UNIVERSITY OF KWAZULU-NATAL

Testing of a Framework for Product Placement in South Africa for the Hip Hop Industry

By
Shree Maharaj
207519890

A dissertation submitted in fulfilment of the requirements for the degree of Master of Commerce

School of Management, IT and Governance
College of Law and Management Studies

Supervisor: Prof. D Vigar-Ellis

2015

Executive Summary

Product placement is a marketing tool on which billions of dollars are being spent (Plambeck, 2010, par. 4). This is when a brand name, packaging, logo or trademark intentionally appears in a form of media (Homer, 2009, p. 21). The hip hop industry also generates billions of dollars every year (Watson, 2004, par. 1). Various studies exist on product placement, such as how modality relates to effects measures in the study by Russell (2002) and the a study by Roozen and Claeys (2009) which depicts how the viewer's attitude towards a music video relates to how effective the product placements are on that individual. However there is not a lot of research testing theoretical frameworks or models for product placement. Furthermore, research into product placement in the hip hop industry is scarce. A framework for product placement was proposed by Balasubramanian, Karrh, and Patwardhan (2006) that describes factors that affect audience outcomes. This research aims to test some of the proposed relationships in this model in the context of hip hop music videos.

The model has four constructs: execution factors, individual-specific factors, processing depth, and message outcomes (Balasubramanian *et al.*, 2006, p. 115). Factors under each construct are also suggested (Balasubramanian *et al.*, 2006, p. 117). The framework proposes that execution factors and individual factors affect the depth of processing (Balasubramanian *et al.*, 2006, p. 115). The processing depth then affects the message outcomes (Balasubramanian *et al.*, 2006, p. 115).

A quasi-experimental design was used and measures of each construct were selected. Under the execution construct, priming was selected as the primary measure. Modality, artist role, and ethicality of placement were selected as secondary measures. For the individual-difference factors, the participant's attitude towards product placement and their attitude towards hip hop were selected. The continuum of consciousness was used to judge the participant's processing depth by them rating the amount of attention paid to the video. For the effects construct, recall, response bias, and purchase intention were all used as measures.

A hip hop video was selected, and manipulated into two different clips, one that was primed and one that was unprimed. Participants were randomly assigned to one of the clips. After watching the clip, they were asked to complete a questionnaire. This questionnaire requested

them to assess themselves against the individual factors selected, as well as to rate their processing depth. It then asked them to recall the placements seen or heard, complete letter fragment tests, and answer questions about their purchase intention.

The results of the questionnaire were analysed in SPSS using independent t-tests, Pearson product-moment correlations, and other statistical manipulations of data. Links were found between certain measures and a summary of them was shown in a adapted framework of the one by Balasubramanian *et al.* (2006, p. 117). For the most part, it was found that the original framework does not hold for product placements in Hip Hop in South Africa. Processing Depth seemed to play more of a moderator role than a mediator role. It was therefore recommended for marketers to focus more on the independent variables in the model to get the desired Effects measures outcomes.

It was found that with the exception of attitude towards product placements, all independent variables related directly to the effects measures and did not have a relationship with Processing Depth. It was also found that a high Processing Depth results in both higher recall and higher response bias. From these findings, recommendations for marketers considering using product placements in their marketing strategy are discussed, particularly with respect to the use of product placement in hip hop videos aimed at a South African audience. One of the main recommendations of the study was for marketers to opt for dual-mode placements instead of single-mode placements. Recommendations were also made for future research.

DECLARATION

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(ii) This thesis has not been submitted for any degree or examination at any other university.

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Acknowledgements

I would like to gratefully acknowledge the efforts of my supervisor, Professor Debbie Vigar-Ellis. I would also like to acknowledge both Professor Vigar-Ellis and Mr Nigel Chiweshe for allowing me to perform my research in their classes.

Abstract

In 2009, $3.6 billion was spent on product placement in recorded music (Plambeck, 2010, par. 4). Hip hop uses product placement more than other music genres (Muir, 2012, par. 2). In the USA alone, hip hop fans have a collective buying power of $500 billion per annum (Boland, 2008, par. 3). Despite these figures, little research exists about product placement in the hip hop industry or frameworks for it. In addition, some countries have undertaken to impose certain restrictions on product placement, including a warning before programmes contain placements. This study has therefore decided to look at priming of placements in the event that it had to be imposed in South Africa. It was also looked at in the context of the framework by Balasubramanian *et al.* (2006). Other measures in the framework were also looked at as secondary research.

The framework consists of Execution factors, Individual factors, Processing Depth and Effects measures. The Execution Factor measures selected for this study were priming, modality, artist role, and ethically charged placements. The selected Individual Factor measures were the viewer's attitude towards product placements and hip hop. The Effects measures selected were recall, response bias, and purchase intention.

An appropriate video was selected and a questionnaire composed that tested the selected measures. A total of 119 participants were assigned to a treatment or control group and watched a primed or unprimed video respectively. The data collected from these participants was analysed in SPSS using independent t-tests, correlation tests, and other data handling tools. It was found that the following measures had a significant relationship to recall: priming, modality, artist role, processing depth, and attitude towards product placement. Measures that had a significant relationship towards the attitude towards product placement include processing depth and the placement's ethicality. Response bias had a significant relationship with ethicality and the artist's role. A significant relationship also existed between the artist role and purchase intention. Using this data, judgement was made on the validity of the framework. Recommendations were also made for marketers as well as future research. Limitations of this study were also discussed.

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Chapter 1: Introduction

1.1 Introduction and Overview

In 1986, during a sold out tour, Run-D.M.C led a filled arena in raising Adidas' in the air (Parker, 2002, par. 1). Run-D.M.C were known as the kings of rap, and recorded a popular song called "My Adidas" (Parker, 2002, par. 1). This was one of the first instances of product placement in the hip hop industry, and resulted in Run-D.M.C being paid $1.5 million by Adidas (Parker, 2002, par. 2).

The appearance of a brand, logo, symbol, or product in the media is called product placement (Homer, 2009, p. 21). Product placement is a lucrative marketing tool (Plambeck, 2010, par. 4). In 2009, recorded music contained product placements that cost about $3.6 billion (Plambeck, 2010, par. 4). This form of advertising exposes users as well as non-users to the product (Williams, Petrosky, Hernandez, & Page, 2011, p. 2). Currently, viewers have an increased ability to skip through traditional adverts on television, thus placing even more of an emphasis on the need for product placement as a marketing tool (Zimmerman, 2013, par. 1). As a marketing strategy, it has the power to increase sales, and has been known to do so in movies such as "Toy Story", where the sales of a certain toy increased by 800% due to its placement in the movie (Hollywood Branded Inc, 2014, par. 4). In South Africa, the use of product placement is growing due to the financial pressures faced by the SABC (City Press, 2014, par. 10). The South African music industry is expected to be worth R2.2 billion by 2017 (Nayager, 2012, p. 138). Various studies have been done on product placement, such as studies like that of Russell (2002) which looks into the modes of placements, or the study by Roozen and Claeys (2009) that looks into the viewer's attitude towards the music video in relation to the effectiveness of the placements in the video. A gap however still exists in that there is a lack of research that tests frameworks of factors that influence the effectiveness of product placement. This is a major focus of this study.

Hip hop music has widespread appeal (Taylor & Taylor, 2004, p. 252). Even those who do not have urban associations take pleasure in it (Taylor & Taylor, 2004, p. 252). Vikas Shah is an award winning entrepreneur and strategist, as well as a business builder across many

sectors and advisor to businesses around the world (The Alchemy Agency, 2014, par. 1). He has described hip hop as "one of the most far-reaching cultural movements of the past three decades" (Shah, 2012, par. 1). The hip hop industry is also very lucrative and generates over $10 billion annually (Watson, 2004, par. 1). Artists in the hip hop industry tend to have influence in various avenues outside of music, such as energy drinks, cars, and fashion (Watson, 2004, par. 15). Shawn "Jay Z" Carter started off as a rapper, and using his hip hop influence to branch out, is now worth $550 million (Greenburg, 2015, par. 4-6).

Hip hop tends to make use of product placements more than other music genres (Muir, 2012, par. 2). A further gap exists in that there is a lack of research that focuses on the product placements in this genre of music. This research aims to not only focus on product placement in hip hop music videos, but also to test a framework for these placements. Moreover, it focuses on the South African market.

1.2 Research Problem

The problem statement of this research is that product placement is proving to be a marketing tool on which large amounts of money are being spent, yet research on frameworks for effective placements is lacking. More specifically, this research seeks to investigate how different factors of a framework interact with each other to determine the effectiveness of product placements. Due to the widespread appeal as well as the billions of dollars generated by the hip hop industry, the research will take place in the context of hip hop music videos.

1.3 Research Questions and Objectives

The main question that this research aims to answer is how do the factors within the Balasubramanian *et al.* (2006) framework interact with each other, and does the framework hold true for the hip hop industry with a South African audience. The first objective of this study is to explore the measures of the constructs of this study and their relationship with measures of effectiveness of product placement. Twenty five hypotheses were developed regarding the interaction of different measures across all constructs of the selected framework. Some of these hypotheses were in line with what the framework proposes, whilst others explored different relationships that could be how the framework actually works. The second objective of this study is to explore whether the framework by Balasubramanian *et al.*

(2006) holds true for product placement in the hip hop industry with a South African audience.

1.4 Research Contribution

Theory building is important as it aids in efficiently developing fields as well as providing frameworks for analysis (Wacker, 1998, p. 361). It has been noted that theoretical frameworks are often used without being tested for validity (Cote & Buckley, 1988, p. 579). The importance of theory testing for management has been noted by (Colquitt & Zapata-Phelan, 2007, p. 1282). In their study into theory building and testing, they have said that "theory testing is particularly important in management because some of the most intuitive theories introduced in the literature wind up being unsupported by empirical research" (Colquitt & Zapata-Phelan, 2007, p. 1282). This research thus also contributes to the theory of product placement by testing a recent model proposed to explain the effects of product placement.

This research is important in determining the effectiveness of product placement in hip hop videos amongst a South African audience. No study could be found that already explores this. This research will be valuable to marketers using product placement in general but particularly those looking at product placement in the context of music videos, and even more specifically hip hop music videos. Hip hop has been noted as being the genre of music that makes the most use of product placement (Muir, 2012, par. 2). Since it has an annual revenue of $10 billion, it would be worth exploring this potential marketing gold mine (Watson, 2004, par. 1). The research also offers value as it will provide insight into the South African market.

1.5 Research Framework and Conclusion

The literature regarding hip hop, product placements, and product placement frameworks is reviewed in Chapter Two. The selected framework with its constructs and potential measures are then further explored. Hypotheses are developed as to how the measures should interact with each other. The methodology for meeting the objectives of the study is then in Chapter Three. A quasi-experimental study was selected for this study, with the variable being controlled for being the priming of videos. The hip hop video "4 My Town" was selected for the experiment. A questionnaire was also formulated in order to gather the data needed to

analyse the hypotheses. These design decisions are discussed and justified in the Methodology chapter. The findings from these questionnaires are then presented and analysed in Chapter Four and Five. These findings are discussed and conclusions drawn. Recommendations for marketers and for future research are then made. Limitations of this study are discussed. The thesis ends with an overall conclusion.

Chapter 2: Overview of Hip Hop and Product Placement Frameworks

This chapter provides a brief overview of the Hip Hop industry and the role that product placement plays within it. This is followed by a discussion of theoretical frameworks explaining the effects of product placements on viewers. A more detailed review of these frameworks is provided by examining other studies on product placement and their relevance to those frameworks

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2.1 Hip Hop

Hip hop music has widespread appeal (Taylor & Taylor, 2004, p. 252). Even those who do not have urban associations take pleasure in it (Taylor & Taylor, 2004, p. 252). Vikas Shah, an award winning entrepreneur and strategist, as well as a business builder across many sectors and advisor to businesses around the world (The Alchemy Agency, 2014, par. 1), described hip hop as "one of the most far-reaching cultural movements of the past three decades" (Shah, 2012, par. 1). This industry generates over 10 billion US dollars a year, and now represents not just music but a lifestyle (Watson, 2004, par. 1). Rappers are able to influence many other industries, such as fashion, television, broadway, cell phones, video games, and even cars (Watson, 2004, par. 6-15).

An example of the use of product placement in hip hop is the song "My Adidas" by Run-D.M.C. (Parker, 2002, par. 1). Adidas representatives witnessed an audience in possession of Adidas shoes at one of the group's sold out concerts, where this song was being performed (Parker, 2002, par. 1). Many of the audience members wore Adidas shoes to the concert, in anticipation of this song being performed (Parker, 2002, par. 1). During the performance of the song, one of the members of RUN-D.M.C asked the audience to remove their shoes and lift them (Parker, 2002, par. 1). This then caused the group to earn a $1.5 million dollar endorsement with Adidas (Parker, 2002, par. 1-2).

As can be seen, product placement in the hip hop industry can be very influential, but also very lucrative. In order for this study to properly analyse product placement in this industry,

product placement as a marketing tool, needs to be explored. The next section will provide further information on it.

2.2 *Product placement*

The appearance of a product, brand name, logo, or symbol, in the form of media, with intent and as part of a strategy, can be considered as product placement (Homer, 2009, p. 1). This placement is paid for by the company to which the brand, logo or symbol belongs, and is seen as a form of advertising (Business Dictionary, 2013, par. 2). It can also be described as "a marketing practice in advertising and promotion wherein a brand name, product, package, signage, or other trademark merchandise is inserted into and used contextually in a motion picture, television, or other media vehicle for commercial purposes" (Williams *et al.*, 2011, p. 2). It can therefore be concluded that product placement is the business venture of one company to pay another company in return for their brand, logo, product, or other trademark to appear in a form of media provided by the second company. This is different to traditional advertisements as adverts are separate from the other content on the medium whereas product placement is contextually part of that content.

Product placement is a lucrative marketing tool (Plambeck, 2010, par. 4). In 2009, recorded music contained product placements that cost about $3.6 billion (Plambeck, 2010, par. 4). It currently generates $20 million in the music industry annually and is a growing business (Sauer, 2013, par. 1).

2.3 *Theoretical Frameworks of Product Placement*

Russell (1998, p. 358) proposed a theoretical framework of how product placement works. This framework or model can be seen in Figure 2.1.

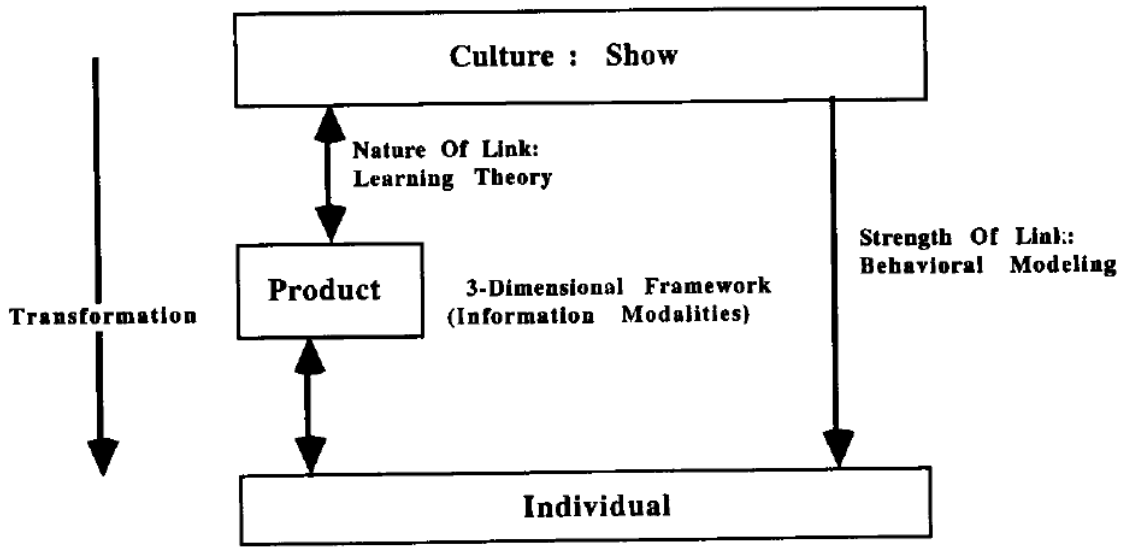

Figure 2.1: Proposed Model for Product Placement (Russell, 1998, p. 358)

Transformation refers to consumers relating an experience or a certain set of psychological characteristics to the use of a certain product (Russell, 1998, p. 358). This can be affected by the relevance of the show to the individual, the empathy that the individual feels to the show, the information presented to the individual about the brand through the placement, and the execution of the placement in terms of its likeability and memorability (Russell, 1998, pp. 359-360). This framework proposes transformation as the measure of effectiveness of the product placement (Russell, 1998, p. 357). If the model by Russell (1998), had to be applied to this research, the show would be the hip hop music video. The effectiveness of the placements in these videos would be measured by the extent to which viewers related the experience shown around the placement, to the actual product, since the model proposes transformation as the measure of effectiveness (Russell, 1998, p. 357).

The nature of the link between the show and the product consists of two factors (Russell, 1998, p. 360). These factors are the non-conscious nature of product placement, and the affective transfer of the product placement (Russell, 1998, p. 360). Russell (1998, p. 360) proposes the following: "The show-product linkage is processed non-consciously by the viewers: it is not necessary for the viewer to recall a specific exposure to the product for transformation to occur." If this model had to be tested in this research, recall of the specific placements in the video would therefore not be necessary. The measure of effectiveness in this research would therefore be something that tested the viewer's memory without them performing conscious retrieval of the placements.

Russell (1998, p. 360) also proposes the following: “The pairing of a product with an emotionally rich show (television or movie) conditions a transfer of affect from the show to the product. Therefore, the nature of the conditioned response to the product is affective rather than cognitive.” Cognitive outcomes refer to outcomes that deal with the viewer’s knowing, remembering, or perceiving something (Dictionary.com, 2014, par. 2). The proposition implies that the nature of the song or video would affect the viewer’s perception of that product. For example, if a hip hop video was used, and the emotion that the video was rich with love, the viewer may associate the product placed in that video with love. If this model was selected for this research, then the emotions around each placement would have to be analyzed. Participants would also be questioned about their emotions when watching the videos. The congruency of their emotions with those portrayed in the video would then be analyzed.

The link between the show and the individual is determined by the behavioral modeling paradigm, which suggests that behavior is created, maintained, or ended by behavior that the individual has observed (Russell, 1998, p. 361). This would imply that for this research, the placements that would be more likely to result in the viewer purchasing the placed product would be the ones that contained the hip hop artist in the video having a positive feeling about acquiring or utilizing the product. Another factor that affects this link is the social influence of the media used, which in the case of Russel’s proposal is television and cinema (Russell, 1998, p. 361). Russell (1998, p. 361) proposes that the stronger the connection between the character in the media and the individual, the greater the affective transfer onto the product will be, and therefore the greater the transformational effect will be. In terms of this research, this would imply that if an individual had a preference for a certain hip hop artist, he or she would be more susceptible to transformation occurring from that artist’s music video.

