watching it. From this, one might conclude that marketers should place their brand in both positive and negative movie scenes, in order to capture both mood states of the audience.

While there is a vast amount of research on brand placement and mood, respectively, there is no known research that has studied the effects of mood on brand placement. Yet, an understanding of this relationship can help marketers gain a better understanding of the potential impact that brand placements have on consumers and their perceptions of a brand.
Hypotheses

The mood-congruity theory states that individuals recall more experiences or information that is consistent with their current mood state. The movie selected for this study, *Happy Gilmore*, is a comical movie. Comedies are meant to make an audience laugh and as a result can be light-hearted and funny.

- **H1**: After viewing the movie scene from *Happy Gilmore*, a positive mood will be induced as a result of the exposure among the participants.

- **H2**: Participants in the mood-congruity group will have higher recall of the products placed in the movie than the participants in the control group.

- **H2a**: Subjects in the mood-congruity group will recall more products than those in the control group when asked to freely recall products.

- **H2b**: Subjects in the mood-congruity group will recall more products than those in the control group in the cued recall section when a list of products is provided to them.
CHAPTER 3
METHODOLOGY

The objective of this study was to determine if mood had an influence on audience’s recall of brand placement in a movie after exposure. To test the influence of mood on the recall of brand placements within a movie, an experimental design was used. The independent variable was mood and was manipulated at two levels: positive and neutral. The dependent variable was recall of product placements.

Procedure

Overview

The experiment was conducted in groups of 20 or more and within each group participants were randomly assigned to either the control group or the mood-congruity group. The questionnaire packet the subjects received randomly assigned them to one of the groups. The groups that the participants were selected to be in was unknown to the experimenter. All participants first viewed a five-minute movie scene and then were asked to turn to the next page, which was a distracter page. The subjects in the control group read an article that was used to dissipate their moods slightly and the participants in the mood-congruity group read a paragraph that informed them that following the study they would be receiving a gift for their participation. Following the distracter, the participants were given a mood questionnaire, asking them to indicate their current mood. After the questionnaire, they were given another questionnaire that asked them to write down the brand names they recalled seeing (free recall). Next, they were provided with a
list of categories of types of product groups and a list of specific brand names and asked to select those they recalled (cued-recall). The experiment concluded with some demographic questions and the subjects were thanked for their participation.

**Pretest**

A pretest with a small group of subjects was conducted prior to the main experiment to ensure that the movie selected would induce a positive mood.

**Procedure**

The participants were randomly assigned to either the Control group or the mood-congruity group. A movie clip was shown to all the participants, the mood stimuli, and the dependent variable was assessed. Subjects in both the control and mood-congruity group received the positive mood manipulation.

The experiment was conducted in groups of 20 or more and within each group participants were randomly assigned to either the control group or the mood-congruity group. Upon entering the room where the experiment was being conducted, the subjects were instructed to sit every other seat. After they were seated, the experimenter handed out the packets that contained the questionnaire that would be used for the study. Unknown to the experimenter and the participants, the packets that the participants received determined if they were in the control or mood-congruity group depending upon which distracter page they received. After receiving the packets, the participants were asked to read and sign a consent form (Appendix A). Following their consent, the subjects were shown a movie scene that contained brand placements. The movie scene was approximately five minutes in length.

After viewing the movie scene, which induced the subjects into a positive mood, the subjects were asked to turn to the next page of their packet. The next page served as a
distracter. For the participants that received the control group packet, they were given an article about UF testing, which served as filler information (Appendix B). The participants in the mood-congruity group read a paragraph informing them that at the conclusion of the study, they would be receiving a gift for their participation. The gift was a bag of candy as a small token of appreciation. The gift was used as an incentive in order to maintain the current positive mood state (Appendix C). After either reading either the article or reading about the incentive, subjects were given a mood checklist questionnaire, to test their current mood state. The mood checklist was evaluated by using Nowlis’ (1965) Mood Adjective Check List. The list consisted of 16 adjectives, which were narrowed down from the original 49, where the respondent is asked to indicate to what extent each of the adjectives described his/her current mood (Appendix D).

In order to test for the dependent variable recall, following the mood questionnaire, participants were given a free recall test and asked to write down all of the brands they remembered seeing in the clip. They were given a free recall test first, to see whether they actually recalled seeing any brands within the scene, without jogging their memory, as a cued-recall test might do (Appendix D).

Then, the participants were given a cued-recall test and asked to indicate which brands they recalled seeing in the movie scene. The list of brands on the cued-recall test consisted of the brands that appeared in the movie scene, as well as, random decoy brands. The cued-recall test was used to compare it to the free recall test and to determine how many of the brands participants were able to recall in their current mood state. At the bottom of the cued recall portion, was a mood manipulation check that
asked the participants: “Did you notice that you would be receiving a small gift at the end of this study?” (Appendix D). At the end of the cued-recall test, participants were asked a set of demographic questions, such as their age and gender (Appendix D). All of the questions that the participants were asked to answer were introduced as measures of their mood state and their ability to recall the brands that were placed in the movie scene.

At the conclusion of the study, subjects were debriefed and asked not to discuss the experiment with anyone else and thanked for their participation.

**Research Instruments**

**Mood Items**

After viewing the movie clip and reading the distracter page, subjects were asked to describe their mood or feelings using Nowlis’ (1965) Mood Adjective Check List. Using a 4-point scale, participants circled the number that represented how well the particular adjective described their current mood. A varimax-rotated factor analysis of the subjects’ answers revealed two major factors, explaining 38% of the total variance. The factors could easily be interpreted as Negative affect and Positive affect (Heide & Gronhaug, 1991). This list is conceivably the most widely used mood measure (Peterson and Sauber 1983) and has been used in an abundant amount of studies over the last couple of decades (e.g. Hedges et al., 1985; Batra & Stayman, 1990; Stone & Neal, 1984). The purpose of using this instrument was to determine the current mood state of the participants was after viewing the movie clip.

**Free Recall Item**

Participants were given several lines on which to record their open-ended answer to the following statement: “Please list any branded product(s) you recall seeing in the movie clip in the space below.” The purpose of giving the subjects an free recall test was
to determine if they actually recalled seeing any brands placed in the clip, rather than
giving them a sheet with a list of brand names and asking them to indicate the ones they
saw. This required them to actually think about what they saw and narrowed the chance
that the participants fabricated their answers, as they might have done if they were given
the cued-recall test first.

**Cued-Recall Items**

Following the free recall question, participants were asked to look at a list of
brands and to indicate if they recalled seeing any of the brands in the movie scene. The
brands that appeared on this sheet consisted of the brands that appeared within the movie
scene and some additional decoy brand names that were in the same brand category as
those that were viewed in the clip. The purpose of performing the cued-recall test, served
as a follow-up on the free recall test. The answers that the participants gave in the free
recall section were compared to this section of the questionnaire to determine if they were
able to recall the brands placed without the brand name being in front of them. This
served as a recall check.

**Research Stimuli**

A movie clip was used as a visual stimulus during the experiment. The movie was
selected from the Top 140 grossing movies of 1996, which can be found at the Box
Office Report website. The researcher analyzed a total of five movies to determine if
there were significant brand placements. If the brand was either physically or verbally
shown within the scene for a minimum of two seconds, then it was considered to be
significant enough of a brand placement. According to Troup (1991), 2 seconds is the
industry average for the length of time a brand appears on the screen.
One movie was selected from the five for the study, *Happy Gilmore*, and a five-minute clip was selected based on the number of the brands placed within the movie. This movie contained both physical and verbal mentions within the scene viewed by the participants. The movie scene selected was approximately five to ten minutes in length.

**Overview.** *Happy Gilmore* features more than 18 major brands, including Pepsi, Subway, AT&T, Visa, ESPN, Wilson and Buick. Happy Gilmore (Adam Sandler) is a bad hockey player who desperately wants to be on a hockey team. When his grandmother (Frances Dey) is about to lose her house to the taxman, Gilmore must find a way to make $270,000 in 90 days or the house is gone. Having recently discovered that he can hit a golf ball farther than anyone else, he joins the pro tour to try and earn the money. But he must contend with "Shooter" (Christopher McDonald), the arrogant pro who tries to undermine Gilmore’s attempts at winning, as well as the attractive tournament PR rep, Virginia (Julie Bowen).

This clip starts off with Happy Gilmore’s (Sandler) first tournament as a pro player. The scene opens and we see and hear two announcers welcoming the television audience to the AT&T Invitation. Behind the announcers is a banner that reads AT&T and it quickly cuts to Happy arriving in his car and the front of the building has an AT&T banner. AT&T is prominently shown and/or mentioned in almost every shot in this clip, from the leader board to the banners. As the scene continues, the audience sees Happy’s rival Shooter (McDonald) giving an interview and Happy registers and enters the golf course. He meets a fellow golfer, who he is playing with that day, and receives some advice.
As Happy sets up to tee off, the camera zooms out and a Top Flite booth is seen in the background. Happy misses the ball and the next shot is of his tyrant on a TV screen (what one would see if they were watching the tournament at home) that says Panasonic. As Happy continues to yell and curse, a fellow golfer is shown shaking his head in disbelief and he is wearing a Top Flite hat and a Buick logo shirt. Happy finally gets himself under control and makes an amazing 400-yard shot and once again the audience see the Panasonic television.

As the scene continues, the audience sees Happy playing very well and then it cuts to Shooter who is making a putt. His caddy is holding a Wilson golf bag and wearing a Buick hat. As the scene carries on, Gilmore has his up and down moments and his popularity is growing. As Happy lines up to make a putt, he receives some more advice and ends up missing the putt. This once again ignites a tantrum from Happy and in the midst of his tyrant, grabs the flagpole and throws it. The flagpole knocks down a cameraman, who is almost hit. As the cameraman falls, a Subway and an ESPN banner are prominently shown.