The 3-dimensional framework mentioned in the model is shown in Figure 2.2 and deals with the modality of the product placement (Russell, 1998). The framework suggests that a product that has a combination of audio and visual placement will stand a higher chance of the individual recalling it than if it had been purely audio or visual placement (Russell, 1998, pp. 357-358). It also mentions plot placement, which is the extent to which the product is incorporated into the plot of the show (Russell, 1998, p. 357). Each placement in this research

would be plotted on this 3-dimensional graph. After the test for effectiveness is performed, one could check if the placements that were shown to be the most effective were consistent with the ones that were plotted the highest on this graph.

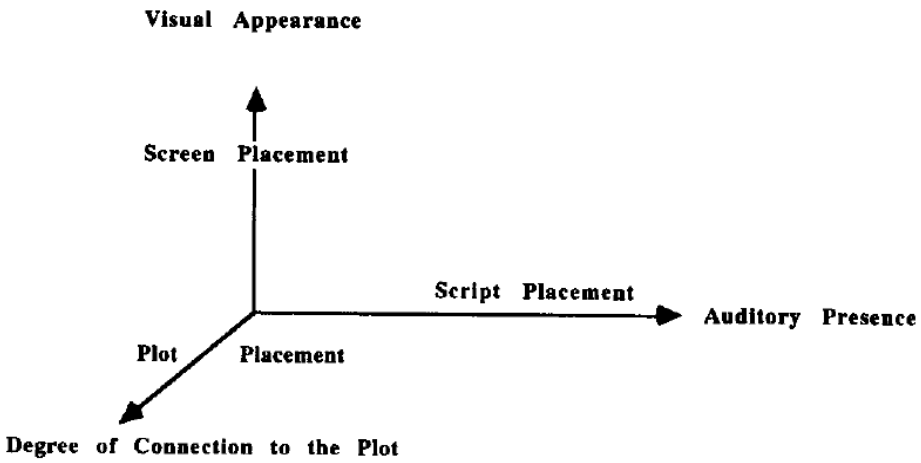

Figure 2.2: 3-Dimensional Framework of Product Placement (Russell, 1998, p. 359)

Russell (2002, p. 308) then tested this framework and proposed that audio placements that are highly connected to the plot is what a viewer would expect. They would expect this as if it is highly connected to the plot, then the mention of that brand or product would contribute to the narrative structure of the show (Russell, 2002, p. 308). With visual placements however, it was proposed that placements that are less connected to the plot would be expected by the viewer (Russell, 2002, p. 308). This is due to them being expected to be in an accessory role to the storyline (Russell, 2002, p. 308). These expected placements were referred to as congruent placements (Russell, 2002, p. 308). Alternatively, audio placements with a low plot connection and visual placements with a high plot connection were referred to as incongruent placements (Russell, 2002, p. 308). A summary of this can be seen in Table 2.1. It was found that the incongruent placements increased the viewer's memory of them more than the congruent placements did (Russell, 2002, p. 306). It was suggested that this was in line with cognitive psychology that suggested that memory was influenced by processing depth (Russell, 2002, p. 314). Since incongruent placements would bring attention to themselves, they would cause a higher processing depth (Russell, 2002, p. 308). It was also found that the congruent placements were more persuasive (Russell, 2002, p. 306). The reasoning behind this finding was that viewers found incongruent placements to be obtrusive (Russell, 2002, p. 314). If this model had to be used for this study, one would then expect all

audio placements that were highly connected to the hip hop music video and visual placements that were not highly connected to the video to have higher persuasion abilities over the viewer than other placements. This would be difficult, as hip hop lyrics and videos generally do not have a plot. One would therefore assume that all audio placements are highly connected to the plot by virtue of being part of the song's lyrics. All visual placements would have a low connection to the plot since one does not exist.

Table 2.1: Relation of Plot Connection and Modality for Congruency (Russell, 2002, p. 308)

	Plot	
Modality	Lower	Higher
Visual	Congruent (candy) (1)	Incongruent (soda) (2)
Audio	Incongruent (cookies) (3)	Congruent (ice cream) (4)

Other research that tested the framework by Russell (1998) could not be found. If the aforementioned framework had to be tested by this study, the link between the show and the product, the product and the individual, and the show and the individual would have to be measured. One way to do this for the latter two links might be to ask the viewers to rate statements that represent opinions on the product or show. It would however be difficult to measure the link between the show and the placements since all audio placements would involve a high plot connection and all visual placements would have a low plot connection. Transformation would also have to be used as the measure of effectiveness for this study. A measure of transformation would have to be found.

Another framework for understanding product placement effects and one which is more recent and takes many more factors into account is the one proposed by Balasubramanian, Karrh, and Patwardhan (2006, p. 117). This model includes four constructs: factors specific to the individual, factors dealing with the execution of the placement, the processing depth of the individual, and the effects of the placement (Balasubramanian *et al.*, 2006, p. 117). The framework can be seen in Figure 2.3. The model proposes that the execution and individual specific factors influence the processing depth of the individual (Balasubramanian *et al.*,

2006, p. 117). The depth of processing in turn leads to the outcomes or effects of the placement (Balasubramanian *et al.*, 2006, p. 115).

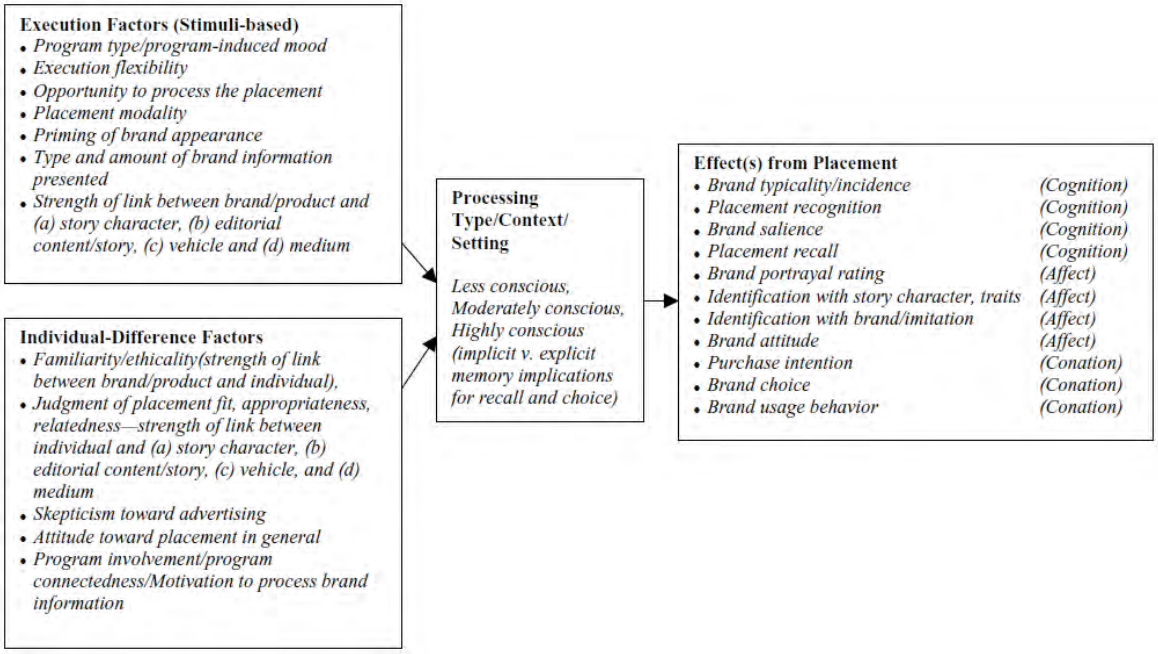

Figure 2.3: Proposed Model Framework for Product Placement (Balasubramanian *et al.*, 2006, p. 117)

Figure 2.3 shows that the execution factors deal with the implementation of the placement. An example of one of these factors is the program-induced mood (Balasubramanian *et al.*, 2006, p. 117). This refers to the mood that the program that the placement is in can bring about in the individual watching the program (Balasubramanian *et al.*, 2006, p. 124). This factor having an effect is in line with the model by Russell (1998, pp. 360-361), which proposed that an emotionally rich show will allow for the affective transfer from the show to the product.

The individual factors deal with the viewer being exposed to the placements (Balasubramanian *et al.*, 2006, p. 127). These factors combined with the execution factors determine the processing depth (Balasubramanian *et al.*, 2006, p. 130). The processing depth, or the level of consciousness, is rated from high to low on the model, and has implicit and explicit memory implications (Balasubramanian *et al.*, 2006, p. 117). Explicit memory is tested by direct tests such as brand recall, whilst implicit memory has a response bias that causes the individual to perform a task without consciously retrieving the information (Balasubramanian *et al.*, 2006, p. 130). It is proposed by Balasubramanian *et al.* (2006, p.

130) that conscious levels of processing would increase explicit memory, whereas unconscious levels of processing would increase implicit memory (Balasubramanian *et al.*, 2006, p. 130).

From the model diagram above it appears as if Balasubramanian *et al.* (2006, p. 117) propose processing depth to be a mediator between execution and individual factors and the effects or outcomes of product placements. Baron and Kenny (1986) explain the difference between moderation and mediation in Figure 2.4 and Figure 2.6 respectively. A moderating factor enhances the relationship between the predictor and the outcome variable (Baron & Kenny, 1986, p. 1174). This relationship can be seen in a more simplified model in Figure 2.5. The mediator however appears to play an essential role in the link between the independent variable and the outcome variable, with the strongest mediators occurring when path c in Figure 2.6 is at zero (Baron & Kenny, 1986, p. 1176).

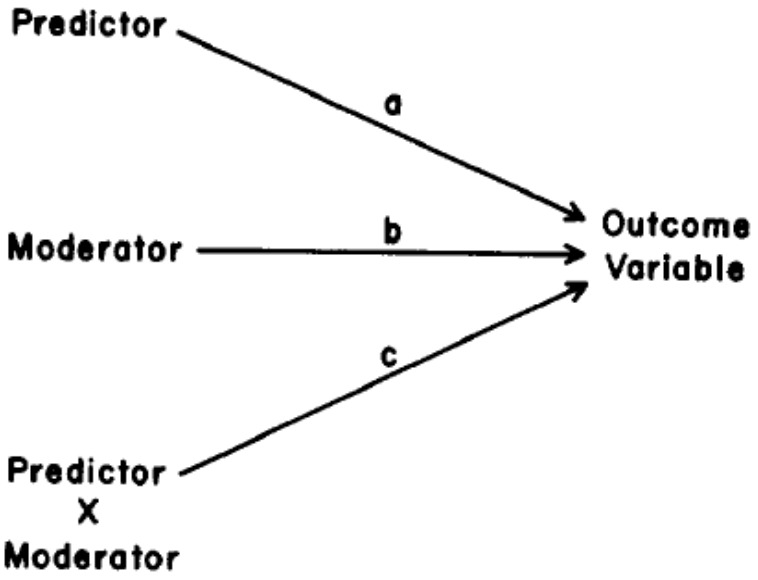

Figure 2.4: Model for moderators (Baron & Kenny, 1986, p. 1174)

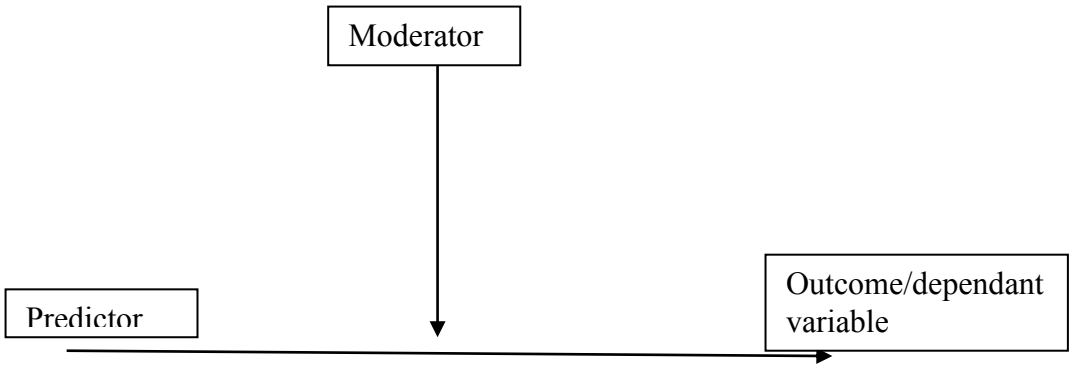

Figure 2.5: Simplified Model of Moderators

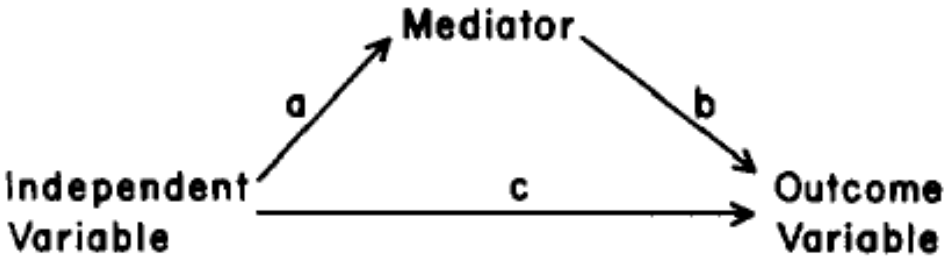

Figure 2.6: Model for Mediators (Baron & Kenny, 1986, p. 1176)

As mentioned, in the proposed model, Balasubramanian *et al.* (2006, p. 117) seem to imply that the processing depth plays a mediating role between the execution and individual-specific factors, and the effects of the placements. It would be of interest to investigate whether this is indeed the case, or if the processing depth has more of a moderating role. However the measures proposed for processing depth are actually effects measures, and thus it seems possible that processing depth is actually an explanation for different kinds of effects and not actually a separate testable variable. For example, Balasubramanian *et al.* (2006, p. 130) state that explicit memory is tested by direct tests such as brand recall, which is an effect measure, whilst implicit memory can be measured by response bias. We have taken this view in the current study. No studies could be found that deal explicitly with this aspect of the framework.

Theory building is important as it aids in efficiently developing fields as well providing frameworks for analysis (Wacker, 1998, p. 361). It has been noted that theoretical

frameworks are often used without being tested for validity (Cote & Buckley, 1988, p. 579). The importance of theory testing for management has been noted by Colquitt and Zapata-Phelan (2007, p. 1282) who state that "theory testing is particularly important in management because some of the most intuitive theories introduced in the literature wind up being unsupported by empirical research" (Colquitt & Zapata-Phelan, 2007, p. 1282). In order to be able to invest in implementing theoretical frameworks, their validity should first be proven. The Balasubramanian *et al.* (2006, p. 117) model should therefore be tested for validity before organizations invest time and money into utilizing it to avoid wasting resources. The current research thus also contributes to the theory of product placement by testing the more recent Balasubramanian *et al.* (2006) model proposed to explain the effects of product placement. The framework proposed by Balasubramanian et al (2006) has been selected, as it takes into account more constructs as well as factors within those constructs than that proposed by Russel (1998). It is also more recent. While testing of frameworks is important, this research will also improve the understanding of the relationships between the constructs. In addition it will provide insight into South African consumers' perceptions of product placements in hip hop, which has been limited to date.

2.4 Review of the Constructs

Under each construct in the Balasubramanian *et al.* (2006) model, namely stimulus/execution factors, individual-difference factors, processing depth, and effects, several factors are provided that could be used as a measure of that construct (Balasubramanian *et al.*, 2006, p. 117). Some of these measures have been tested already in various studies and will be discussed under the respective construct. Other studies have also been done which do not necessarily include a measure mentioned by Balasubramanian *et al.* (2006), but have been included in this review under the construct that they would have fallen under. Under each construct the section ends with a discussion and justification of the chosen construct measure being used in the current study and where applicable the relevant hypotheses developed through the review of the literature and that will be tested in this study.

The first construct that will be reviewed is the effects construct, as that is the desired outcome that all other constructs are working towards. In this study the effects measures represent the dependent variable.

2.4.1 **Effects**

There are many different aspects that can be used to determine the effectiveness of product placement. These aspects can be summarized into three groups: cognitive outcomes, affective outcomes, and conative outcomes (Balasubramanian *et al.*, 2006, p. 132).

2.4.1.1 **Cognitive Outcomes**

The following are regarded as being cognitive outcomes:

- Judgments About the Placed Brand's Typicality/Incidence
- Memory for Brands and Placements

Judgments About the Placed Brand's Typicality/Incidence

This measure relates to what the viewer thinks about the brand due to the placement, for example, they could perceive it as having more of market share i.e being more popular, than it really is (Balasubramanian *et al.*, 2006, p. 131). O'guinn and Shrum (1997, p. 278) found that viewers who watched more television, in comparison to those who did not watch as much television, judged products that they saw in the shows to be more prevalent. In that situation, the amount of television that the viewer watched could be seen as the individual factor with their view on the prevalence of the brand being the effect.

Memory for Brands and Placements

Balasubramanian *et al.* (2006, p. 131) postulated that the placements had an effect on short term memory that could be tested through *recall*, *recognition*, or *salience,* which are all measures from the explicit memory domain. It was found by Karrh, Mckee, and Pardun

(2003, p. 147) in their research into practitioners views on product placements that *recall* and *recognition* were still the most popular methods of measuring the effectiveness of product placements. *Recall* is defined by C. R. Duke and Carlson (1996, p. 2) as "the reconstruction of a stimulus from a previous exposure". *Recognition* is defined as "having a respondent consciously differentiate a previously seen test stimulus from those test stimuli not previously seen" (C. R. Duke & Carlson, 1996, p. 2).

A study testing product placement effectiveness was performed by Matthes, Wirth, Schemer, and Kissling (2011). This study investigated the difference in brand *recall* abilities between field-dependant individuals and field-independent individuals, as well as their attitudes towards the product placements (Matthes *et al.*, 2011, p. 85). Field dependence or independence refers to a cognitive style (Matthes *et al.*, 2011, p. 86) and as such represents an individual factor which is discussed later, while brand *recall* and attitudes towards the products are effects measures.

Recognition requires the viewer to intentionally retrieve information from being exposed to the placement in order to be able to identify or distinguish the product or brand from the placement (Balasubramanian *et al.*, 2006, p. 130).

Salience represents how much a brand is thought about when the person who viewed it in a placement is in a buying situation (Daye, 2010, par. 1). Salience is different from recall, which can be called "top of mind awareness" (Daye, 2010, par. 2). The difference is that salience requires both a memory of the brand as well as a linkage to other important memory structures that is used in the purchasing situation, whereas recall just represents a memory for the brand (Daye, 2010, par. 2).

Most studies use recall as a measure of the effectiveness of product placement (Shapiro & Krishnan, 2001, p. 1). Some of the studies that used recall are those by d'Astous and Chartier (2000), Goldberg and Gorn (1987), Gupta and Lord (1998), Matthes et al. (2011) and Roozen and Claeys (2009). Recognition was used in the studies by Russell (2002) and Shapiro and Krishnan (2001). Studies could not be found that use salience as a measure of product placement effectiveness.

2.4.1.2 **Affective Outcomes**

Affective outcomes relate to the viewers emotions (Eder, Hommel, & Houwer, 2007, p. 1138). The following are regarded as affective outcomes:

- Brand Portrayal Rating
- Identification with Brand
- Brand Attitudes

Brand Portrayal Rating

This measure refers to how a brand is perceived to be portrayed in the program (Balasubramanian *et al.*, 2006, p. 132). Ferraro and Avery (2000) looked into how different brands were perceived to be portrayed on prime time television. Placements were rated on a scale from -2 to +2, where each rating had the following meaning (Ferraro & Avery, 2000, p. 4):

-2 : very negative
-1 : somewhat negative
0 : neutral
+1 : somewhat positive
+2 : very positive

Studies could not be found that test this as an effects measure on individuals.

Identification with the Brand

This measure relates to the empathy and emotional identification that the viewer feels towards the placed brand (Balasubramanian *et al.*, 2006, p. 132). Deighton, Romer, and McQueen (1989, p. 341) found that the more dramatic the placement is and less

argumentative, the more likely it was that the viewer would feel empathy towards the placement and identify with it.

Brand attitudes

This measure relates to the attitude towards brands that product placements leave the viewer with (Balasubramanian *et al.*, 2006, p. 132). Research on this measure was done in the previously mentioned study by (Russell, 2002). In that study, it was found that attitudes were positive towards congruent placements (Russell, 2002, p. 306).

2.4.1.3 **Conative Outcomes**

Conative outcomes relate to outcomes where the viewer is driven to action (Kolbe Corp, 2015, par. 1). The following are referred to as conative outcomes (Balasubramanian *et al.*, 2006, pp. 132-133):

- Purchase Intention
- Brand Choice
- Brand Usage Behaviour

Purchase Intention

This measure refers to the viewers intention to purchase a brand or product seen in a placement (Balasubramanian *et al.*, 2006, pp. 132-133). Balasubramanian *et al.* (2006, p. 132) could not find many studies where viewers had intention to purchase the product after being exposed to the placement.

A few other studies relating to purchase intention have been reviewed that were not in the Balasubramanian *et al.* (2006) study. Muzellec, Kanitz, and Lynn (2013), for example, used purchase intention as an effect measure in their study of the relationship between purchase intention and reverse product placements.

One would expect this measure to be one of the most important measures, as it would influence the profitability of the placement. However, studies often look at other measures for the effectiveness of product placement such as recall (Shapiro & Krishnan, 2001, p. 1).

Brand Choice

Brand choice refers to the viewer choosing the placed brand after being exposed to that placement (Balasubramanian *et al.*, 2006, p. 133). Brand choice has been used as an effect measure in studies on the impact of individual factors. An example of this is the study by Nedungadi (1990) which will be discussed further in the Individual Factors section. Brand choice has also been used as the effects measure for studies into execution factors, as in the study by Cholinski (2012). This is discussed further in the Execution Factors section.

Brand Usage Behaviour

This measure refers to how frequently or infrequently the viewer would then use the brand from the placement. A study was done using this effects measure by Morton and Friedman (2002). This will be discussed further in the Individual Factors section.

2.4.1.4 **Relationships between Effect Measures**

Russell (2002, p. 306) found that there was an opposite relationship between the viewer's ability to remember the placed brand and their attitude towards it. This is interesting, as it shows an opposite relationship between two measures, recall and attitude, that both fall under the same construct, effects. The Matthes *et al.* (2011) study had a similar finding in terms of the relationship between the two effects measures used i.e., brand recall and attitudes towards the placed product. The study found that with a product placed in a television news story field-independent individuals were more likely to recall a brand than field dependent individuals yet field dependant individuals had a more favourable attitude towards the brands than field independent individuals (Matthes *et al.*, 2011, p. 85). This relationship between the effect measures is unfortunately not commented on by these researchers.

Thus it appears that an inverse relationship exists between recall and attitude i.e. more positive attitudes are found when recall is lower. Delving into this in deeper detail was however beyond the scope of this research.

Effect Measure Chosen for this Study

Many of the possible measures for the effect of the product placement deal with an individual placement, such as the purchase intention of the viewer or their identification with the story character (Balasubramanian *et al.*, 2006, p. 117). These would be difficult to test practically, as it would involve the viewer rating each placement. As already mentioned, hip hop videos contain many product placements (Muir, 2012, par. 1). Using effects measures for each placed brand would make the questionnaire unduly long and it is likely that completion of the questions for the first placed brand will influence answers for the other brands. Most likely for this reason, effectiveness of product placement is commonly measured by the viewer's ability to recognize or recall the brand or product that was placed (Balasubramanian *et al.*, 2006, pp. 131-132). This could also be done in less time than the other measures, as the viewer will just be asked to list or identify what they could recall. The ability to recall a product indicates a product awareness, which has many advantages for marketers (Waldt, Preez, & Williams, 2008, p. 3). Product recall has also been identified as being a crucial indicator of the effectiveness of a placement (Balasubramanian, 1994, p. 37). The ability for a viewer to recall the placements will therefore be used as the effects construct for this study.

Purchase intention has also been chosen to be looked at by this study. This is due to purchase intention being the ultimate goal of a product placement.

2.4.2 Execution Factors

This section covers various measures that have been proposed and used, to measure the execution factors construct. The section ends with a discussion of the chosen measures to be used in this study as well as the hypotheses about the impact of these measures.

Execution factors are those factors based on the actual stimuli, which in this case is the placement (Balasubramanian *et al.*, 2006, p. 117). A number of factors were suggested as

possible measures for this construct (Balasubramanian *et al.*, 2006, p. 118). Each of these factors can represent the construct. A review of studies for these measures follows.

2.4.2.1 **Program Type/Program Induced Mood**

This factor relates to the mood created by the program that the viewer is watching. An example of this would be a happy mood after watching a comedy. Balasubramanian *et al.* (2006, p. 124) made the following propositions regarding program-induced mood:

- "Under negative program–induced moods, congruent placements produce better cognitive outcomes than incongruent placements. Conversely, under positive program–induced moods, incongruent placements produce better cognitive outcomes than congruent placements." (Balasubramanian *et al.*, 2006, p. 124)
- "Under negative program–induced moods, placements produce better cognitive outcomes than ads. Conversely, under positive program–induced moods, ads produce better cognitive outcomes than placements." (Balasubramanian *et al.*, 2006, p. 124)

The propositions are an extension of the findings from the study by Aylesworth and MacKenzie (1998) (Balasubramanian *et al.*, 2006, p. 124) which found that viewers who watched a program that induced a negative mood had more thoughts, or cognitions, about the program than viewers who had seen a program that induced a positive mood (Aylesworth & MacKenzie, 1998, p. 25). However, the viewers of the positive-mood-induced program had more cognitions about the advertisement itself than those that watched the negative-mood-induced program (Aylesworth & MacKenzie, 1998, p. 27). Furthermore, the attitude of viewers towards the advertisement when in a context-induced negative mood is less affected by negative advertisement cognitions than for those viewers who are in a context-induced positive mood (Aylesworth & MacKenzie, 1998, p. 27). However, the effect of the viewer's mood on their attitude towards advertisements was weaker when in a positive mood (Aylesworth & MacKenzie, 1998). Whilst this study dealt with television advertisements (Aylesworth & MacKenzie, 1998, p. 17), Balasubramanian *et al.* (2006, p. 124) make their propositions under the assumption that a placement which is loosely integrated into the program will behave in the same way as a television advertisement. They refer to these placements as incongruent placements, with the well-integrated placements being congruent

placements (Balasubramanian *et al.*, 2006, p. 124). Studies cannot be found that test these propositions. The gap that exists with the Aylesworth and MacKenzie (1998) is that it only deals with television programs. In terms of hip hop music videos, the mood induced by the video cannot be generalised, as it would depend on whether or not the viewer liked hip hop or what it stood for. It would be especially difficult to test this measure as most hip hop music videos do not have a plot and therefore proves difficult to tell what mood the video would induce.

Balasubramanian *et al.* (2006, p. 124) went on to look at the link between program-induced mood and affective outcomes. The following was proposed:

- "Positive (negative) emotion-laden programs produce positive (negative) mood spillover effects that increase (decrease) affective outcomes, that is, attitudes." (Balasubramanian *et al.*, 2006, p. 124)
- "Mood-thematic congruent (incongruent) placements are more (less) likely to facilitate program-induced mood spillover effects for affective outcomes, that is, attitudes." (Balasubramanian *et al.*, 2006, p. 124)
- "Placements (ads) are more (less) likely to facilitate program-induced mood spillover effects on affective outcomes, that is, attitudes. Under negative program–induced mood, placements are more likely to decrease attitudes than ads. Under positive program–induced mood, placements are more likely to increase attitudes than ads." (Balasubramanian *et al.*, 2006, p. 125)

Balasubramanian *et al.* (2006, p. 124) describe a study by Goldberg and Gorn (1987) to justify the above propositions. Goldberg and Gorn (1987) investigated the effects of happy and sad television programs and their effects on individual's responses. It was found that when watching the happier television program (as opposed to the sad television program), a happier mood was induced in the individual (Goldberg & Gorn, 1987, p. 387). The individual also thought that the commercials viewed were more commercially effective when a positive mood was induced into that subject (Goldberg & Gorn, 1987, p. 387). Such individuals would also have more positive thoughts towards advertising whilst watching the commercials as opposed to individuals viewing the sad programs, who then had more negative thoughts towards advertising (Goldberg & Gorn, 1987, p. 387). Overall, there was no significant effect

of the induced mood on the ability of the individual to recall brands (Goldberg & Gorn, 1987, p. 398). This study is one of the studies used by Balasubramanian *et al.* (2006, p. 124) to make the above propositions. However, it was related to advertisements and not placements.

A study was also done by Matthes *et al.* (2011) that involved field dependence and two different program types. A field independent individual can scan a visual field and have less difficulty differentiating between relevant and irrelevant information than a field independent individual (Matthes *et al.*, 2011, p. 86). As part of this research, two different studies were performed, one using the placements in a music video, and one using the placements in a television news story (Matthes *et al.*, 2011, p. 87). The different program types fall into the execution category (Balasubramanian *et al.*, 2006). As part of this research, two different studies were performed, one using the placements in a music video, and one using the placements in a television news story (Matthes *et al.*, 2011, p. 87). The different program types fall into the execution category (Balasubramanian *et al.*, 2006).

It should be noted that whilst the Balasubramanian *et al.* (2006) feature processing depth as a mediator between either execution factors or individual factors and effects, the propositions that they put forward deal with the direct effect that the execution or individual factors have on effects. Since this model was just a proposition, it is possible that Balasubramanian *et al.* (2006) were not sure either on the role of processing depth.

These additional propositions would be difficult to measure in this study. As previously mentioned, hip hop videos often lack a plot. This makes it difficult to determine what mood it would induce in the viewer. The mood is more likely to be subjective, based on their attitude towards hip hop.

2.4.2.2 **Execution Flexibility**

Execution flexibility in this context refers to the ability of placements to be placed into the form of media after it has been recorded (Balasubramanian *et al.*, 2006, p. 125). The proposition developed by Balasubramanian *et al.* (2006, p. 125) was that "As the execution flexibility associated with a product placement increases, its impact increases with regard to all message outcomes" (Balasubramanian *et al.*, 2006, p. 125). Using technology to insert placements afterwards increases the flexibility around them, as they no longer have the

disadvantages of being in a program that has poor viewership and also allows sponsors to plan their placement opportunities better (Balasubramanian *et al.*, 2006, p. 125). Messages in placements are also able to be more customized and their impact can be assessed right away (Balasubramanian *et al.*, 2006, p. 125).

According to Balasubramanian *et al.* (2006, p. 125), there are mainly 3 types of placements that can be used in this context:

- Virtual placements
- Retrospective placements
- On-line placements

Virtual placements are when a brand, logo, or other type of placement is added digitally during the live broadcast of the media containing the placement (Balasubramanian *et al.*, 2006, p. 125). An example of this would be the inserting of the placement during a sports game that is being televised (Balasubramanian *et al.*, 2006, p. 125). This was used for the Super Bowl XXXV, when a part of the game that was televised internationally appeared as it did in the USA, but with various logos digitally inserted (Balasubramanian *et al.*, 2006, p. 125).

Retrospective placements involve digitally inserting the placements into the form of media after it has been released (Balasubramanian *et al.*, 2006, p. 125). An example of this is inserting a billboard into a program after the episode has been released (Balasubramanian *et al.*, 2006, p. 125).

On-line placements involve placements that are updated in real time (Balasubramanian *et al.*, 2006, p. 125). An example of this is motorsport video games that have real race times uploaded to it whilst gamers play, as well as a map that is updated with the locations of car dealerships (Balasubramanian *et al.*, 2006, p. 125).

No studies have been found that test the effects of this factor.

2.4.2.3 **Opportunity to Process the Placement**

This factor refers to the chance that viewers are given to process the placement that they are exposed to and is influenced by both the prominence of the placement and it's duration (Balasubramanian *et al.*, 2006, p. 125). The following were proposed:

- "As a placement's prominence increases, viewers can better differentiate the brand from other program stimuli, thereby increasing cognitive outcomes, that is, recall." (Balasubramanian *et al.*, 2006, p. 125)
- "As a placement's exposure duration increases, viewers can better process the brand's appearance or audio mention, thereby increasing cognitive outcomes, that is, recall." (Balasubramanian *et al.*, 2006, p. 125)

These propositions were made based on the work done by Gupta and Lord (1998) amongst others (Balasubramanian *et al.*, 2006, p. 125). In their study, Gupta and Lord (1998, p. 49) referred to placements that were prominent as brand identifiers that were "highly visible by virtue of size and/or position on the screen or its centrality to the action in the scene" (Gupta & Lord, 1998, p. 49). It was found that for placements that are prominent, the chances that the viewer will be able to recall this placement is higher (Gupta & Lord, 1998, p. 47).

Homer (2009) investigated the effectiveness of repetition and prominence of product placement. Homer (2009) refers to prominence as whether the placement is subtle or prominent. Subtle placements are those that are just visual, whilst prominent placements are visual with an accompanying audio reference to it (Homer, 2009, p. 23). It was found that viewer's had positive attitudes towards subtle placements which were not affected by repetition (Homer, 2009, pp. 28-29). Prominent placements resulted in negative attitudes, which were further increased when the placements were repetitive (Homer, 2009, pp. 28-29). These results were explained to be due to audiences' feeling that prominent placements are unrealistic and intrusive, and therefore result in the audience having a negative attitude towards intrusive advertising (Homer, 2009, p. 28). The repetition of the placements seems to be used as a moderating factor between the prominence of the placements and the viewer's attitude towards them. The pre-existing attitude towards intrusive advertising could be seen as an individual difference factor, whilst the prominence and repetition could be seen as

execution factors in the model by Balasubramanian *et al.* (2006, p. 117). The attitudes of the viewers after being exposed to the placements could be regarded as being the brand attitude, which is an affective outcome in the model. Thus from this research, prominence decreases brand attitude, the effects measure used in the study.

Roozen and Claeys (2009) also investigated the effectiveness of product placement; however their study was based on music videos. This study looked at videos that would fall into either the hip hop or pop genre of music (Roozen & Claeys, 2009, p. 5). It therefore differs from this study, as this research concentrates on the hip hop industry. The effects of prominence of the placement were investigated (Roozen & Claeys, 2009, p. 6). In this study, prominence refers to the placement being central to whatever is occurring in the scene (Roozen & Claeys, 2009, p. 4). It is also when the placement's visibility is increased by its positioning or size in the scene (Roozen & Claeys, 2009, p. 4). It was found that prominent placements were more likely to be recalled than subtle placements (Roozen & Claeys, 2009, pp. 7-8). Brand recall can be classified into the effect category in the Balasubramanian *et al.* (2006, p. 117) model, whilst the prominence of the placements could be seen as being an execution factor. The results of this study differ from those that were found by Homer (2009). This poses an interesting dynamic, as the prominent placements in the study by Homer (2009) resulted in the effects measure decreasing, whereas in the study by Roozen and Claeys (2009) the effects measure increased with prominent placements. This could be due to a number of reasons, such as the difference in media used. It would however be useful to measure more than one factor under the effects construct and analyse their relationship.

2.4.2.4 **Placement Modality**

In this context, the modality of a placement refers to whether the placement is audio, visual, or audiovisual (Balasubramanian *et al.*, 2006, p. 118). Balasubramanian *et al.* (2006) propose the following:

- "Dual-mode placements generate better cognitive outcomes (i.e., recall) than single-mode placements"(Balasubramanian *et al.*, 2006, p. 126).

- "With respect to cognitive outcomes (i.e., recall), dual-mode placements generate a stronger impact than verbal-only placements, which, in turn, produce a stronger impact than visual-only placements" (Balasubramanian *et al.*, 2006, p. 126).

These propositions are based on Paivio's Dual Coding Framework (Paivio, 1986). This framework assumes that individuals have two cognitive subsystems (Culatta, 2013, par. 2). One subsystem is used for language whilst the other is used for non-verbal stimulus such as images (Culatta, 2013, par. 2). Balasubramanian *et al.* (2006, p. 126) also used the findings from the study by Gupta and Lord (1998) when making these propositions. Gupta and Lord (1998) delved into the effects of the different combinations of modes of placements with prominence of placements. The difference between participants abilities to recall an audio placement that did not have a visual accompaniment and a visual placement that did not have an audio accompaniment was analyzed (Gupta & Lord, 1998, p. 50). Here prominence once again referred to size, positioning, and plot connection of the placement (Gupta & Lord, 1998, p. 49). It was found that a prominent audio placement without a visual placement was more likely to be recalled by the viewer than a subtle visual placement without an audio accompaniment (Gupta & Lord, 1998, p. 56). However, placements that had both an audio and visual component did not have a recall advantage (Gupta & Lord, 1998, p. 56). This differs from the proposition made by Balasubramanian *et al.* (2006, p. 126) and would therefore be interesting to test. Gupta and Lord (1998, p. 56) state that having an audio accompaniment boosts recall, which would explain why subtle visual placements that did not have the audio accompaniments had less of a chance of being recalled when compared to audio placements without a visual aid.

Russell (2002), looked at the modes of the placements and whether or not they are congruent with the connection to the plot. As previously explained, a placement that is congruent is one where the modality and connection to the plot is aligned (Russell, 2002, p. 308). For audio placements to be congruent, they need to be highly connected to the plot, as they are supposed to contribute to the narrative structure of the script (Russell, 2002, p. 308). Visual placements however should be an accessory to the story and thus have a low plot connection in order to be congruent (Russell, 2002, p. 308). For that study, congruent pairs were therefore audio placements that were highly connected to the plot and visual placements that had a low connection to the plot (Russell, 2002, p. 308). Incongruent pairs were audio placements that had a low connection to the plot and visual placements that had a high

connection to the plot (Russell, 2002, p. 308). The study found that the incongruent pairs increases the viewer's memory of the placement, whereas the congruent pairings have a greater persuasive ability over the viewer (Russell, 2002, p. 306). This once again shows that two effect measures can have a negative correlation. Recall, which is a measure of cognitive effects, increased for incongruent placements; however those placements did not have the highest persuasion ability (Russell, 2002, p. 306). Persuasion ability can be seen as brand attitude, which is an affective effect and was highest for congruent placements (Russell, 2002, p. 306). Hip hop lyrics and music videos tend to not have a plot. All audio placements would have a high plot connection by virtue of being part of the lyrics and all visual placements would have a low plot connection since a plot does not exist. Only congruent pairs would therefore exist in this study.