The clip concludes with the PR rep (Bowen) trying to convince the head of the tour to allow Happy to remain on the tour because he is bringing so much publicity to the sport. The clip finally ends as Shooter wins the tournament and is seen holding an AT&T check.

Sample

All subjects for the pretest and the experiment were undergraduate and graduate students from the University of Florida. A total of 64 students participated in this experiment for extra course credit.
Sample Selection

Participants selection was on a voluntarily basis. The researcher visited several classes at the University of Florida, with the professor’s prior knowledge and approval, and asked for participation. In return for their participation, they would receive extra credit from their professor. Respondents were randomly assigned to one of two groups: control and mood-congruity.
A pretest was conducted with a small group of subjects prior to the main experiment to ensure that the movie scene selected would induce a positive mood. A total of 11 subjects participated. There were a total of two groups; one consisted of five individuals and another of six that viewed the movie clip. The participants were told that the purpose of the study was to gather information on their thoughts and feelings on the movie clip. Participants moods were measured prior to viewing the movie clip and measured again immediately following exposure to the clip. There were a total of 16 adjectives that were used to measure the participant’s moods and each was categorized into four factors. The first factor was ‘Surgency’ that was compiled of carefree, playful, witty, lively and talkative. Second was ‘Elation’ that was accumulated of elated, overjoyed and pleased. The third factor was ‘Concentration’ that had concentration, attentive, contemplative, engaged in thought, intent and introspective. Finally, the last factor was ‘Vigor’ that contained active and energetic.

The participants circled a number (one to four) that corresponded with how they felt at that moment for each adjective. A one indicated that they ‘definitely feel this way at this moment’, a two meant that they ‘feel slightly this way at this moment’, a three meant they ‘cannot decide whether they feel this way or not at this moment’, and a four indicated they ‘definitely do not feel this way’. When each adjective was added together
within each of the factors, a lower the score specified a more positive mood and a higher score specified a more negative mood.

4-1. Paired sample statistics and test

<table>
<thead>
<tr>
<th>Pair</th>
<th>Before surgency</th>
<th>After surgency</th>
<th>Before elation</th>
<th>After elation</th>
<th>Before concentration</th>
<th>After concentration</th>
<th>Before vigor</th>
<th>After vigor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean</td>
<td>14.82</td>
<td>12.18</td>
<td>9.55</td>
<td>6.18</td>
<td>15.36</td>
<td>12.45</td>
<td>6.45</td>
<td>5.09</td>
</tr>
<tr>
<td>N</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>Std. Dev.</td>
<td>2.60</td>
<td>2.52</td>
<td>1.04</td>
<td>1.25</td>
<td>2.34</td>
<td>2.51</td>
<td>1.70</td>
<td>1.38</td>
</tr>
<tr>
<td>t</td>
<td>2.37*</td>
<td>2.37</td>
<td>7.12*</td>
<td>7.12*</td>
<td>4.46*</td>
<td>4.46*</td>
<td>2.05*</td>
<td>2.05*</td>
</tr>
<tr>
<td>d.f.</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

*p<.05

Primary Experiment

Coding of Questionnaire

The mood adjective checklist was coded the same way as it was previously done in the pretest. The participants circled a number (one to four) that corresponded with how they felt at that moment for each adjective. A one indicated that they ‘definitely feel this way at this moment’, a two meant that they ‘feel slightly this way at this moment’, a three meant they ‘cannot decide whether they feel this way or not at this moment’, and a four indicated they ‘definitely do not feel this way’. The cued recall section was coded using a dummy variable (0 = did not recall, 1 = recalled) in the corresponding column. In the free recall section, the participant’s answers were coded as correct only if they remember the brand name and not the product categories. For example, Buick and Cadillac were both shown in the film and if participants were to respond with “There were cars, but I do not remember the name,” were not coded as correct. In addition, different brand names in the same category were not coded as correct. For example, Sony was not an acceptable answer for the product Panasonic. For the variable ‘Pepsi’, the answer ‘diet Pepsi’ was accepted. There were a total of nine brands to be identified
and each was given a column in the coding. The experimenter completed all coding and then an outside coder was used to check the reliability.

**Mood Manipulation Check**

Descriptive statistics were run to find the means for the mood manipulation between the control and mood-congruity group to determine if the manipulation was a success. The question asked was “Did you notice that you would be receiving a small gift at the end of this study?” Respondents selected either ‘absolutely’ (coded as a one) or ‘absolutely not’ (coded as a two) for the question. The results showed that 25 out of the 29 participants in the mood-congruity group noticed the mood manipulation and 34 out of the 35 participants in the control group did not notice the mood manipulation (Table 4-2). It was determined that the bag of sweets as a “token of appreciation” did indeed was noticed by the mood-congruity group, which led to the maintaining of the positive mood that was evoked due to viewing the movie scene. These results indicated that the mood manipulation was successful.

**4-2. Means score for mood manipulation check**

<table>
<thead>
<tr>
<th></th>
<th>Control Group</th>
<th>Mood-congruity Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Absolutely</td>
<td>0.0385</td>
<td>1.9231</td>
</tr>
<tr>
<td>Absolutely Not</td>
<td>0.8947</td>
<td>0.2105</td>
</tr>
</tbody>
</table>

**Demographics**

A total of 64 undergraduate and graduate students from the University of Florida participated in the product placement study. The sample included 22 males and 42 females.