Cholinski (2012) investigated placements in movies that were prominent, audio-visual, and highly connected to the plot. These three factors could be seen as execution factors in the Balasubramanian *et al.* (2006, p. 117) model. It was found that these three factors caused increased brand awareness in the viewers (Cholinski, 2012, p. 14).

2.4.2.5 **Type and Amount of Information Presented**

Placements generally do not contain a lot of information, and as such placements which do demonstrate a lot of brand information are more likely to draw attention to the brand (Balasubramanian *et al.*, 2006, pp. 126-127). This will most likely increase the cognitive outcomes such as brand recall (Balasubramanian *et al.*, 2006, p. 127). If these placements are however incongruent with the editorial content of the media they will negatively affect the viewer's affective and conative outcomes (Balasubramanian *et al.*, 2006, p. 127). Balasubramanian *et al.* (2006, p. 127) make the following propositions regarding this measure:

- "Increasing brand information in a placement is likely to increase cognitive outcomes (e.g., recall)."
- "Increasing brand information in placements is likely to decrease both affective and conative outcomes."
- "Placements are more similar to transformational ads than to informational ads."

- "Placements are more similar to drama ads (which are processed empathetically) than to argument ads (which are processed evaluatively)."

The first two propositions made by Balasubramanian *et al.* (2006, p. 127) did not reference studies to support it. The third one however was based on the paper by Puto and Wells (1984) amongst others (Balasubramanian *et al.*, 2006, p. 127). Puto and Wells (1984, p. 638) outline the difference between informational and transformational advertisements. Informational advertisements were defined as "one which provides consumers with factual (i.e., presumably verifiable), relevant brand data in a clear and logical manner such that they have greater confidence in their ability to assess the merits of buying the brand after having seen the advertisement." (Puto & Wells, 1984, p. 638). Transformational advertisements however make the consumer feel as if they will have a different experience if they use that product than the experience from using any competing product (Puto & Wells, 1984, p. 638). Since products in the placement can be seen as providing the character with an experience, one can understand why Balasubramanian *et al.* (2006, p. 127) would make this proposition in likening it to a transformational advertisement.

The fourth proposition was made based on the works of Deighton *et al.* (1989) (Balasubramanian *et al.*, 2006, p. 127). In their research, difference is made between advertisements that are argumentative, dramatic, or a hybrid of the two (Deighton *et al.*, 1989, p. 335). An argument advertisement has a narrator but there is a lack of any other characters of storyline (Deighton *et al.*, 1989, p. 335). A drama advertisement is the opposite, in that there is a plot and characters, without a narrator (Deighton *et al.*, 1989, p. 336). In the case of television and movie placements, characters and plots are present without necessarily having narrators. One can therefore understand why Balasubramanian *et al.* (2006, p. 127) would make this proposition. In the case of hip hop music videos, it is difficult to say if the artist would be seen as the narrator or the character. One can however deduce that this would be dependent on whether the video has a specific plot or not.

2.4.2.6 **Strength of the Link Between Brand and Story Character/ Editorial Content/ Vehicle/Medium**

The two propositions made by Balasubramanian *et al.* (2006) for this factor are as follows:

- "The stronger the association between the placed brand and a story character, the higher the elaboration of the placed brand, which thereby increases cognitive outcomes."(Balasubramanian *et al.*, 2006, p. 127)
- "The stronger the positive (negative) association between the placed brand and a story character/editorial content/vehicle/medium, the higher (the lower) the impact on affective outcomes."(Balasubramanian *et al.*, 2006, p. 127)

The study by Russell (2002) that dealt with the congruence and incongruence of placements was also used in formulating these propositions (Balasubramanian *et al.*, 2006, p. 127). In her study, congruency dealt with the mode of the placement and it's connection to the plot. Audio placements were expected to have a high plot connection in order to be a congruent placement as they were expected to add to the narrative structure of the script (Russell, 2002, p. 308). Visual placements however were supposed to just be an accessory to the plot, and therefore needed to have a low connection to the plot to be congruent (Russell, 2002, p. 308). Congruent placements are therefore either audio placements with a high connection to the plot or visual placements with a low connection to the plot (Russell, 2002, p. 308). Incongruent placements are audio placements with a low connection to the plot or visual placements with a high connection to the plot (Russell, 2002, p. 308). As previously mentioned, congruent placements had better results in the memory tests, and incongruent placements proved to have better persuasion abilities (Russell, 2002, p. 306). An increase in memory is seen as being a cognitive effect (Balasubramanian *et al.*, 2006, p. 131). Plot connection in the study by Russell (2002) can be seen as the strength of association in propositions for this measure. The first proposition would relate to the finding by Russell (2002, p. 306) for visual placements, in that visual placements with a high connection to the plot were recalled more than those with a low connection to the plot. The second proposition would relate to the findings for audio placements in the study by Russell (2002, p. 306), in that audio placements with a higher connection to the plot had higher persuasion abilities that those that had a low connection.

d'Astous and Chartier (2000) looked into the effectiveness of product placements in movies with respect to how integrated the placement was in the scene of the movie and with the principal actor. It was found that high integration between the placement and the movie scene resulted in a viewer's liking the product, but lower chances of them being able to recall it

(d'Astous & Chartier, 2000, p. 38). Brand attitude and placement recall both fall under the effect construct in the Balasubramanian *et al.* (2006, p. 117) model. This result is therefore in line with the relationship discussed under placement modality, wherein there appears to be an inverse relationship between recall and persuasion abilities of a placement. However, the viewer's ability to recall the placement is increased when the principal actor is present for the placement (d'Astous & Chartier, 2000, p. 38). In the case of hip hop music videos, the artist would in most cases be this main character. It would be interesting to see if the artist being present for the placements has a greater effect on audio or visual placements, as it is usually the artist that would be mentioning the placed product in an audio placement.

Reverse product placements were not mentioned in the model by Balasubramanian *et al.* (2006) but was however used in the study by Muzellec *et al.* (2013). Reverse placements are when shows exhibit fictional brands, which are then turned into real life brands (Muzellec *et al.*, 2013, p. 399). It was found that there existed a positive relationship between the brands in the reverse product placements and purchase intentions of the viewers that were exposed to them (Muzellec *et al.*, 2013, p. 412).

The Execution factor that this study primarily focuses on is priming of the placed brand, the description of which follows.

2.4.2.7 **Priming the Placed Brand**

Audience members today can be informed before exposure to a placement of its presence in the media content (Balasubramanian *et al.*, 2006, p. 126). Making the audience aware of placements beforehand is known as priming the placements (Balasubramanian *et al.*, 2006, p. 126). An example of this is when BMW placed their Z3 Roadster in the movie "GoldenEye" (Balasubramanian *et al.*, 2006, p. 126). BMW placed advertisements, held special events, and dealer promotions before and after the release of the movie (Balasubramanian *et al.*, 2006, p. 126). It was also suggested by Bennett, Pecotich, and Putrevu (1999, par. 13) that it is possible that placements are most effective when included as a component of a clear marketing campaign.

Two propositions are made by Balasubramanian *et al.* (2006, p. 126) with regards to the priming of placements. They are as follows:

1. “Primed placements produce better cognitive outcomes (i.e., recall) than nonprimed placements.” (Balasubramanian *et al.*, 2006, p. 126)

2. “Unprimed or media-primed placements produce better affective outcomes than ad-primed placements.” (Balasubramanian *et al.*, 2006, p. 126)

The first hypothesis is based on the study by Roskos-Ewoldsen and Fazio (1992), which tested the following hypothesis: “objects toward which individuals hold attitudes that are highly accessible from memory (i.e., attitude-evoking objects) are more likely to attract attention when presented in a visual display than objects involving less accessible attitudes” (Roskos-Ewoldsen & Fazio, 1992, p. 198). It was found that the individual having an accessible attitude towards an object increases the chances that the individual’s attention would be drawn to that object if presented with it visually (Roskos-Ewoldsen & Fazio, 1992, p. 198). Priming the placement thus gives the viewer a chance to formulate an attitude towards the product or placement beforehand, thus providing the viewer with an accessible attitude when exposed to the placement. This leads to the proposition that cognitive outcomes are better when the placements are primed. Cognitive outcomes refer to outcomes that deal with the viewer’s knowing, remembering, or perceiving something (Dictionary.com, 2014, par. 2).

The second hypothesis was based on a study by Yi (1990) among others. This study proposed that if a viewer is exposed to factors that can have a priming effect of some of that products attributes, the viewer will then be more likely to see the product in the light of having those attributes, which will affect their evaluation of that brand (Yi, 1990, p. 215). This was achieved by exposing participants to different conditioning printed advertisements, and then exposing all participants to the same printed advertisement (Yi, 1990, p. 217). It was found that the viewer’s evaluation of the brands can be affected by priming certain placements, as viewer’s attributed the product in the final advertisement with the characteristics that they had previously seen in the advertisement before that (Yi, 1990, pp. 219-220).

Bennett *et al.* (1999) conducted a study in Australia that looked into the effects of including warnings in media that contained product placement. The need for this study arose from public policy analysts in Australia asking for the inclusion of these warnings after suggesting

that placements could deceive and misinform viewers (Bennett *et al.*, 1999, par. 1). It was found that priming the brand increases the chance of recall, but has no effect on the viewer liking the products in the placements (Bennett *et al.*, 1999, par. 1). This once again shows an inverse relationship between recall and another measure of the effects construct.

This measure has been chosen as the measure of the Execution Construct for this research. Besides Australia as mentioned above, other first world countries have implemented warnings before shows that include product placement. In the United Kingdom, product placement is not allowed unless a specific logo accompanies the placement, notifying the viewer that there is a placement in the scene (Ofcom, nd, par. 34-39). This logo can be seen below in Figure 2.7. In 2007, a framework for the regulation of product placement was introduced in other European countries as well under the Audiovisual Media Services Directive (Angelopoulos, 2010, p. 7). Under this directive, a programme containing product placement must have a logo warning the viewers of that at the beginning, end, and after every advertising break of the programme (Angelopoulos, 2010, p. 16).

Figure 2.7: Warning logo used in the United Kingdom for the presence of product placement (Ofcom, nd)

If many first world countries are following the direction of including warnings before product placements, it might only be a matter of time until other countries, including South Africa, start following suit. It would therefore be useful to investigate the effects of this sort of

priming of the viewer, and will be used as the execution factor for this study. The following hypotheses are made:

H1: The video containing primed placements will produce a higher processing depth on the continuum than the video with unprimed placements.

H2: The viewer is more likely to recall primed placements.

H3: The viewer is more likely to have a response bias towards unprimed placements.

H4: Primed videos are less likely to lead to purchase intentions.

For the first hypothesis, it is assumed that the priming message at the beginning of the video will get the participant's attention, as it is something that they would not expect to be there. This high amount of attention paid implies a high processing depth.

The second hypothesis is from the proposition made by Balasubramanian *et al.* (2006, p. 126), which is that "Primed placements produce better cognitive outcomes (i.e., recall) than nonprimed placements."

Balasubramanian *et al.* (2006, p. 130) postulate that there exists an inverse relationship between explicit and implicit memory. If explicit memory is positively affected by primed placements, then one would expect implicit memory to not be greatly activated by primed placements. Unprimed placements would therefore activate ones implicit memory more than primed placements. Implicit memory is tested by a response bias in this study.

As has been seen in studies such as that by Russell (2002), placements that stand out to the viewer are less likely to have persuasion abilities over the viewer. The study by Law and Braun (2000) further supports this but will be discussed further in the Processing Depth section. This inverse relationship between the viewer remembering the placement and liking the placement is the basis for the fourth hypothesis.

Whilst priming is the primary execution factor that will be looked at by this research, information for the effects of the modality and artist's role in the placements would also be

available. Data would also be available for analysing the difference effects for ethically charged and ethically neutral placements.

The following hypotheses are developed under the modality of the placements:

H5: Dual-mode placements will be recalled more than single-mode placements.

H6: For singular-mode placements, audio placements will be recalled more than visual placements.

H7: Singular placements will create a higher response bias than dual placements.

H8: Dual Placements will lead to a higher purchase intention.

Hypotheses Five and Six are based on those proposed by Balasubramanian *et al.* (2006, p. 122). As with hypothesis Three, Hypothesis Seven was derived from the assumption that if explicit memory was not greatly activated by the single-mode placements, implicit memory would be, thereby creating a response bias. In the case of Hypothesis Eight, it is assumed that the placements that are recalled more are the ones that the participants will be more likely to want in order to fit into the affluent hip hop lifestyle. Since the amount of attention that the viewer rated for was for the video in general, it was not possible to test their processing depth against modality. This is due to the video containing placements of various modes.

The following hypotheses are developed under the artist's role:

H9: Placements for which the artist is on screen will result in higher cognitive outcomes, ie recall, than placements for which the artist are not on screen.

H10: Placements for which the artist is on the screen will lead to less of a response bias than placements where the artist is not on the screen.

H11: Placements for which the artist is on the screen will have a higher purchase intention than those there the artist is not on the screen.

Hypothesis Nine is in line with the findings from the study by d'Astous and Chartier (2000, p. 38), where placements had a higher chance of being recalled if the principal actor was on screen. In the case of this research, the artist would be considered to be the principal actor. As in Hypothesis Three and Seven, Hypothesis Ten is based on the inverse relationship expected between explicit and implicit memory. Hypothesis Eleven is made on the assumption that individuals will want products more if the artist is on screen, as it will then have more of an association with a hip hop lifestyle if that is the case. As with modality, the artist's presence was not tested for against processing depth. This was due to there being placements with the artist on and off the screen present in the video, whereas processing depth was determined by a question which asked for the amount of attention paid for the video as a whole.

The following hypotheses are made regarding ethically charged placements:

H12: Ethically charged products will results in higher recall.

H13: Ethically charged products will result in a lower response bias.

H14: Ethically charged products will result in a lower purchase intention.

It is assumed that ethically charged products will bring more attention to themselves than ethically neutral products. One would therefore expect them to be recalled, as in Hypothesis Twelve. If the inverse relationship between implicit and explicit memory is once again expected, ethically charged products will have a lower response bias than ethically neutral products, as in Hypothesis Thirteen. Ethically charged products usually have negative connotations, and are therefore less likely to expect purchase intention from the participant, as in hypothesis fourteen. As with modality and artist presence, ethically charged product placements were not tested against processing depth. The video contained ethically charged and neutral placements, with the questionnaire only requiring viewers to rate how much of attention they paid to the video as a whole.

2.4.3 Individual – Difference Factors

This section covers various measures that have been proposed and used, to measure the individual-difference factors construct. The section ends with a discussion of the chosen measures to be used in this study as well as the hypotheses about the impact of these measures.

This construct refers to factors that may differ with each individual (Balasubramanian *et al.*, 2006, p. 127).

2.4.3.1 Prior Familiarity with the Placed Brand

This measure deals with the viewer having been previously exposed to the brand in the placement. Balasubramanian *et al.* (2006, p. 128) made the following propositions:

- "Unfamiliar brands are more likely to increase cognitive outcomes (i.e., recall) than familiar brands." (Balasubramanian *et al.*, 2006, p. 128)
- "Audiences are less (more) likely to use unfamiliar (familiar) brands for inferences about characters/stories that increase affective/conative outcomes." (Balasubramanian *et al.*, 2006, p. 128)

With regards to the first proposition, Balasubramanian (1994, p. 37) described the von Restorff effect as "almost any technique that served to increase the novelty of particular items or led them to be unexpected enhanced the subsequent recall of those items." Balasubramanian (1994, p. 37) concluded that since viewers probably do not expect product placements in movies, the von Restorff effect would be present in that the placement would be novel to viewers, making it stand out in their minds.

The second proposition is made based upon the research by McCracken (1989) among others. This research mentions that the effectiveness of a message depends on the familiarity of the source where familiarity was defined as "knowledge of the source through exposure" (McCracken, 1989, p. 311). The source would be the celebrity that is endorsing the product (McCracken, 1989, p. 310). According to this proposition, if the viewer of the hip hop music video wants the traits of the hip hop artist, they might then see the acquisition of the products

that the artist is endorsing as a way in which to achieve those traits. The product placements here are seen as the endorsements.

The study by Roozen and Claeys (2009, p. 6) also investigated whether the viewer having prior knowledge of the music video, artist, or genre would positively influence the effectiveness of those product placements. The research could not conclusively prove this (Roozen & Claeys, 2009, pp. 9-10). Here, the individual's knowledge could be seen as an individual factor in the Balasubramanian *et al.* (2006, p. 117) model.

Nedungadi (1990) looked into the placed brand's accessibility from the viewer's memory and how that affected the viewer's likelihood of choosing that brand. It was found that in order for a viewer to select a brand, they would have to be able to retrieve it from their memory (recall it), but they must also fail to retrieve any other preferred brand from memory (Nedungadi, 1990, p. 263).

2.4.3.2 Judgments of "Fit"

This measure refers to whether the viewer deems the placement to fit into the plot of the programme or not (Balasubramanian *et al.*, 2006, p. 128). This is different to the Execution Factor measure of the strength of links, as this factor is focused on the individual and whether or not the individual perceives the placement as fitting in with the placement vehicle. Balasubramanian *et al.* (2006, p. 128) made the following propositions regarding this measure:

- "In general, incongruent placements produce higher cognitive outcomes (i.e., recall) than congruent placements." (Balasubramanian *et al.*, 2006, p. 128)
- "In general, congruent placements yield higher affective outcomes than incongruent placements." (Balasubramanian *et al.*, 2006, p. 128)

The findings made by Russell (2002) that have already been discussed above were used to make the above propositions. In that study, it was proposed that audio placements would be expected to have a high connection to the plot and visual placements a low connection in order to be congruent, ie what the viewer would expect (Russell, 2002, p. 308). Similarly,

incongruent placements would be audio placements with a low plot connection and visual placements with a high plot connection (Russell, 2002, p. 308). It was found that incongruent placements were recalled more, but congruent placements had more persuasion power (Russell, 2002, p. 306). However, the two variables in that study, modality and plot connection, do not vary according to the individual. The study does however point out what behaviour can be expected when an individual does not think that a placement fits into the story line. Another study that was considered by Balasubramanian *et al.* (2006, p. 128) was that by Petty, Cacioppo, and Schumann (1983) which looked into the attitude of individuals after being exposed to advertisements which contained either high or low product involvement. This might also fall under the next Individual Factor measure, "Scepticism toward advertising", however Balasubramanian *et al.* (2006, p. 128) use this information under this measure. In the study by Petty *et al.* (1983, p. 136), "high involvement messages have greater personal relevance and consequences or elicit more personal connections than low involvement messages." If a person is therefore looking to purchase a specific item that is being advertised (in other words, it has personal relevance to them), they will then have high involvement and pay more attention to the information presented in the advert, with their attitude or persuasion being determined through what was termed the central route (Petty *et al.*, 1983, p. 138). If the person is not however looking to purchase the item that is being advertised, they have low involvement and tend to consider other aspects of the advert, such as its attractiveness or the reputation of the product endorser (Petty *et al.*, 1983, p. 138). The persuasion is then determined through what is called the peripheral route (Petty *et al.*, 1983, p. 138). The study by Petty *et al.* (1983, p. 135) was congruent with the notion of the aforementioned routes as being the two distinct routes of persuasion, as it was found that when the argument quality of an advertisement changed, it affected product attitudes more in individuals with a high involvement than those that had a low involvement. When the product endorser was manipulated, individuals with low involvement's attitude changed more than those with high involvement (Petty *et al.*, 1983, p. 135). This study was also used by Balasubramanian *et al.* (2006, p. 128) when making the second proposition for this measure. Congruent placements are the ones referred to in the study by Russell (2002), where the modality and connection to the plot were looked at. Since congruent placements are expected, they are less likely to stand out, thus it was deduced that congruent placements are more likely to follow the peripheral route to persuasion since they are more natural, and would therefore produce positive affective outcomes (Balasubramanian *et al.*, 2006, p. 128).