Of the 64 participants, most students were ages 18 to 21 (79.7%), followed by ages 22 to 24 (17.2%). Approximately 51.6% of the respondents were college juniors and
29.7% were sophomores, followed by seniors with 15.6% and graduate students with 3.1%.

Roughly 96.9% of the students were single (not divorced or separated) and 3.1% were married. Reportedly, 64.1% were Caucasian/White; 17.2% Hispanic/Latino and 14.1% were African-American/Black.

### 4-3. Demographic statistics

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gender</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female</td>
<td>42</td>
<td>65.6</td>
</tr>
<tr>
<td>Male</td>
<td>22</td>
<td>34.4</td>
</tr>
<tr>
<td><strong>Academic Classification</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Freshman</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td>Sophomore</td>
<td>19</td>
<td>29.7</td>
</tr>
<tr>
<td>Junior</td>
<td>33</td>
<td>51.6</td>
</tr>
<tr>
<td>Senior</td>
<td>10</td>
<td>15.6</td>
</tr>
<tr>
<td>Graduate Student</td>
<td>2</td>
<td>3.1</td>
</tr>
<tr>
<td>Doctoral Student</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td><strong>Age</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18-21</td>
<td>51</td>
<td>79.7</td>
</tr>
<tr>
<td>22-24</td>
<td>11</td>
<td>17.2</td>
</tr>
<tr>
<td>25-29</td>
<td>2</td>
<td>3.1</td>
</tr>
<tr>
<td>30 or older</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td><strong>Martial Status</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Single (not divorced or separated)</td>
<td>62</td>
<td>96.9</td>
</tr>
<tr>
<td>Married</td>
<td>2</td>
<td>3.1</td>
</tr>
<tr>
<td>Divorced</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td>Widowed</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td><strong>Race</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Caucasian/White</td>
<td>41</td>
<td>64.1</td>
</tr>
<tr>
<td>African American/Black</td>
<td>9</td>
<td>14.1</td>
</tr>
<tr>
<td>Hispanic/Latino</td>
<td>11</td>
<td>17.2</td>
</tr>
<tr>
<td>Asian/Asian American/Pacific Islander</td>
<td>2</td>
<td>3.1</td>
</tr>
<tr>
<td>Native American</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
<td>1.6</td>
</tr>
</tbody>
</table>
Questionnaire Results

A total of 64 participants were randomly assigned to one of two groups, control and mood-congruity. Of the 64 participants, approximately 35 respondents were in the control group and 29 were in the mood-congruity group. Frequency and descriptive statistics were used to calculate how many of the nine brands participants in the mood-congruity group were able to recall compared to the control group in both the free recall and cued recall portions of the questionnaire. The following tables (Table 4-4 and 4-5) were created for both the free recall and cued recall variables for each of the two groups.

4-4. Frequencies of free recall

<table>
<thead>
<tr>
<th>Products</th>
<th>Control Group</th>
<th>Mood-Congruity Group</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>Cadillac</td>
<td>2</td>
<td>5.71</td>
<td>3</td>
</tr>
<tr>
<td>AT&amp;T</td>
<td>21</td>
<td>60.00</td>
<td>13</td>
</tr>
<tr>
<td>Top Flite</td>
<td>3</td>
<td>8.57</td>
<td>4</td>
</tr>
<tr>
<td>Subway</td>
<td>11</td>
<td>31.43</td>
<td>14</td>
</tr>
<tr>
<td>Pepsi</td>
<td>2</td>
<td>5.71</td>
<td>0</td>
</tr>
<tr>
<td>Buick</td>
<td>0</td>
<td>0.00</td>
<td>1</td>
</tr>
<tr>
<td>Wilson</td>
<td>1</td>
<td>2.86</td>
<td>0</td>
</tr>
<tr>
<td>ESPN</td>
<td>8</td>
<td>22.86</td>
<td>8</td>
</tr>
<tr>
<td>Panasonic</td>
<td>0</td>
<td>0.00</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>48</td>
<td>52.75</td>
<td>43</td>
</tr>
</tbody>
</table>