2.4.3.3 Scepticism Toward Advertising

This measure refers to audiences doubting the credibility of advertisements (Balasubramanian *et al.*, 2006, p. 128). It has been found that the more the individual understands advertising tactics, the more skeptical the individual becomes of advertising (Boush, Friestad, & Rose, 1994, p. 165). Balasubramanian *et al.* (2006, p. 129) made the following proposition with regards to this measure:

- "The higher the skepticism toward advertising, the lower the impact of placements on affective outcomes." (Balasubramanian *et al.*, 2006, p. 129)

Gupta, Balasubramanian, and Klassen (2000) looked at the relationship between viewer's attitudes towards advertising and their attitude towards product placements. It was found that as there was an increase in the individual's belief that the product placement was an attempt by manufacturer to disguise the company's communication about the product and thus deceive the audience, so the individual's attitude towards product placements decreased (Gupta *et al.*, 2000, p. 49). In addition, the individual's that fell into the "like ads more" group of the study were found to have a more positive attitude towards placements than those individuals in the "like ads less" group (Gupta *et al.*, 2000, p. 49). It is upon these findings that the above proposition was made (Balasubramanian *et al.*, 2006, pp. 128-129).

2.4.3.4 Field Dependence

Field dependence was not mentioned in the framework by Balasubramanian *et al.* (2006). The study done by Matthes *et al.* (2011) however considered the framework in their research on field dependence. A field independent individual can scan a visual field and have less difficulty differentiating between relevant and irrelevant information than a field independent individual (Matthes *et al.*, 2011, p. 86). The findings for the portion of the research involving the music video showed that field-independent individuals were more likely to recall a brand than field dependent individuals (Matthes *et al.*, 2011, p. 85). The portion of the study involving the television news story resulted in the same findings, whilst also showing that field dependant individuals had a more favourable attitude towards the brands than field independent individuals (Matthes *et al.*, 2011, p. 85).

2.4.3.5 Involvement/Connectedness with Program/Motivation to Process Brand Information

Like the study already mentioned by Petty *et al.* (1983), this measure deals with how much an individual would want to process information about the brand as well as their connection to the program (Balasubramanian *et al.*, 2006, p. 129). Balasubramanian *et al.* (2006, p. 129) made the following propositions with regard to the measure:

- "As a viewer's program involvement increases (decreases), cognitive outcomes such as recall of (1) brands in ads decreases (increases) and of (2) brands in placements increases (decreases)." (Balasubramanian *et al.*, 2006, pp. 129-130)
- "The higher the connectedness to a program, the higher the message outcomes for placements embedded in the program." (Balasubramanian *et al.*, 2006, p. 130)
- "Motivation to process brands for self presentational purposes influences cognitive outcomes (i.e.,attention and processing) for brand placements." (Balasubramanian *et al.*, 2006, p. 130)

One of the studies utilised to make the above propositions was that by Newell, Henderson, and Wu (2001). The study looked into individuals watching the Superbowl and whether their enjoyment and arousal had an effect on their ability to recall advertisements (Newell *et al.*, 2001, p. 1135). They postulated that arousal was not "a general emotional state but rather the result of a series of discrete events that accumulate to increase intensity levels" (Newell *et al.*, 2001, p. 1147). In this case the series of events were the series of happenings in the football match, and as the game progressed, so did the individual's arousal level (Newell *et al.*, 2001, p. 1147). It was found that as the game progressed, the number of advertisements recalled between the first half and the second half of the football match decreased (Newell *et al.*, 2001, p. 1147). It was upon this finding that Balasubramanian *et al.* (2006, pp. 129-130) made the first proposition. It should be noted that the advertisements referred to in this study were those during commercial breaks and not placements (Newell *et al.*, 2001, p. 1147).

Whilst Balasubramanian *et al.* (2006, p. 130) allude to viewer's imitating what they have seen in the shows, they do not elaborate on the message outcomes mentioned in the second hypothesis.

In the study already reviewed by Nelson (2002, p. 87) that looked into product placements in video games, it was found that when gamers were asked to recall placements straight after playing, they could list between 25 to 30 percent of placements. When gamers were asked after some time had passed, they could only recall between 10 to 15 percent of the placements (Nelson, 2002, p. 87). This effect could be attributed to time passing, however, gamers being involved with the game when playing it could also play a role in the difference. It was also found that the gamers were more likely to recall brands that had relevance to them (Nelson, 2002, p. 80). This can also be seen as the connectedness of the gamer with the placement. It is also upon these findings that Balasubramanian *et al.* (2006, pp. 129-130) made the first proposition under this measure.

Balasubramanian *et al.* (2006, p. 130) postulated that the difference between an individual's connectedness and involvement in a program is that connectedness refers to when the program has relevance in the individual's personal and social life and does not just end after the exposure is over. This is more influential than just being involved with the program whilst watching it (Balasubramanian *et al.*, 2006, p. 130). In the research by Grigorovici and Constantin (2004, par. 64) into gamers connectedness with video game content, it was found that the higher the gamers arousal level, the more they liked the brand that was placed in the game. It was upon this finding that the second proposition under this measure was made, which was that the higher the connectedness of the viewer to the show, the higher the message outcomes for the placements in that show would be (Balasubramanian *et al.*, 2006, p. 130). Whilst Balasubramanian *et al.* (2006, p. 130) allude to viewer's imitating what they have seen in the shows, they do not elaborate on the message outcomes mentioned in this hypothesis.

A framework for processing information in advertisements was compiled by MacInnis and Jaworski (1989). In that research, it was proposed that "The greater the processing motivation, the greater is the processing capacity allocated to analyze the ad" (MacInnis & Jaworski, 1989, p. 5). Processing motivation refers to the viewer wanting information from an advertisement and is based on their needs (MacInnis & Jaworski, 1989, p. 5). The more the viewer needs the product, the more processing capacity they will then allow for the processing of the information in the advertisement instead of any secondary task that they might be performing (MacInnis & Jaworski, 1989, p. 5). It is this framework among others

upon which Balasubramanian *et al.* (2006, p. 130) made the third proposition under this measure.

Lehu and Bressoud (2007) looked into the effects of a viewer's attitude towards a movie and their ability to recall placements from it. Participants in that study were more likely to recall the placements in the movie that they watched if they liked the movie (Lehu & Bressoud, 2007, p. 1087). Their liking of the movie in that study could be seen as their connectedness with the program. Lehu and Bressoud (2007, p. 1087) concluded that the viewer liking the movie created a positive environment which assisted in them recalling the placements.

Roozen and Claeys (2009, p. 6) investigated whether or not the individual's attitude towards the genre of music, the music video, or the artist could influence the effectiveness of product placement. It was found that a higher attitude score towards the music resulted in a higher awareness of the product placement (Roozen & Claeys, 2009, p. 10). The attitude of the viewer can also be seen as a individual factor in the Balasubramanian *et al.* (2006, p. 117) model. This attitude towards the music could be seen as their connectedness to it, with the music likened to a program.

Hip hop is known for promoting ethically questionable behaviours such as violence and sexual exploitation (Aron, 2010, par. 1). It is this reason as well as the media accusing the genre for being responsible for some of the problems in modern society, such as teen pregnancy, that a large number of individuals believe that hip hop is a bad influence (Aron, 2010, par. 1). Since there are such strong views prevalent on hip hop's influence on society, one would also like to assess the participant's attitude towards hip hop. It will then be checked if their attitudes towards these two items have an impact on the effectiveness of the product placements. Furthermore, differentiation could be made between this attitude and the effectiveness of the placement of ethically questionable products (alcohol and tobacco products) over the placement of ethically neutral products that the viewer is exposed to. This is an important construct as if hip hop is being accused of negatively affecting society, it would be useful for marketers to know what effect the ethical concerns around hip hop will have on the placements that they are investing in.

Similar studies that look into the relationship between the viewer's attitude towards hip hop and the effectiveness of product placement could not be found. To measure the viewer's attitude towards hip hop, the statements used in the article by Aron (2010) have been slightly modified. In particular, the following statements were adapted: "Many media stories identify

rap music as a catalyst in problems such as teen pregnancy, crime or some other negative social issue that existed long before rap music became prevalent" (Aron, 2010, par. 2), "Rap music has long had a reputation of being a form of music that represents violence, sexual exploitation and excess" (Aron, 2010, par. 1). Another statement will be utilised to gauge the viewer's attitude towards hip hop, which is "I feel a strong attachment to the hip hop culture" (Ferguson, 2008, p. 92).

2.4.3.6 Attitude Toward Placements or Other Message Types in General

This is the measure that has been selected under the Individual-Difference factor. Balasubramanian *et al.* (2006, p. 129) made the following propositions under this measure:

- "Ads (placements) have low (high) levels of both disguise and obtrusiveness; ads placements) identify (do not identify) brand sponsors; both ads and placements are paid for. Assuming identical message content, an ad may produce lower affective outcomes than a placement." (Balasubramanian *et al.*, 2006, p. 129)
- "The higher the attitude toward placements, the higher the affective outcomes toward the placed brand." (Balasubramanian *et al.*, 2006, p. 129)
- "Consumers in all cultures/countries find placements for ethically charged products less acceptable than those for ethically neutral products." (Balasubramanian *et al.*, 2006, p. 129)
- "American consumers are more accepting of placements than their counterparts in other countries." (Balasubramanian *et al.*, 2006, p. 129)

In the framework proposed by Nebenzahl and Jaffe (1998), the ethicality of different types of advertising is examined by looking at its level of obtrusiveness and disguise. This can be seen in Figure 2.8. Disguised advertising is when viewer's might not realise that the advertisement has been paid for (Nebenzahl & Jaffe, 1998, p. 808). The examples used here were those of product placements (Nebenzahl & Jaffe, 1998, p. 808). It should however be noted that the study is seventeen years old, and viewers these days might be more likely to know that placements are paid for. Obtrusive marketing is when advertisements do not get the attention of the viewer, but can affect their buying behaviour whilst they are unaware of it (Nebenzahl & Jaffe, 1998, p. 808). The example given by Nebenzahl and Jaffe (1998, p. 808) was that of

a sports game where billboards with advertisements are present in the arena. The viewer is usually focused on the game and does not pay much attention to the billboards, however his memory might still be affected by it (Nebenzahl & Jaffe, 1998, p. 808). In terms of this research, product placements were ranked high on the obtrusiveness scale as well as the disguise scale, causing it to rank in quadrant four in their framework (Nebenzahl & Jaffe, 1998, p. 810). All items ranked in this quadrant are considered being the least ethical communications. Advertisements however are ranked in quadrant one, which means that they rank low on both the obtrusiveness and disguise scale (Nebenzahl & Jaffe, 1998, p. 810). It is upon this framework that the first proposition under this measure was made.

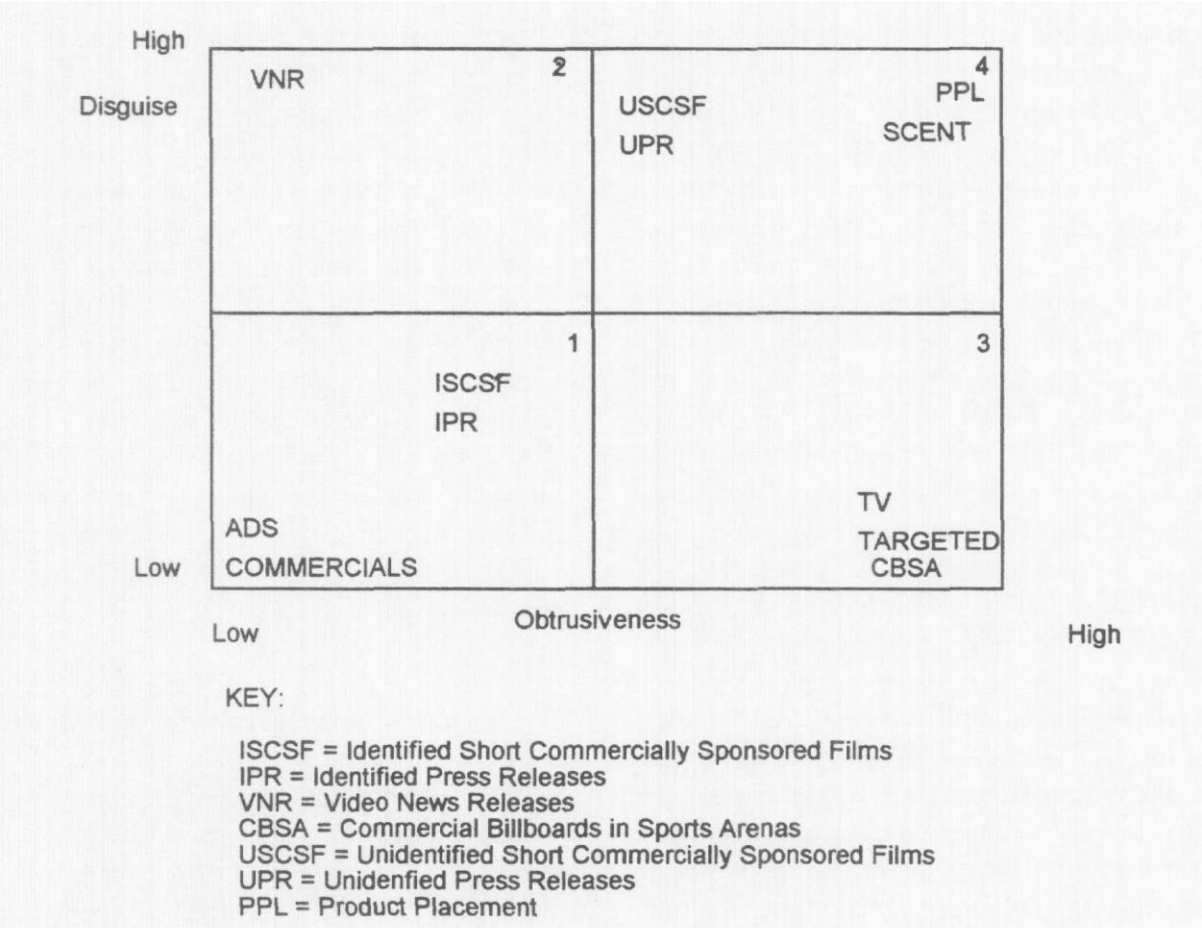

Figure 2.8: Framework Showing the Relationship between Advertising and Ethics (Nebenzahl & Jaffe, 1998, p. 810)

A study by Gupta and Gould (1997) was done on ethical product placements. They explored whether or not such placements were acceptable (Gupta & Gould, 1997, p. 37). It was found that the ethically charged placements were less acceptable than the ethically neutral ones (Gupta & Gould, 1997, p. 37). The study was then reproduced years later by Gould, Gupta,

and Grabner-Kräuter (2000) across America, France, and Austria. It was found that Americans were more likely than residents of Austria and France to have favourable attitudes towards products placed in movies as well as purchase intention towards those products (Gould *et al.*, 2000, p. 52). It was also found that products such as cigarettes, alcohol, and guns, which tend to have unethical connotations to them, were deemed less acceptable in all countries in that study (Gould *et al.*, 2000, p. 52). In addition, viewers with a more favourable attitude towards product placements were more accepting of the placements and had purchase intention (Gould *et al.*, 2000, p. 52). It is upon this study that the last three propositions under this factor were made by Balasubramanian *et al.* (2006, p. 129).

The study by Gupta and Gould (1997) was reproduced many years across different countries. Eisend (2009) then summarized these studies. The countries covered by this summation included USA, France, Austria, Australia, China, Germany, and Bulgaria (Eisend, 2009, p. 19). It was found that overall, participants were indifferent to ethically charged product placements, and accepting of ethically neutral ones (Eisend, 2009, p. 15).

Yoon, Choi, and Song (2011) looked at the effects of the viewer's cognitive loading on their attitude to product placement. The first objective of the study was to determine if the cognitive load placed on a viewer by multitasking positively affected their attitudes towards intrusive product placement and negatively towards integrated product placement (Yoon *et al.*, 2011, p. 64). It was found that viewers who are multitasking have less cognitive resources available and therefore have a positive attitude towards placements that are intrusive and less relevant to the plot, whereas viewers who have cognitive resources available favour placements that are well integrated and relevant to the plot (Yoon *et al.*, 2011, p. 70). In the model by Balasubramanian *et al.* (2006), the integration of the placement would belong in the execution category, and the viewer's attitude would be in the individual category. If the cognitive resources available for placement processing are considered as the processing depth since it refers to the individual's level of consciousness when processing the placement, then it can also be considered as being part of the model. Yoon *et al.* (2011, p. 65) also acknowledge that individual-dependant factors such as the individual's motivation level influence their cognitive resources. The authors also acknowledge that "message factors and audience factors—jointly contribute to consumer attitude toward a placed brand" (Yoon *et al.*, 2011, p. 71). However, the findings are not in line with the Balasubramanian *et al.* (2006)

model, as the manipulation of the effects measure changes the individual measure. The individual measure is therefore acting as a measure of effect in this case.

The second objective was to determine whether multitasking and the integration between the product placement and the plot influence the viewer's attitude towards the placed brand versus a non-featured competing brand (Yoon *et al.*, 2011, p. 64). It was found that viewers that had more resources available due to them performing a single task favour a competing brand when exposed to intrusive placements, whereas multitasking viewers tend to favour the placed brand over the competitor in intrusive placements (Yoon *et al.*, 2011, p. 63). For well-integrated placements, single-tasking viewers have a more positive attitude to the placed brand rather than the competitor brand, whilst multi-tasking viewer's prefer the competing brand (Yoon *et al.*, 2011, p. 63). Since participants in this study will not be asked to multitask during the data collection, only the results from the single task applications will be applicable here. If placements in the hip hop music video were deemed to be intrusive, then one would expect participants to favour competitor brands over those ones if the results were to be in line with those of the study by Yoon *et al.* (2011). For well integrated placements in the hip hop music video, one would expect the participant to have a favourable attitude towards it.

Morton and Friedman (2002) looked into the relationship between the viewers beliefs and their brand usage behaviour. It was found that brand usage behaviour was linked to the viewer's subset of beliefs (Morton & Friedman, 2002, p. 39). More specifically, the subset of beliefs that related to what the viewer interpreted the brand being portrayed as had the greatest link to brand usage behaviour (Morton & Friedman, 2002, p. 39). This relates to the notion of transformation incorporated into the framework by Russell (1998, p. 358), where it is pointed out that transformational advertising is when the viewer associates the brand with an experience.

This measure, as well as program connectedness in the context of attitude towards hip hop will be looked at as the Individual Factor measures. The following hypotheses are developed with regards to the participant's attitude towards product placements:

H15: The more favourable the viewer's attitude towards product placement, the higher their ability to recall the placements will be.

H16: The more favourable the viewer's attitude towards product placement, the lower their response bias will be.

H17: The more favourable the viewer's attitude towards product placement, the higher their processing depth will be.

H18: The more favourable the viewer's attitude towards product placement, the more likely they are to have purchase intention towards the products.

If the participant has a favourable attitude towards product placements, it is assumed that they will pay more attention to it. The chances that they will recall it are therefore higher. By the expected inverse relationship between implicit and explicit memory, one would then assume the response bias towards the placements to be low if the participant has a high score for their attitude towards product placements. This reasoning results in hypotheses fifteen and sixteen. If the viewer likes product placements, it is assumed that they will then pay more attention to the placements in the video. This will then result in a higher processing depth as the placements would be assisting in entertaining the viewer. This results in Hypothesis Seventeen. If the viewer has a favourable attitude towards product placements, they are then more accepting of the placements, making them more likely to purchase the products than an individual who is not accepting of the placements. This reasoning is behind Hypothesis Eighteen.

The following hypotheses are developed regarding the participant's attitude towards hip hop:

H19: The more favourable the viewer's attitude towards hip hop, the higher their ability to recall the placements will be.

H20: The more favourable the viewer's attitude towards hip hop, the lower their response bias will be.

H21: The more favourable the viewer's attitude towards hip hop, the higher their processing depth will be.

H22: The more favourable the viewer's attitude towards hip hop, the more likely they are to have purchase intention towards a product in the video.

The reasoning behind these hypotheses is similar to that of the reasoning behind the hypotheses dealing with attitude towards product placements. For Hypothesis Nineteen, one would expect an individual who likes hip hop to pay more attention to the hip hop music video. This should activate their explicit memory leading to higher recall. It should also lead to a higher processing depth, as in Hypothesis Twenty One. For Hypothesis Twenty, the inverse relationship between explicit and implicit memory was once again expected, thereby resulting in lower response bias if there is high recall. Hypothesis Twenty Two is based on the reasoning that individuals that like hip hop will want to buy into the lifestyle, as well as imitate the hip hop artists.

2.4.4 Processing Depth

Processing depth refers to the level of consciousness of the individual and is measured on a low/high continuum (Balasubramanian *et al.*, 2006, p. 130). The individual and execution factors influence the processing depth of the viewer (Balasubramanian *et al.*, 2006, p. 130). The following propositions were made under this construct:

- "Unconscious processing of placements (e.g.,visual-only or screen placements that appear in the background) relates to implicit memory and enhances affective and conative outcomes more than cognitive outcomes." (Balasubramanian *et al.*, 2006, p. 131)
- "Conscious processing of placements (e.g., high level of plot centrality of the placed brand) relates to explicit memory and enhances cognitive outcomes (e.g., recall) more than affective or conative outcomes." (Balasubramanian *et al.*, 2006, p. 131)

Balasubramanian *et al.* (2006, p. 132) also postulate that the attitudes towards placed brands are affected the most when conscious processing levels are low to moderate.

Shapiro and Krishnan (2001) discuss implicit memory as an alternative to the usually tested explicit memory as a measure of advertisements effectiveness. It is pointed out that implicit

memory is associated with a lower level of consciousness (Shapiro & Krishnan, 2001, p. 11). It would therefore be on the lower level of the continuum proposed by Balasubramanian *et al.* (2006, p. 130). The research by Shapiro and Krishnan (2001, p. 11) also points out that a brand that is stored in the viewer's implicit memory could cause a response bias in that the viewer would end up deciding to purchase the brand without much effort being put into the decision. This could also be seen as being a brand preference. It therefore can be seen as the viewer's attitude towards the brand, which is an affective outcome, and purchase intention, which is a conative outcome (Balasubramanian *et al.*, 2006, pp. 132-133). This is one of the studies upon which (Balasubramanian *et al.*, 2006, pp. 130-131) made the first proposition under this construct. One would therefore want to test for the activation of implicit memory in this study, as if placements in the hip hop music video affected the participant's implicit memory, it could then influence their brand preference.

Information from implicit memory can be recovered by the individual without a conscious effort being placed on remembering the information (Balasubramanian *et al.*, 2006, p. 130). This is usually tested by checking for a response bias from the individual to the information from being recently exposed to a certain stimulus (Balasubramanian *et al.*, 2006, p. 130). According to Balasubramanian *et al.* (2006, p. 130), a response bias is when an individual performs a task using information from something that they were recently exposed to, in this case a product placement, without consciously retrieving that information. When an individual is in a purchasing situation that involves impulsive buying or low involvement purchases, it has been found that implicit memory is more dominant (Shapiro & Krishnan, 2001, p. 11). Implicit memory will therefore also be tested for in this study. Yang, Roskos-Ewoldsen, Dinu, and Arpan (2006) investigated the effects of product placements in video games and their effects on implicit and explicit memory. For implicit memory, word-fragment completion tests were used (Yang *et al.*, 2006, pp. 147-148). This test involves every second letter of the brand featured in the placement being blanked out, with the viewer having to try to fill in the missing letters (Yang *et al.*, 2006, pp. 147-148). This test would provide an indication of the effects of the placements on the viewer's implicit memory without complicating the data collection or making it too time consuming for the participants. This is appropriate and will be used for this study, as it has been found that the longer studies are, the less individuals are willing to participate in it (Galesic & Bosnjak, 2009, p. 358). It was found that participants are more likely to leave when the questionnaire takes longer than expected, or start giving short, uniform responses towards the end (Galesic & Bosnjak, 2009,

p. 358). Brands that are not in the videos will also be featured under that section, so as to not alert participants as to the answers for the explicit memory test.

Shapiro and Krishnan (2001, pp. 10-11) also outlined that explicit memory requires a higher level of consciousness than implicit memory in order to retrieve a brand or product from it. In the framework by C. R. Duke and Carlson (1996, p. 5) of implicit and explicit memory and their measures, the measures for explicit memory were free recall, cued recall, and recognition. This supports the second proposition made by Balasubramanian *et al.* (2006, p. 131) under this construct, as all of those tests are cognitive outcomes. Implicit memory is usually tested by a response bias as previously discussed, which can include sentence completion, projective and word association tests (Balasubramanian *et al.*, 2006, p. 130).

Law and Braun (2000) looked into the effectiveness of product placement with the use of two measures for explicit memory, namely recall and recognition, and one for implicit memory, brand choice. It was found that no matter how central the placement was, it did not affect the viewer's choice of brand (Law & Braun, 2000, p. 1070). This further emphasises that implicit memory is linked to low processing depths and influences affective outcomes. It was also found that implicit memory tests exposed different results than to the explicit memory results. This further emphasises what has already been discussed about the opposite relationship between cognitive outcomes (recall, recognition, etc) and that of affective and conative outcomes. In other words, it has been frequently found that when there is an instance of high cognitive results, other results in the effects measures will be low.

As already stated, the execution and individual factors determine the viewer's processing depth (Balasubramanian *et al.*, 2006, p. 130). It is postulated that the processing depth then has implications for implicit and explicit memory, which determines the results of cognitive, affective, and conative outcomes.

The following hypotheses are developed for processing depth:

H23: The greater the amount of attention paid, the higher the recall will be.

H24: The greater the amount of attention paid, the lower the response bias will be.

H25: A higher processing depth will lead to a higher chance of there being purchase intention.

The reasoning behind Hypothesis Twenty Three is that explicit memory will be activated. Similarly, the reasoning behind Hypothesis Twenty Four is that implicit memory will not be activated. Paying more attention to the video will cause one to notice the product placements, thus resulting in a higher chance of wanting to purchase them, hence Hypothesis Twenty Five will be tested.

2.5 Conclusion

To conclude, Table 2.2 shows the measures that were chosen under each construct, with their hypotheses. As can be seen, there have been many studies done on product placement and the influence of different factor's on its effectiveness. Whilst these factors may fall into various categories in the model proposed by Balasubramanian *et al.* (2006, p. 117), a study could not be found that tests the relationship between all four of the model's constructs. The studies found also do not concentrate on the hip hop industry. The above hypotheses will be used to analyse product placements in the hip hop industry, with a focus on responses from individuals in South Africa. The methodology for the study is presented in the following chapter.

Table 2.2: Summary of Measure and Hypotheses

Const-ruct	Measure	Hypothes-is Number	Hypothesis
Execut-ion Factor	Priming	H1	The video containing primed placements will produce a higher processing depth on the continuum than the video with unprimed placements.
		H2	The viewer is more likely to recall primed placements.
		H3	The viewer is more likely to have a response bias towards unprimed placements.
		H4	Primed videos are less likely to lead to purchase intentions.
	Modality	H5	Dual-mode placements will be recalled more than single-mode placements.
		H6	For singular-mode placements, audio placements will be recalled more than visual placements.
		H7	Singular placements will create a higher response bias than dual placements.
		H8	Dual Placements will lead to a higher purchase intention.
	Artist Role	H9	Placements for which the artist is on screen will result in higher cognitive outcomes, ie recall, than placements for which the artist are not on screen.
		H10	Placements for which the artist is on the screen will lead to less of a response bias than placements where the artist is not on the screen.
		H11	Placements for which the artist is on the screen will have a higher purchase intention than those there the artist is not on the screen.
	Ethically Charged Products	H12	Ethically charged products will result in higher recall.
		H13	Ethically charged products will result in a lower response bias.
		H14	Ethically charged products will result in a lower purchase intention.
Individ-ual Factor	Attitude towards Product Placem-ents	H15	The more favourable the viewer's attitude towards product placement, the higher their processing depth will be.
		H16	The more favourable the viewer's attitude towards product placement, the higher their ability to recall the placements will be.
		H17	The more favourable the viewer's attitude towards product placement, the lower their response bias will be.
		H18	The more favourable the viewer's attitude towards product placement, the more likely they are to have purchase intention towards the products.
	Attitude towards Hip Hop	H19	The more favourable the viewer's attitude towards hip hop, the higher their processing depth will be.
		H20	The more favourable the viewer's attitude towards hip hop, the higher their ability to recall the placements will be.
		H21	The more favourable the viewer's attitude towards hip hop, the lower their response bias will be.
		H22	The more favourable the viewer's attitude towards hip hop, the more likely they are to have purchase intention towards a product in the video.
Proces-sing Depth	Continu-um of Conscio-usness	H23	The greater the amount of attention paid, the higher the recall will be.
		H24	The greater the amount of attention paid, the lower the response bias will be.
		H25	A higher processing depth will lead to a higher chance of there being purchase intention.

Chapter 3: Research Methodology

In this chapter, the objectives of this research will be outlined as well as the steps that were taken to achieve these objectives. The hypotheses for meeting these objectives will be mentioned, as well as the research design for exploring these hypotheses. The details of the research design will be discussed, such as the formulation of the questionnaire, the sampling strategy, and the selection of the music video. Measures for reliability and validity will also be mentioned. These steps are all necessary as they represent the logic followed in going about this study.

3.1 Research Problem

Since product placement is proving to be a marketing tool on which large amounts of money are being spent, its effectiveness should be investigated. More specifically, this research seeks to investigate how different factors interact with each other to determine the effectiveness of product placements. These factors are based upon a previously proposed framework in an attempt to validate whether or not this framework can be used to predict the effectiveness of a placement. Due to the widespread appeal as well as the billions of dollars generated by the hip hop industry, the research will take place in the context of hip hop music +videos.

3.2 Research Question, Objectives and Hypotheses

The main question that this research tries to answer is how do the factors within the Balasubramanian *et al.* (2006) framework interact with each other, and does the framework hold true for product placement in the hip hop industry with a South African audience. The first objective of this study is to determine the effectiveness of priming, modality, artist role, ethicality, attitude towards product placement, and attitude towards hip hop on product placement in hip hop videos. This would enable one to better understand what would lead to an effective product placement.

The second objective of this study is to determine if a proposed framework is valid for hip hop product placements with a South African audience. The framework proposed by

Balasubramanian et al (2006) has been selected, as it takes into account more constructs as well as factors within those constructs than that proposed by Russel (1998). It is also more recent.

The following hypotheses, as justified and discussed in the literature review, are used to explore these objectives:

H1: The video containing primed placements will produce a higher processing depth on the continuum than the video with unprimed placements.

H2: The viewer is more likely to recall primed placements.

H3: The viewer is more likely to have a response bias towards unprimed placements.

H4: Primed videos are less likely to lead to purchase intentions.

H5: Dual-mode placements will be recalled more than single-mode placements.

H6: For singular-mode placements, audio placements will be recalled more than visual placements.

H7: Singular placements will create a higher response bias than dual placements.

H8: Dual Placements will lead to a higher purchase intention.

H9: Placements for which the artist is on screen will result in higher cognitive outcomes, ie recall, than placements for which the artist are not on screen.

H10: Placements for which the artist is on the screen will lead to less of a response bias than placements where the artist is not on the screen.

H11: Placements for which the artist is on the screen will have a higher purchase intention than those there the artist is not on the screen.

H12: Ethically charged products will result in higher recall.

H13: Ethically charged products will result in a lower response bias.

H14: Ethically charged products will result in a lower purchase intention.

H15: The more favourable the viewer's attitude towards product placement, the higher their processing depth will be.

H16: The more favourable the viewer's attitude towards product placement, the higher their ability to recall the placements will be.

H17: The more favourable the viewer's attitude towards product placement, the higher their ability to recall the placements will be.

H18: The more favourable the viewer's attitude towards product placements, the more likely they are to have purchase intention towards a product in the video.

H19: The more favourable the viewer's attitude towards hip hop, the higher their processing depth will be.

H20: The more favourable the viewer's attitude towards hip hop, the higher their ability to recall the placements will be.

H21: The more favourable the viewer's attitude towards hip hop, the lower their response bias will be.

H22: The more favourable the viewer's attitude towards hip hop, the more likely they are to have purchase intention towards a product in the video.

H23: The greater the amount of attention paid, the higher the recall will be.

H24: The greater the amount of attention paid, the lower the response bias will be.

H25: The higher the participant's processing depth, the higher the chance of them having purchase intention.

3.3 Research Design

An experimental design was used for this study. An experimental design is the most appropriate design type when dealing with causal research (Kotler & Armstrong, 2011, p. 121). An experimental design is one where the variables are controlled for (Holah, 2013, par. 2). It is preferred for studies where causal relationships may exist, as it allows one to manipulate the factors (C. Duke, Huck, & Wallace, 2010, p. 2). Similar studies have used this design to measure product placement effectiveness. For example, the study performed by Homer (2009) on product placement in America, was experimental and collected primary data from university students. Cholinski (2012) followed a quasi-experimental design instead of experimental, as the selection of respondents was not random. A quasi-experimental design is one in which not all variables can be controlled for (Holah, 2013, par. 4). This is often due to one of the variables being a quality of the participant (Holah, 2013, par. 4). Matthes *et al.* (2011, p. 88) also made use of a quasi-experimental design, as field independence (when an individual can scan a visual field and differentiate between relevant and irrelevant information with ease, they are field independent) was measured after the experiment and could not be manipulated. The study performed by Yoon *et al.* (2011) made use of an experimental design, however it controlled for certain influencing factors quasi-experimentally. It can therefore be seen from the review of related literature, that an experimental design would be suited to this research. Since the individual factors being tested are dependent on the viewer, they represent an independent variable that will not be manipulated, the design is therefore quasi-experimental instead of pure experimental (Holah, 2013, par. 4).

3.3.1 Sample Design and Sampling Strategy

The sample was made up of students of the University of KwaZulu-Natal. Hip hop is generally aimed at individuals between the ages of 19 and 34 years old (Arrington, 2007, par. 1) and this age group thus represents the study population. It is for this reason and for convenience of testing, that students from the University of KwaZulu-Natal were selected as

they generally fit within this age profile. In addition, using students from the university ensured diversity in both gender and race. Three classes were obtained to participate in the study. One was used as the treatment group, whilst the other two were used as the control group. The control group was made up of two classes as they had less students in them than the treatment group. The treatment group consisted of 56 students whilst the control group classes consisted of 21 and 42 students.

Classes were randomly picked to be either the treatment or control group. Individuals therefore belonged to the treatment or control group depending on which class they belonged to. This is similar to the study conducted by Cholinski (2012, p. 17), as the group that the respondents there fell in to depended on which movie theatre they chose to enter. The disadvantage of this is that this is not exactly the same as random assignment of individuals to group. Membership of a class determines whether the individual is part of the experimental / control group but the class assignment to these conditions was random. Random assignment assists in correcting for any biases that might exist in a group of people with something in common, which in this instance would be the subject that they are studying (Nebeker, nd, par. 2). The alternative however, which would have been to randomly assign individuals to either the experimental or control groups and then reroute them to a venue where their treatment would be carried out, was deemed impractical. These experiments were carried out in the time that lecturers allowed them to within their own lectures, so the available time was limited. Also, observation of student behaviour leads the researcher to believe that many individuals would have used the rerouting as an opportunity to skip lectures after signing an attendance register for the lecture itself.

The number of students in the University of KwaZulu-Natal is approximately 43 134 (University of KwaZulu-Natal, 2015). A confidence level of 95% was used, as it is the most common level used in research (Rumsey, 2011, par. 3). The most common margin of error is 5%, so a confidence interval of 10 was used (SurveyMonkey, 2014, par. 7). Inputting these values into a sample size calculator, it is found that a sample size of 96 individuals was needed (Creative Research Systems, 2012). In the study by Homer (2009, p. 24), 108 participants were used whilst Matthes *et al.* (2011, p. 88) made use of 102 participants. d'Astous and Chartier (2000, p. 31) made use of 103 participants for their study. These sample sizes are very close to the sample size calculated for this study. A much smaller group

was used for the study by Yoon *et al.* (2011, p. 69) with 65 participants. Thus the final sample size of 119 was deemed appropriate for the study.

3.4 Research Approach

Quantitative data was collected from questionnaires filled in during the experimental process. This follows the same procedure as many of the studies already reviewed, such as those by Homer (2009, pp. 24-25), Roozen and Claeys (2009, pp. 5-6), and Yoon *et al.* (2011, p. 70). This qualitative data referred to the participants ratings towards certain statements and the placements that they could recall and complete on a response bias test. This data was essential for determining the attitude scores as well as their ability to recall or have a response bias towards a placement.

3.5 The Experiment

3.5.1 Data collection

The groups were told at the beginning of the data collection that the research involved marketing and hip hop and in line with the Ethical requirements of the university, that participation was completely voluntary. They were also told that it entailed watching a music video and then completing a questionnaire on it.

As mentioned, the variable being controlled was the priming of the placements. Thus the experimental group watched the video that first had a warning notifying them of product placement in the video that followed. The control group did not have any warning before watching the video. This allowed control of the execution factor variable of priming. Thereafter respondents were asked to complete a questionnaire that assessed their attitude towards hip hop, an individual factor, as well as the processing depth of the individual. The viewer's attitude towards product placement was also measured. For effect measures, respondents were asked to recall as many brands as possible as a measure of the effectiveness of the product placement on that individual. They were then asked to complete letter fragment tests for brands as a measure of implicit memory. Participants were also asked if they had purchase intention after viewing the video, and if so, for which brands. The

questionnaire design is discussed in more detail in the section entitled "Questionnaire Design".