4-5. Frequencies of cued recall

<table>
<thead>
<tr>
<th>Products</th>
<th>Control Group</th>
<th>Mood-Congruity Group</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>Cadillac</td>
<td>4</td>
<td>11.43</td>
<td>4</td>
</tr>
<tr>
<td>AT&amp;T</td>
<td>29</td>
<td>82.86</td>
<td>15</td>
</tr>
<tr>
<td>Top Flite</td>
<td>9</td>
<td>25.71</td>
<td>4</td>
</tr>
<tr>
<td>Subway</td>
<td>11</td>
<td>31.43</td>
<td>15</td>
</tr>
<tr>
<td>Pepsi</td>
<td>1</td>
<td>2.86</td>
<td>0</td>
</tr>
<tr>
<td>Buick</td>
<td>1</td>
<td>2.86</td>
<td>2</td>
</tr>
<tr>
<td>Wilson</td>
<td>2</td>
<td>5.71</td>
<td>1</td>
</tr>
<tr>
<td>ESPN</td>
<td>15</td>
<td>42.86</td>
<td>12</td>
</tr>
<tr>
<td>Panasonic</td>
<td>0</td>
<td>0.00</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>72</td>
<td>57.60</td>
<td>53</td>
</tr>
</tbody>
</table>
A Chi Square Test of Independence was also run to examine the significance of the nine products (both free and cued recall) relative to the two groups (mood-congruity and control). An alpha level of .05 was used for all statistical tests. Table 4-6 shows the Chi-Square Test results for both free recall and cued recall of the eight of the nine products and the groups.

**Free Recall**

Tests were conducted to examine whether the group and free recall of the nine products were independent. There were two participants in the control group compared to the three in the mood-congruity group that freely recalled Cadillac. More participants freely recalled seeing AT&T in the clip in the control group with 21 than those in mood-congruity group with 13. Four participants in the mood-congruity group freely recalled Top Flite versus the three in the control group. There were 14 participants in the mood-congruity group next to the 11 participants in the control group that freely recalled Subway in the movie. Free recall of the product Pepsi came out in favor of the control group who had two participants recall Pepsi versus zero in the mood-congruity group. Buick and Wilson were not highly recalled brands in the free recall section, because only one participants from the mood-congruity group recalled Buick and one participant from the control group recalled Wilson. ESPN came out even between the two groups, with each group having eight respondents say they recalled the brand. Finally, even though Panasonic was shown in the movie, none of the participants freely recalled seeing it.

Out of the nine brands that were shown in the movie scene, the chi-square test showed that there was no significant difference for any of the variables. The variables are not associated.
Cued Recall

Similar to free recall, tests were conducted to examine whether the group and cued recall of the nine products were independent. The number of the participants in the control and mood-congruity group that recalled seeing Cadillac was equal, with each group having four participants. There were 29 participants in the control group compared to the 15 in the mood-congruity group that recalled AT&T. More participants recalled seeing Top Flite in the clip in the control group with 9 than those in mood-congruity group with 4. There were 15 participants in the mood-congruity group next to the 11 participants in the control group that recalled Subway in the movie. Pepsi was not highly recalled by the participants in cued recall, because only one participant from the control group recalled seeing Pepsi in the clip. Cued recall of the product Buick came out slightly higher for the mood-congruity group with two participants recalling the brand compared to only one in the control group. The results were flipped between the groups when recalling Wilson, because one participant in the mood-congruity group recalled Wilson compared to the two in the control group. There were 15 participants in the control group versus the 12 in the mood-congruity group that recalled ESPN. Like the results in the free recall portion, even though Panasonic was shown in the movie, none of the participants recalled seeing it, even in cued recall.

Out of the nine brands that were shown in the movie scene, the chi-square test showed that only one brand was significantly different for any of the variables. The variables are not associated. AT&T was the only brand that was found to have a significant difference. The two variables (cued recall and AT&T) are associated.
4-6. Chi square tests for free and cued recall

<table>
<thead>
<tr>
<th></th>
<th>Value</th>
<th>d.f.</th>
<th>Asymp. Sig. (2-sided)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Free recall</td>
<td>Cadillac</td>
<td>0.472</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>AT&amp;T</td>
<td>1.466</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Top Flite</td>
<td>0.444</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Subway</td>
<td>1.891</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Pepsi</td>
<td>1.710</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Buick</td>
<td>1.226</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Wilson</td>
<td>0.842</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>ESPN</td>
<td>0.189</td>
<td>1</td>
</tr>
<tr>
<td>Cued recall</td>
<td>Cadillac</td>
<td>0.081</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>AT&amp;T</td>
<td>7.155</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Top Flite</td>
<td>1.392</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Subway</td>
<td>2.708</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Pepsi</td>
<td>0.842</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Buick</td>
<td>0.579</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Wilson</td>
<td>0.182</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>ESPN</td>
<td>0.014</td>
<td>1</td>
</tr>
</tbody>
</table>

Differences in Recall

There were some major differences among the brands tested in the recall sections of the study. Two brands, Subway and AT&T, both had a higher recall than any of the other brands, because these two brands had more time in the movie clip than any of the other seven brands. AT&T was shown and mentioned throughout the entire clip and Subway was shown a couple of times and each time remained on the screen for several seconds. In addition, ESPN was highly recalled in both recall portions of the study, because the placement was in the last scene and shown in big letters as a banner. It was shown prominently enough that it would be impossible to miss. These are the reasons why there was such as difference in recall among the different brands.
CHAPTER 5
DISCUSSION AND CONCLUSION

In today’s competitive market, reaching audiences in a unique and innovative way while gaining product exposure and recognition is important to a brand’s success. Product placement is a key alternative for marketers and advertisers because of the possibility to launch even the lesser known of brands into success. So, is brand placement effective in increasing sales? The effect on sales is very difficult for companies to calculate because there are no specific measurements that all marketers use in order to determine the success of a brand placement. Though manufacturers are reluctant to say product appearances boost sales dramatically, retailers mention an increase of interest, if not sales, among customers. And whether or not it translates into increase sales, product placement increases exposure, which certainly increases brand awareness (Strandberg, 2001).