3.5.2 Video Selection:

Many hip hop videos have been viewed in an attempt to find one suitable for this study. The following were identified as necessities for the video to be suitable:

- Containing visual and audio product placements
- Containing products that were ethically questionable and neutral
- Featuring an artist that a South African audience would be fairly familiar with, so that viewing the video is not an event that would be atypical to a South African audience.

The video that was selected was "4 My Town" by Drake, Birdman, and Lil Wayne. This video contains visual and audio placements for both ethically questionable and neutral products. An example of the ethically charged products is the alcohol brand, Dom Perignon, whilst an ethically neutral placement in the video would be the car brand, Aston Martin. These artists are played regularly on South African radio stations. Drake toured South Africa in 2011, with tickets to the concerts selling out within six hours of going on sale (Shangase, 2011, par. 2). Lil Wayne also toured South Africa in 2011 (Mousdell, 2011, par. 1). Table 3.1 illustrates the placements in the video as well as summarizes their modalities, which ones the artist is present for, and whether they are ethically charged.

Table 3.1: Summary of Placements in Video and their Characteristics

Product Placed	Dual/Single-mode Placement (D/S)	Artist on Screen? (Y/N)	Ethically Charged? (Y/N)
Aston Martin	D	Y	N
YMCMB	D	Y	N
Dom Perignon	D	N	Y
Louis Vitton	D	N	N
Marc Jacobs	D	N	N
Cartier	D	Y	N
Schneider Kruzner	S	N	N
Gibson	S	Y	Y
Spades	S	Y	Y
Opus	S	Y	Y

3.5.3 Questionnaire design

A copy of the questionnaire can be found in Appendix B. The letters of consent before and after viewing the video can be found in Appendices D and E respectively. The following sections detail the measures selected under each construct and how they were tested for in the questionnaire.

3.5.3.1 Execution Factors

For the execution factors, the priming of the placements was the measure that was controlled for. The control group watched a video where there was no preceding warning that the video contained product placement. The treatment group however had an on-screen written warning before watching the video. This can be seen in Figure 3.1. The other execution factors, namely the modality of the placements, the artist's role in them, and the extent to which the product could be considered ethicality charged, were all present in the varying types for each measure in the video as indicated in Table 3.1.

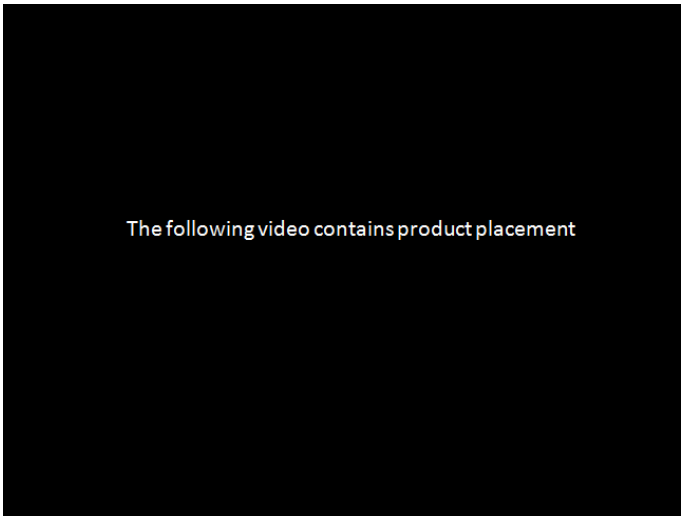

Figure 3.1: Warning before Primed Video

3.5.3.2 Individual Factors

The most common tool for measuring attitudes is a Likert Scale (McLeod, 2008, par. 1). It was also used in the study by Gupta *et al.* (2000, p. 45). This question format was therefore used to measure the individual factors of the viewer's attitudes towards product placement and towards hip hop. The scale had 5 points, with each statement assumed to be linear in relation to each other's intensity (McLeod, 2008, par. 4-5). This is advantageous as it allows for a wide range of attitudes to be taken into account, as well the response of viewer's that do not necessarily have a particular attitude towards the topic (McLeod, 2008, par. 7). The statements used to measure the viewer's attitude towards product placement were adapted from a similar study done by (Gupta et al., 2000). Table 3.2 shows the statements from the study and how they were adapted.

Table 3.2: Depiction of adapted statements for this study for the viewer's attitude towards product placement

Statement from study by (Gupta *et al.*, 2000, p. 46)	**Statement used in this study**
"I don't mind if brand name products appear in movies"	I don't mind if brand name products appear in music videos
"The government should regulate the use of brand name products in movies"	The government should regulate the use of brand name products in music videos
"Manufacturers are misleading the audience by disguising their brands as props in movies"	Manufacturers are misleading the audience by disguising their brands as props in music videos
"I buy brands I see movie stars using or holding in movies"	I buy brands I see or hear artists using or holding in music videos
"Brand name tobacco, beer, and liquor products should only be used in R-rated movies, as kids don't watch such movies."	Brand name tobacco, beer, and liquor products should only be used in R-rated music videos, as kids don't watch such videos.

For the viewer's attitude towards hip hop, statements from the article by Aron (2010) were adapted for the study. A statement from the study by Ferguson (2008, p. 92) was also used. Table 3.3 shows the original statement and what was used for this study.

Table 3.3: Depiction of adapted statements for this study for the viewer's attitude towards hip hop

Original Statement	Statement Adapted for this Study
"Many media stories identify rap music as a catalyst in problems such as teen pregnancy, crime or some other negative social issue that existed long before rap music became prevalent" (Aron, 2010, par. 2)	Hip hop is a catalyst for teen pregnancy, crime, and negative social issues.
"Rap music has long had a reputation of being a form of music that represents violence, sexual exploitation and excess" (Aron, 2010, par. 1)	Hip hop represents violence, sexual exploitation, and excess
"I feel a strong attachment to the hip hop culture" (Ferguson, 2008, p. 92)	I feel a strong attachment to the hip hop culture

3.5.3.3 Processing Depth

The measure representing context or processing depth recommended by Balasubramanian *et al.* (2006, p. 118) was whether the viewer was less conscious or more conscious. Participants were asked to rate their level of consciousness from one to ten, with one indicating that they did not pay any attention at all and ten indicating that they paid a high amount of attention. It should be noted that even low levels of consciousness can create positive effects for product placement (Balasubramanian *et al.*, 2006, pp. 130-131). A scale was used here to measure the responses of the viewers, as there will be a linear relationship between scale points, which is what this scale assumes (McLeod, 2008, par. 4).

3.5.3.4 Effects

Recall was chosen as an effects measure for this study and is the most common measure of effectiveness of product placement (Shapiro & Krishnan, 2001, p. 1). Other studies mentioned in the previous chapter such as that by Matthes *et al.* (2011), Russell (2002), Goldberg and Gorn (1987), and Gupta and Lord (1998) to name a few, utilised recall as a measure of placement effectiveness. The viewer was asked to recall as many brands as

possible as a measure of the effects construct for explicit memory. There were two different sections for this; one for viewer's to write down visual placements that they recalled, and one for audio placements. For each measurable, the number of placements recalled was measured as a percentage of the total possible placements a viewer could recall for that measure. For example, in the selected video there were four ethically charged placements. One of these placements was a dual-mode placement whilst the rest were single-mode placements. This means that there was a total of five times that an ethically charged product could be correctly recalled. If the participant correctly recalled it twice, their percentage of ethically charged product placements recalled would be 40%.

As discussed in the literature review, implicit memory is also important when measuring the effectiveness of product placements (Shapiro & Krishnan, 2001, p. 1). Information from implicit memory can be recovered by the individual without a conscious effort being placed on remembering the information (Balasubramanian *et al.*, 2006, p. 130). This is usually tested by checking for a response bias from the individual after being recently exposed to a certain stimulus (Balasubramanian *et al.*, 2006, p. 130). When an individual is in a purchasing situation that involves impulsive buying or low involvement purchases, it has been found that implicit memory is more dominant (Shapiro & Krishnan, 2001, p. 11). Implicit memory will therefore also be tested for in this study. Yang *et al.* (2006) investigated the effects of product placements in video games on implicit and explicit memory. For implicit memory, word-fragment completion tests were used (Yang *et al.*, 2006, pp. 147-148). This test involves every second letter of the brand featured in the placement being blanked out, with the viewer having to try to fill in the missing letters (Yang *et al.*, 2006, pp. 147-148). One would assume that the advantage of this test is that it does not complicate the data collection or make it too time consuming for the participants. This is appropriate and will be used for this study, as it has been found that the longer studies are, the less individuals are willing to participate in it (Galesic & Bosnjak, 2009, p. 358). It was found that participants are more likely to leave when the questionnaire takes longer than expected, or start giving short, uniform responses towards the end (Galesic & Bosnjak, 2009, p. 358). Brands that are not in the videos were also featured under this section, so as to not alert participants as to the answers for the explicit memory test. For each measure, the response bias score will be measured as the number of letter fragment tests correctly completed as a percentage of the total possible correctly completed letter fragment tests. The letter fragment tests for products not in the video were not used as part of these percentages.

Purchase intention was also measured as an effect. This was simply measured by asked the participant whether or not they would purchase any of the brands as a result of them being in the video. They were also asked which brands they would purchase if they answered yes to the previous question.

3.5.4 Data analysis

For this study, descriptive statistical analysis was used to provide a summary of the sample as well as their responses. Inferential statistics were used when testing hypotheses that involved the participant rating certain statements. The specific tests are discussed below.

The data collected from participants was entered into the statistical software package, SPSS. Assorted tests were then run. For Hypothesis One, Two, and Three, independent samples t-tests were run. This test is used when there are two different groups, for which the mean scores on continuous variables need to be compared (Pallant, 2005, p. 205). In this case, the two groups were the primed and unprimed groups.

For Hypothesis Four, a chi-square test for independence was used. This is used when you want to explore the relationship between two categorical variables (Pallant, 2005, p. 288). In this case, those variables were whether the video was primed, and whether the viewer had purchase intention.

Hypotheses Five, Seven, Nine, Ten, Twelve and Thirteen, paired sample t-tests were used. These tests are used when you have one group, but acquire information from them about two different conditions (Pallant, 2005, p. 209). For each of these hypotheses, all participants made up the one group, and the execution factor being tested represented two different conditions. Those conditions were either dual or single-mode placements, artist on or off screen, or product placement being ethically charged or neutral.

Pearson's product-moment correlation coefficients were calculated for Hypotheses Fifteen to Twenty Five. This is used when there are two continuous variables and one needs to determine the strength of the relationship between them (Pallant, 2005, p. 95).

For all other hypotheses, graphs, tables or another means of deduction were used to determine their outcome.

3.6 Quality Control

3.6.1 Reliability

A reliable study, is one in which the assessments used produce "stable and consistent results" (Phelan & Wren, 2005-2006, par. 1). Several placement opportunities were available in the videos for the viewer to recall or have a response bias towards. Six brands were placed visually in the video, with a total of thirteen opportunities to notice them. Nine brands had audio placements in the video, with fifteen opportunities to hear them.

For the Execution Construct, the measures selected were each conditions present in the video. For the priming measure, the participant either saw a warning message before the video or just saw the video without the warning. In the case of the other Execution measures, the conditions that satisfy the measures were present in the video. For modality, six out of the ten placements were dual-mode placements, whilst the other four were single-mode placements. Of the four single-mode placements, three were audio placements whilst one was a visual placement. For the artist presence, when a product was placed several times, the artist had to be present once in order for that brand to be considered one where the artist was on screen. Six out of the ten placements had the artist on screen whilst four did not. Four out of the ten placements were also ethically charged whilst six were ethically neutral. Each one of these measures were not rated on scales and thus cannot be assessed for reliability.

For the Individual Difference measures, statements adapted from previous studies by Gupta *et al.* (2000) and Ferguson (2008) as well as the article by Aron (2010) were used. In this study, individuals rated their attitude towards the statements on a Likert scale from one to five, with one meaning they strongly disagree and five meaning they strongly agree. This is the same scale used by Gupta *et al.* (2000, p. 45). The scale used by Ferguson (2008, p. 92) also ranged from strongly disagree to strongly agree, but was only a four point scale. The

ratings were then added together to determine either a score for attitude towards product placement or hip hop. For negative statements, the score was reversed before it was added. In other words, one was changed to five and vice versa, two was changed to four and vice versa, whilst three remained neutral. This is not identical to the way in which the other two studies analysed the data, as those studies had different objectives and therefore different research designs. Both studies also contained far more statements. It would not have been feasible to incorporate all of the statements in this study due to time restraints. Participants belonged to university classes and were not obligated to participate in the study. The process therefore could not be lengthy as participants could leave or the lecturer could stop the process to continue with the lecture. For the participants' attitude towards product placement, and attitude towards hip hop, the Cronbach alpha values were 0.525 and -1.004 respectively. These values are not ideal, however it is common for the value to be low when the scales contain less than ten items (Pallant, 2005, p. 90). It is also acceptable when the items represent different underlying qualities (Laerd Statistics, 2013, par. 16). In this case, each statement would evoke a different response from each individual. Gupta *et al.* (2000) did not report a Cronbach's alpha value whilst Ferguson (2008, p. 49) reported one of greater than 0.9. The poor reliability of these scales is a limitation of this study. An opportunity for future research exists to improve these scales and measure their relation to the Effects Construct.

For the Effects Construct, recall and a response bias were used. Other studies that use at least one of these two measures are those by Shapiro and Krishnan (2001), Matthes *et al.* (2011), Goldberg and Gorn (1987), and Gupta and Lord (1998). Purchase intention was another Effects measure used in this study. Purchase intention and Processing Depth were both single item measures. They therefore cannot be subjected to reliability checks. This is a limitation of this study and provides an opportunity for future research that contains more reliable measures.

3.6.2 Validity

A valid study is one in which "a test measures what it is purported to measure" (Phelan & Wren, 2005-2006, par. 11). It ensures that the results acquired fulfil the requirements of the research method (Shuttleworth, 2008, par. 13). The type of validity used in this test is face validity. This validity is measured by simply assessing the study's intended constructs at face

value (Phelan & Wren, 2005-2006, par. 13). Various journal and electronic articles that have already been mentioned were consulted to ensure that the constructs were measured appropriately. In addition, placements that were not in the video were included in the word fragment test. This was done to ensure that participants do not just use the fragment test as a cue to the answers in the recall test. If brands from the fragment test that do not exist in the video were included in the recall lists, it would prove that that participant was not answering the questionnaire honestly. There were fifteen instances of a brand reported as being visually recalled when in fact the brand did not appear in the video but was in the letter fragment test. Similarly, there were four of those instances for audio placements. These instances were excluded from the data, and represented 11.4% of recalled placements.

3.7 Ethical Issues

Ethical clearance was obtained from the university's Research Office. The Ethical Clearance approval letter can be seen in Appendix C. Participation in the study was completely voluntary. An edited version of the video was utilised, that did not contain profanity. Due to the nature of this study some deception of participants was necessary. At the start of the experiment participants were not told that the study was on product placements as this would have altered their awareness of the product placement and thus skewed the results related to effectiveness of product placements. Participants were instead told that the study was to do with marketing in the hip hop industry and asked to fill in the first informed consent letter in Appendix D. However, as required for ethical clearance purposes, participants were debriefed afterwards explaining why the deception was necessary and asking the permission of the participants to use their data in the analysis and to fill out the second informed consent letter, as can be seen in Appendix E.

3.8 Conclusion

A quasi-experimental design was used for this study. A questionnaire was developed that measures all of the selected constructs. The video that has been selected is called "4 My Town". The sampling strategy has been described, as well as reliability and validity of the data.

Chapter 4: Findings & Discussion

This chapter contains the findings from the data that was collected as well as the discussion of these findings. The data acquired from participants was captured in SPSS for analysis. This data was utilised to test the hypotheses and to determine whether or not the objectives of this study have been met. In this chapter the results of those tests and the interpretation of those results, are presented. After a description of the sample, the findings are structured in the order of the hypotheses.

4.1 Sample Profile

A total of one hundred and nineteen students participated in the study. The ages of the participants ranged from 19 to 54. The average age of the participants was 25.34 years with a standard deviation of 9.04. The average age that hip hop is aimed towards is 19 to 34 years old (Arrington, 2007, par. 1). Eighty nine percent of the participants fell within this age group. The count and percentage of the total group of each age can be seen in Table 4.1.

Table 4.1: Descriptive Data Regarding Participants' Ages

Age Range	Count	Table Total N %
19-24	65	54.60%
25-30	25	20.90%
31-34	9	7.60%
35+	11	9.10%
Non Responses	9	7.80%
Total	119	100.00%

Of the sample, 52.9% of the participants were female, whilst 41.2% were male. The remaining 5.9%, which is equivalent to 7 participants, did not report a gender. According to Statistics South Africa (2014, p. 4), 27 635 900 individuals of the South African population were female as of 31 July 2014, and 26 366 000 of the individuals were male. This results in 51.18% of the population being female, which is very close to the sample group for this study.

Figure 4.1 is a pie graph illustrating the race groups represented in this study. As can be seen, 67% of the sample were African, 15% were Indian, 5% were White, and almost 2% were Coloured while 2.5% were of a different race. The rest of the sample did not report a race. According to Statistics South Africa (2014, p. 4), 80.2% of the South African population are African, 8.8% are Coloured, 8.4% are White, and 2.5% of the population are Indian/Asian in race. In KwaZulu-Natal however, 86.8% of the population are African, 1.4% are Coloured, 4.2% are White, and 7.4 are Indian/Asian in race, with the remaining 0.3% belonging to other races (Statistics South Africa, 2011, p. 17). According Figure 4.1 below, the African race group is under-represented by 12.97%, however it is still the majority. The Coloured and White race groups are also under represented by 7.12% and 3.36% respectively. The Indian/Asian race group is over-represented by 12.63%.