It is important for marketers to remember when using brand placement, that the placement should not feel “stuffed in there” and should fit naturally into the scene, otherwise, the viewers get turned off. Previous focus groups have consistently indicated that people do not care if products are used in films as long as it is not rubbed in their faces. Consumers also find it less distracting than using generic products (Turcotte, 1995).

There are several outside factors that may affect the outcome of the exposure and the audience’s ability to recall the product, such as prior feelings about brands and
attitudes. One factor is mood and the effects of mood. Mood is important to understand because its ability to influence consumer’s behavior and reactions. Despite the increased amount of research on brand placement and mood, the effects of mood on placement have never been studied. The current study looked to determine a potential role that mood can have on audience recall of brand placements in movies.

**Summary of Results**

It was first hypothesized that by exposing participants to a comical movie scene that a positive mood would be induced. Results supported this hypothesis for each of the four factors; this is shown in Table 4-1. The respondents’ moods increased after viewing the film clip *Happy Gilmore*.

It was hypothesized that the subjects in the mood-congruity group would have higher recall of the products placed in the movie scene than the subjects in the control group. Furthermore, it was hypothesized that participants in the mood-congruity group would recall more products than those in the control group in both the free recall and cued recall sections. Results did not support two of the three hypotheses. Overall, the mood-congruity group did not have a higher recall score than the control group, nor did they recall more brands in the cued recall part. However, the results showed that the subjects in the mood-congruity group did have a higher recall score in the free recall portion than in the cued recall section.

The Chi-Square test indicated that there was not a significant difference for any of the variables in the free recall portion. Therefore, what group the participants were in, was not contingent on whether or not they freely recalled the nine brands in the clip. In the cued recall section, the Chi-Square test found that eight out of the nine products were not significantly different for any of the variables. Similar to free recall, what group the
participants were in was not contingent on whether or not they were provided with a list of brands to recall. The only variable that was found to have a significant difference was AT&T. The difference was that notably more participants in the control group recalled AT&T more in the cued recall portion than in the free recall compared to the slight increase in the mood-congruency group.

Despite the Chi-Square test finding AT&T to be significant, the hypotheses were still not supported. Even though previous research showed that individuals in a positive mood better recall information congruent with their mood states, that theory was not supported here.

In addition, the mood-congruency hypothesis was tested as well. The mood-congruency hypothesis predicted greater recall of product placement when the tone of the movie and the manipulation was consistent with the mood of the audience. The recall results provided little support for the mood-congruency position. This is shown in Table 4-4 and 4-5, which showed that subjects in the control group recalled just as many products as those in the mood-congruency group. These findings are consistent with the statement, “Though mood-congruency has been shown to affect judgment and information processing in basic psychological research, the empirical investigation of its influence on response to marketing communications has led to inconsistent results” (Lord et al., 2001).

Despite earlier studies have some success with the mood-congruency theory, the current study found no evidence to support the theory. There is a possible reason why this may have occurred. In a previous study, Meloy (2000) used the same tactic of giving a small token of appreciation. However, unlike the present study, Meloy gave out the small tokens to the participants (not in the control group) prior to the experiment, instead
of having them read a small paragraph informing them that they would be receiving a small gift and then having to wait until the conclusion to receive it. Even though the subjects in this study read the statement, it did not mean it had an impact. Simply reading a statement versus physically receiving a gift can have two different outcomes. This is one reason why the current study was might have been unsuccessful with finding conclusive results in regards for the mood-congruity theory.

**Limitations**

This study had several limitations. First, the venue was not in a natural setting. In other words, *Happy Gilmore* was not shown in a movie theatre. Another limitation was that prior exposure to the film and prior thoughts about the brands shown were not measured and these results may have shed some reflection on the results. Prior exposure and feelings about the brands may have had an impact on whether the subjects paid more attention to a particular scene and/or product. If a participant had had a really bad or good previous experience with a brand in the clip, there was a chance that they noticed it right away and reflected on the previous experience. This may caused them to miss the other brands because they were concentrating on that one. In addition, participants who had seen the movie previously, may have picked up on more things than they did when they first saw it.

A big limitation was outside distractions. For example, individuals walking by the experiment room, talking, hearing doors shutting, etc., may have pulled the respondents attention from the movie or from the questionnaire for a split second, causing them to be disrupted. Steps were taken in order to prevent any type of distractions prior to conducting the study, but some went undetected by the experimenter and may have had an impact on the study.
Another limitation that might have had an effect on the results was the amount of time that elapsed from the manipulation and the recall portion of the questionnaire. It was observed by the experimenter that not enough time was given between the article being read by the participants and then the continuation onto the recall portion. Participants should have had more time before allowing them to continue on, in effort for the manipulation to take its full effect.

Finally, the participation was restricted to college students only. Although the sample was suitable for this study of brand placement, the results may have differed among other segments of the population.

**Further Research**

Regardless of the lack of success of this study, research on the effects that moods have on brand placement should still continue, because it is still an important area for marketers and advertisers to understand. Knowledge of consumers’ mood states in marketing situations may provide them with more of a comprehensive understanding of consumers and their reactions. There are so many aspects of moods and the effects that mood has on consumers behavior and reaction that can not all be tested in one study, that is why further research into this area is important for marketers and advertisers to continue to gauge the impact that mood has on advertising and marketing.

The current study and previous studies have shown that by simply receiving a mood-elevating gift a good mood was the result. The effects of mood-elevating gifts on consumers should be researched further, because it could have great outcomes for companies. For example, marketers and advertisers might consider offering audience members coupons after they have just viewed a movie that contained their product in it.
It would be a pleasant surprise to most of the audience members to receive these gifts and could create positive thoughts about the product.

In the current study, participants were observed laughing throughout the movie scene, which verified the results from the preliminary test, that a positive mood was induced by exposure to this clip. This observation revealed that future studies should examine the different genre of movies and how they impact the consumer moods. How the genre of a movie can impact moods and consumer reactions, may have great implications and results for marketers and advertisers and could give them insight as to what type of movies they should place their products in.

It would be beneficial for future research to examine mood effects more deeply. This would include issues such as it was previously mentioned above, the various types of positive and negative moods activated by the various type of movie genres and the chances and the effects of change in mood from one type of a movie to another.
APPENDIX A
INFORMED CONSENT DISCLOSURE FOR MOTION PICTURE STUDY

Purpose of the study:
The purpose of this study is to evaluate audience perceptions on motion pictures.

What you will be asked to do in this study:
If you choose to participate in this study, you will first view a movie clip. Afterwards, you will be asked to take a 16-item questionnaire and then answer questions related to your perceptions about what you saw. There are no right or wrong answers. This study will take approximately 20 minutes.

Risks:
There are no personal discomfort, stress, or personal risks associated with participating in this study.

Benefits:
By participating in this study, you will earn extra credit from your instructor. The number of extra credit points awarded will be at the discretion of the instructor. There are no direct benefits to you for participating in this study.

Confidentiality:
The results of your participation will be anonymous. You will be assigned a number and this will be your identification code. As such, the researcher will have no way of associating your responses directly with you.

Your participation is completely voluntary and you may withdraw your consent at any time during the experiment without penalty. In the event that you do withdraw consent, the results of your participation, to the extent that they can be identified as yours, will be returned to you, removed from the research records, or destroyed.

Whom to contact if you have questions about the study:
If you would like to learn more about the study, you may contact Robyn Lozano by telephone at (352) 332-8393 or by email at RobynLoz@aol.com or Dr. Michael Weigold in the Department of Advertising (2018 Weimer Hall) by telephone at (352) 392-8199 or by email at mweigold@jou.ufl.edu.

Whom to contact about your rights as a research participant:
UFIRB Office, Box 112250, University of Florida, Gainesville, FL 32611-2250; phone 392-0433.

Agreement:
I have read the procedure described above. I voluntarily agree to participate in the procedure and have received a copy of this description.

_________________________________________  ______________
Participants Signature     Date

_________________________________________  ______________
Principal Investigator Signature    Date
APPENDIX B
ARTICLE FOR CONTROL GROUP

UF may adopt testing
THE STATE BOARD OF GOVERNORS WANTS ACCOUNTABILITY STANDARDS.
By STEPHANIE GARRY Alligator Writer

UF students who sighed in relief when they left the FCAT behind in high school may have a surprise coming.

Florida’s highest authority on education, the Board of Governors, has required universities to come up with standards of achievement and a way to assess them, such as the Florida Comprehensive Assessment Test.

Called Academic Learning Compacts, the measures would ensure certain skills to students who complete their baccalaureate degree programs. At the latest, UF would implement them by Fall 2005, according to a policy draft.

Though UF administrators still are working out the details with the board, the result could mean some kind of testing tied to graduation, said Associate Provost Joe Glover, who has been handling the issue for the university.

Moreover, some students may end up footing the bill. “It will certainly cost the university some money,” Glover said. “It would not surprise me if it will cost students money, as well.”

Colleges must decide what standards they expect students with a certain major to graduate with and how to determine whether students have met those standards, which they are working on now.

If departments choose to use standardized tests, students most likely will have to pay for them.

“We would try to pass those costs on to the students because the university couldn’t bear it,” Glover said, adding that no one was happy about doing so.

Originally Glover suggested a system that assessed students’ performance only to reflect back on their departments as constructive criticism, Glover told the university’s top governing body, the Board of Trustees, during the summer break.

But after meeting with other state university representatives, Glover said he thinks the Board of Governors wants a stronger system - perhaps requiring testing to receive a degree.

Pierre Ramond, the chairman of the Faculty Senate and member of the Board of Trustees, said in an earlier interview that students take enough tests to graduate, and faculty members hold the right to decide who earns a degree.

Now Glover’s work hinges on the Board of Governors to clarify what they want out of the graduation mandate, which will probably be done at their next meeting.
APPENDIX C
ARTICLE FOR MOOD-CONGRUITY GROUP

Congratulations!!

Congratulations you have been selected to receive a small gift at the conclusion of this study in appreciation for your participation.

The small gift that you will receive is in addition to the extra credit you will be receiving from your professor for your participation. This is a small token of gratitude for your time.

At the conclusion of the study, please see the experimenter and you will receive your gift.

Thank You for your participation and Congratulations.
APPENDIX D
MOTION PICTURE STUDY QUESTIONNAIRE

**Instructions:** The list of words below describes a type of feeling. Using the following the list, circle the number, from 1 to 4, that best corresponds to your feelings *at the moment* you read each word.

1 = you definitely feel this way at this moment
2 = you feel slightly this way at this moment
3 = cannot decide whether you feel this way or not at this moment
4 = you definitely do not feel this way

Work rapidly. Your first reaction is best. Please mark all the words clearly and only provide one answer for each item.

1. Carefree: 1 2 3 4
2. Elated: 1 2 3 4
3. Concentrating: 1 2 3 4
4. Active: 1 2 3 4
5. Playful: 1 2 3 4
6. Overjoyed: 1 2 3 4
7. Engaged in thought: 1 2 3 4
8. Energetic: 1 2 3 4
9. Witty: 1 2 3 4

PLEASE CONTINUE ON TO THE NEXT PAGE

50
10. Pleased: 1 2 3 4
11. Intent: 1 2 3 4
12. Lively: 1 2 3 4
13. Attentive: 1 2 3 4
14. Introspective: 1 2 3 4
15. Contemplative: 1 2 3 4
16. Talkative: 1 2 3 4

1. Please list any branded product(s) you recall seeing in the movie clip in the space below.
*Please do not go back to any of the previous pages.*

1. Check all the product types that you recall seeing in the scene you just viewed.

   ____ Electronics   ____ Televisions
   ____ Restaurants   ____ Soft Drinks
   ____ Cellular phones   ____ Beer
   ____ Credit Cards   ____ Sporting Goods
   ____ Automobiles/trucks   ____ Candy

2. The following section is a list of brand names. Please indicate by placing a check next to the brand name, if you recalled seeing the brand in the movie scene you just viewed. Please only place a check by the brand if you did see it in the clip. There are no right or wrong answers.

   ____ Cadillac   ____ American Express   ____ ABC
   ____ Burger King   ____ Top Flite   ____ Sprite
   ____ Miller Lite   ____ Subway   ____ Motorola
   ____ Visa   ____ Pepsi   ____ Budweiser
   ____ AT&T   ____ Buick   ____ ESPN
   ____ Sony   ____ NBC   ____ M&M’s
   ____ Coca-Cola   ____ Wilson   ____ Panasonic

3. Did you notice that you would be receiving a small gift at the end of this study?

   ____ Absolutely   ____ Absolutely Not

PLEASE CONTINUE ON TO THE NEXT PAGE
The following questions will be used for statistical purposes only. Your answers will be held in strictest confidence.

1. What is your gender? (Check one)
   - Female
   - Male

2. What is your academic classification? (Check one)
   - Freshman
   - Sophomore
   - Junior
   - Senior
   - Graduate Student
   - Doctoral Student

3. What is your age? (Check one)
   - 18-21
   - 22-24
   - 25-29
   - 30 or older

4. What is your martial status? (Check one)
   - Single (not divorced or separated)
   - Married
   - Divorced or legally separated
   - Widowed

5. What is your race? (Check one)
   - Caucasian/White
   - African American/Black
   - Hispanic/Latino
   - Asian/Asian American/Pacific Islander
   - Native American
   - Other _____________________ (Please specify)

6. What is your military status? (Check one)
   - ROTC
   - Active Military
   - Military – completed terms of enlistment or retired
   - Military reservist
   - None of the above

ONCE YOU HAVE FINISHED, PLEASE RAISE YOUR HAND FOR THE RESEARCHER TO COLLECT YOUR QUESTIONNAIRE. FINAL INSTRUCTIONS WILL BE PROVIDED ONCE ALL PARTICIPANTS ARE FINISHED.
REFERENCES


Lewis, Penelope A. and Hugo D. Critchley. Mood-dependent memory. *TRENDS in Cognitive Sciences*.


Steortz, Eva (1987). The cost efficiency and communication effects associated with brand name exposure within motion pictures. Unpublished Master’s Thesis, West Virginia University, Morgantown, WV.


BIOGRAPHICAL SKETCH

Robyn Lozano was born on May 20, 1980, and raised in Gainesville, Florida. She earned a Bachelor of Science degree in advertising (with a minor in education) from the University of Florida in May 2002. After receiving her Master of Advertising degree, she plans to pursue a career in the advertising industry, specializing in account services and media planning.