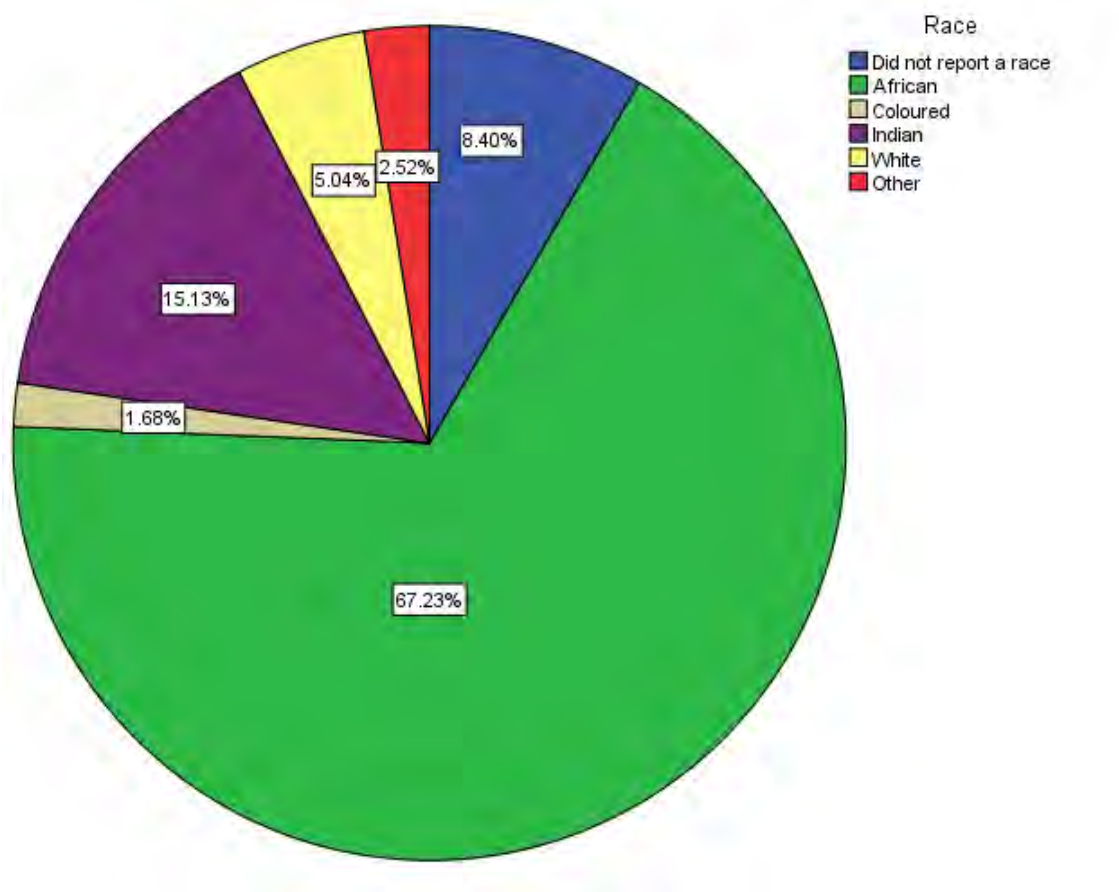

Figure 4.1: Pie graph showing the Representation of the Races in the Sample Group

Most of the respondents were South African (80%). The home languages spoken by the respondents were mainly Zulu (45%) and English (29%). There was a good spread of qualifications and majors being studied by the participants. This ensured that a wide variety of students were involved in the study. Further descriptive data about the participants can be seen in Appendix A.

4.2 *Treatment and Control Groups*

The primed group consisted of 56 participants in one class. The video shown to this group had a message alerting them to the product placement for 5 seconds before the music video began and thus this group represented the treatment group. The unprimed group consisted of 63 participants. The video viewed by these participants did not have an alert and went straight to the music video. The mean age for the control group was found to be 26.7 years old whilst the mean age for the treatment group was slightly younger at 21.4 years old. The race profiles were very similar with the 67.9% of the primed and 66.7 of the unprimed participants being African. Furthermore, 76.8% of the primed group and 82.5% of the unprimed group were South African. Data for the control and treatment groups were looked at separatelyonly for the analysis of the priming hypotheses. For the remaining hypotheses, the data from these two groups was combined, thus descriptive stats for the analyses are not presented separately

4.3 *Data Collected*

The following tables show the descriptive data for the participant responses. Each table contains data from a different section of the questionnaire. Table 4.2 deals with an overview of participants' responses to the provided statements.

Table 4.2: Summary Data of Participants Responses to Statements

	N	Minimum	Maximum	Mean	Std. Deviation
Statement 1: I don't mind if brand name products appear in music videos	114	1	5	3.86	0.994
Statement 2: The government should regulate the use of brand name products in music videos	117	1	5	2.72	1.089
Statement 3: Manufacturers are misleading the audience by disguising their brands as props in music videos	117	1	5	3.01	1.063
Statement 4: I buy brands I see or hear artists using or holding in music videos	116	1	5	2.51	1.289
Statement 5: Brand name tobacco, beer, and liquor products should only be used in R-rated music videos, as kids don't watch such videos	117	1	5	3.92	1.226
Statement 6: Hip hop is a catalyst for teen pregnancy, crime, and negative social issues	117	1	5	3.07	1.271
Statement 7: I feel a strong attachment to the hip hop culture	117	1	5	2.45	1.276
Statement 8: Hip hop represents violence, sexual exploitation, and excess	118	1	5	2.96	1.264
Valid N (listwise)	110				

As can be seen, viewers tend to agree with Statement One and Five the most. This is interesting, as it shows that the average viewer does not mind product placements, but do however think that ethically charged ones should not be shown to children. For the statements regarding the viewers' attitudes towards hip hop, the average viewer was fairly neutral in their responses, whilst leaning more towards disagreeing that they felt a strong connection to the hip hop culture.

Table 4.3 looks into more detail about the responses to each statement. These responses were later used to determine a score for their attitude towards product placement and towards hip hop.

Table 4.3: Descriptive Data for Participants' Responses to Each Statement

Statement		Count	Subtable Total N %
Statement 1: I don't mind if brand name products appear in music videos	Blank	5	4.20%
	Strongly Disagree	3	2.50%
	Disagree	5	4.20%
	Neutral	32	26.90%
	Agree	39	32.80%
	Strongly Agree	35	29.40%
Statement 2: The government should regulate the use of brand name products in music videos	Blank	2	1.70%
	Strongly Disagree	21	17.60%
	Disagree	21	17.60%
	Neutral	51	42.90%
	Agree	18	15.10%
	Strongly Agree	6	5.00%
Statement 3: Manufacturers are misleading the audience by disguising their brands as props in music videos	Blank	2	1.70%
	Strongly Disagree	8	6.70%
	Disagree	33	27.70%
	Neutral	34	28.60%
	Agree	34	28.60%
	Strongly Agree	8	6.70%
Statement 4: I buy brands I see or hear artists using or holding in music videos	Blank	3	2.50%
	Strongly Disagree	34	28.60%
	Disagree	28	23.50%
	Neutral	23	19.30%
	Agree	23	19.30%
	Strongly Agree	8	6.70%

Table 4.3 continued

Statement 5: Brand name tobacco, beer, and liquor products should only be used in R-rated music videos, as kids don't watch such videos	Blank	2	1.70%
	Strongly Disagree	7	5.90%
	Disagree	10	8.40%
	Neutral	20	16.80%
	Agree	28	23.50%
	Strongly Agree	52	43.70%
Statement 6: Hip hop is a catalyst for teen pregnancy, crime, and negative social issues	Blank	2	1.70%
	Strongly Disagree	16	13.40%
	Disagree	23	19.30%
	Neutral	34	28.60%
	Agree	25	21.00%
	Strongly Agree	19	16.00%
Statement 7: I feel a strong attachment to the hip hop culture	Blank	2	1.70%
	Strongly Disagree	38	31.90%
	Disagree	22	18.50%
	Neutral	31	26.10%
	Agree	18	15.10%
	Strongly Agree	8	6.70%
Statement 8: Hip hop represents violence, sexual exploitation, and excess	Blank	1	0.80%
	Strongly Disagree	16	13.40%
	Disagree	31	26.10%
	Neutral	30	25.20%
	Agree	24	20.20%
	Strongly Agree	17	14.30%

Table 4.4 shows the descriptive data around the attitude scores for both hip hop and product placement. As can be seen, participants felt slightly more positive towards product placement than hip hop. These scores will be discussed further under the relevant hypotheses.

Table 4.4: Descriptive Data for the Attitude Scores

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Attitude towards Product Placement	118	1.25	5.00	3.1038	.75343
Attitude towards Hip Hop	117	1.33	4.33	2.7977	.57228
Valid N (listwise)	117				

Statements One to Four were used to assess the participant's attitude towards product placement. Participants were required to rate these statements on a scale from 1 to 5, with 1 meaning that they strongly disagreed and 5 meaning that they strongly agreed with the statement. Some of the statements represented product placement in a positive light, whilst others represented product placements in a negative light if the viewer had to agree with the statement. This could become complicated when computing the overall score, so some of the ratings were manipulated. For statements which negatively express a view towards product placement, the rating was transposed in the analysis of the results. In other words, if the participant answered a high rating, it was changed to the corresponding low value. For example, a rating of 1 was changed to 5 and vice versa, whilst a rating of 2 was changed to 4 and vice versa. Neutral was represented by 3 and left unchanged. The overall score was then the average of the ratings from the positive statements, and the manipulated ratings from the negative statements. The two negative statements were the second and third statements, so the overall score is represented by the equation below:

Attitude Towards Product Placements = (Statement 1 + Statement 2 Reversed + Statement 3 Reversed + Statement 4) /4

The participant's attitude towards hip hop was another primary measure under the Individual construct. This attitude towards hip hop was assessed by their response to the sixth to eighth statements on the questionnaire. Respondents rated their view towards it on a scale of 1 to 5, with the numbers representing strongly disagreeing to strongly agreeing respectively. The sixth and eighth statements represented hip hop negatively, whilst the seventh statement represented hip hop positively. For the score for the viewer's attitude towards hip hop, some of the ratings were manipulated for ease of computing an overall score. The ratings for the

negative statements were once again transposed. The overall score was represented by the equation below.

Attitude towards hip hop score = (Statement 6 Reversed + Statement 7 + Statement 8 Reversed) /3

The average attitude towards product placement score was marginally more favourable than the attitude towards hip hop score. However, both scales reflect relatively neutral scores.

The viewer's processing depth is measured on a low to high consciousness continuum (Balasubramanian *et al.*, 2006, p. 130). In this study, viewers were asked to rate the amount of attention paid to the music video on a scale of one to ten. Table 4.5 contains an overview of the descriptive data on the amount of attention participants said they paid to the video whilst Table 4.6 contains further information on that data. Table 4.7 provides further data for different ranges of amount of attention paid. The amount of attention paid was used as the participant's processing depth measure.

Table 4.5: Overview of Data of Respondent's Attention Paid

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Amount of Attention Paid	112	1	10	5.54	2.568
Valid N (listwise)	112				

Table 4.6: Detailed Data of Amount of Attention Paid by Respondents

Amount of Attention Paid

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	7	5.9	6.3	6.3
	2	3	2.5	2.7	8.9
	3	20	16.8	17.9	26.8
	4	12	10.1	10.7	37.5
	5	16	13.4	14.3	51.8
	6	15	12.6	13.4	65.2
	7	11	9.2	9.8	75.0
	8	9	7.6	8.0	83.0
	9	9	7.6	8.0	91.1
	10	10	8.4	8.9	100.0
	Total	112	94.1	100.0	
Missing	0	7	5.9		
Total		119	100.0		

Table 4.7: Detailed Data of Amount of Attention Paid by Respondents by Group

Amount of Attention Paid

		Frequency	Percent	Valid Percent
Valid	1-3	30	25	27
	4-6	43	36	38
	7-10	39	33	35
	Total	112	94.1	100.0
Missing	0	7	5.9	
Total		119	100.0	

As can be seen, the average viewer rated the amount of attention that they paid to the video as 6. The range of attention paid with the highest count of participants in it was between 4 and 6. This means that most individuals paid a moderate amount of attention to the video. In the previous tables, the score for 0 represents a blank response.

Table 4.8 contains the descriptive data pertaining to which placements in the video the participants reported seeing. Similarly, Table 4.9 relates to placements that the participant

reported hearing. This recalled placement information was used as a measure of the participant's explicit memory. As can be seen, Aston Martin and YMCMB were recalled the most for both visual and audio placements, however they are both recalled for their visual placements more so than their audio placements.

Table 4.8: Descriptive Data of Visual Placements Recalled

		Count
Aston Martin Seen	No	76
	Yes	43
YMCMB seen	No	77
	Yes	42
Dom Perignon seen	No	118
	Yes	1
Louis Vitton Seen	No	112
	Yes	7
Marc Jacobs Seen	No	118
	Yes	1
Cartier Seen	No	119
	Yes	0
Spades seen	No	118
	Yes	1
Opus seen	No	119
	Yes	0
Gibson seen	No	119
	Yes	0

Table 4.9: Descriptive Data of Audio Placements Recalled

		Count
Aston Martin Heard	No	90
	Yes	29
YMCMB heard	No	98
	Yes	21
Dom Perignon heard	No	119
	Yes	0
Louis Vitton heard	No	117
	Yes	2
Marc Jacobs heard	No	119
	Yes	0
Cartier heard	No	119
	Yes	0
Spades heard	No	119
	Yes	0
Opus heard	No	119
	Yes	0
Gibson heard	No	119
	Yes	0

Table 4.10 contains the descriptive data regarding whether or not participants correctly completed the letter fragment test for the placements provided. As can be seen, Guess and Nike were correctly completed the most. The letter fragment test responses were used to measure implicit memory.

Table 4.10: Descriptive Data of Letter Fragment Tests

		Count
Guess Letter Fragment	No	23
	Yes	96
Aston Martin letter fragment	No	53
	Yes	66
YMCMB letter fragment	No	33
	Yes	86
Dom Perignon letter fragment	No	110
	Yes	9
Google Letter Fragment	No	117
	Yes	2
Louis Vitton letter fragment	No	55
	Yes	64
Marc Jacobs letter fragment	No	91
	Yes	28
Cartier letter fragment	No	116
	Yes	3
Nike Letter Fragment	No	24
	Yes	95
Spades letter fragment	No	119
	Yes	0
Opus letter fragment	No	119
	Yes	0
Gibson letter fragment	No	119
	Yes	0

Descriptive data regarding the participant's purchase intentions is shown in Table 4.11. As can be seen, only 22 out of the 119 participants had purchase intention after watching the music video. The products that participants were most likely to want to purchase are Nike and Aston Martin.

Table 4.11: Descriptive Data Regarding Purchase Intention

		Count
Purchase Intention	No	87
	Yes	22
	Blank	10
YMCMB Purchase Intention	No	118
	Yes	1
Guess Purchase Intention	No	115
	Yes	4
Gucci Purchase Intention	No	118
	Yes	1
Nike Purchase Intention	No	94
	Yes	6
Aston Martin Purchase Intention	No	92
	Yes	6

The findings above are in line with the findings from Statement 4. Only 31 out of the 119 participants reported buying products that they recall from placements for Statement 4.

4.4 Findings and Discussion of Hypotheses

The method of analysis for each hypothesis will now be discussed. This will be followed by the results of each test and the interpretation of these results. This section will start with the hypotheses around the Execution Factors, followed by the hypotheses around the Individual Factors, and then the Processing Depth hypotheses. For the independent and paired samples t-tests, the following assumptions need to be met: dependent variables are measured at the interval level, random sampling is used, observations are independent of each other, and there is normal distribution (Pallant, 2005, pp. 196-198). In this research the dependent variables where measured using interval or scale data. Random sampling was assumed as classes were randomly assigned to the test and control groups. Levene's test was also done to check for homogeneity of variance. The results of this can be seen under the relevant hypotheses. For correlations, the following assumptions were made: variables were measured on the interval level, a score was provided for both variables from the same subjects, and that observations were independent of each other (Pallant, 2005, pp. 117-118). With regards to variables being measured on the interval level, this was done except in cases where

comparing a dichotomous independent variable such as primed and unprimed placements. This exception is acceptable (Pallant, 2005). Treatment and control classes were randomly picked and the individuals in those classes then fell into one of the groups as a result, thereby ensuring random assignment. The class room setting helped ensure that the score for both variables came from the same respondent and that observations were independent of each other.

4.4.1 Execution Factors

As stated above, this section will include a review of the testing of the execution factor hypotheses. The results of the testing will then be discussed. The first hypotheses will be those dealing with the priming of videos, as that was the primary execution factor for this study. Hypotheses regarding modality, artist presence, and ethical charge will then follow in that order.

4.4.1.1 Priming of Videos

Priming of videos was the primary measure chosen for the execution factors. There are four hypotheses that were underdeveloped related to this measure. There is one hypothesis for each of the three effects variables being tested, and one hypothesis to analyse the relationship between priming and processing depth.

As previously mentioned, the treatment group were shown a video with a message at the beginning advising them that the following video contained product placements. The control group just watched the video without any warning. T-tests were carried out to see if the differences between the two groups were significant.

Hypothesis One: The video containing primed placements will produce a higher processing depth on the continuum than the video with unprimed placements

Participants of the study were asked to rate the amount of attention they paid to the video on a scale of 1 to 10 on the questionnaire. This was a measure of the processing depth of the participant.

An independent-samples t-test was conducted to compare the processing depth scores for primed placements and for unprimed placements. Levene's test had a sigma value of greater than 0.05, therefore equal variances were assumed. Processing depth was rated by the participant on a scale of one to ten. There was no significant difference in scores for primed videos (M=5.42, SD= 2.53) and unprimed videos [M = 5.66, SD = 2.617; t(117) = -0.504, p = 0.615. The hypothesis is therefore not accepted.

This hypothesis not being accepted means that a primed video does not necessarily lead to the viewer having a higher processing depth. Whilst there have not been other studies on this, the reasoning behind this hypothesis was that the priming message would alert the participant of something to watch out for. The participant watching out for this would mean them paying more attention, thus a higher processing depth. However, this research does not indicate that priming will increase attention paid to the video.

Hypothesis Two: The viewer is more likely to recall primed placements

As previously mentioned, cognitive measures are the most commonly used in the Effects category (Balasubramanian *et al.*, 2006, p. 131). These are measures of explicit memory (Balasubramanian *et al.*, 2006, p. 131). Out of these measures, recall is one of the most popular (Karrh *et al.*, 2003, p. 147). In this study recall was tested by means of the questionnaire. One of the first questions asked the participant to list any brands that they saw in the video. This question was followed by the participant being asked to list any brands that they heard in the video.

The hypothesis was tested by two independent samples t-tests. The grouping variable was whether or not the video was primed whilst the test variable was the number of visual placements recalled and then the number of audio placements recalled. The visually placed brands were Aston Martin, YMCMB, Cartier, Louis Vitton, Marc Jacobs, and Dom Perignon. The audio placements were Aston Martin, YMCMB, Cartier, Louis Vitton, Marc Jacobs, Dom Perignon, Gibson, Spades, and Opus. The viewer's ability to recall was tested by the section in the questionnaire that asked participants to list any brands that they saw as well as any brands that they might have heard. An average of 10.85% of visual placements were recalled by the control group, and 16.07% by the treatment group. For audio placements, an

average of 3% of brands was recalled for the control group and 6.94% for the treatment group.

Two independent t-tests were run for this hypothesis. The grouping variable was whether or not the video was primed. In the first test, the test variable was the number of visual placements recalled. Similarly, the test variable in the second test was the number of audio placements recalled.

Levene's test resulted in a sigma value of greater than 0.05 for the first t-test, the one dealing with visual placements, therefore equal variances were assumed. For this t-test, there was no significant difference for primed videos (M = 0.96, SD = 1.061) and unprimed videos [M= 0.65, SD = 0.826; t(117) = 1.808, p = 0.073].

For audio placements, the sigma value in the Levene's test was less than 0.05, so equal variances therefore was not assumed. There was a significant difference for primed videos (M= 0.63, SD= 0.702) and unprimed videos [M= 0.27, SD= 0.447, t(91)=3.244, p=0.002]. The magnitude of the differences in the means was moderate (eta squared= 0.083) (Pallant, 2005, p. 209). The primed participants on average recalled more heard placements than the unprimed participants. The hypothesis is therefore accepted, but only for audio placements.

Balasubramanian *et al.* (2006, p. 126) also proposed this hypothesis and referred to the viewer's accessible attitude, as in the study by Roskos-Ewoldsen and Fazio (1992). The findings of this study are in line with the study by Roskos-Ewoldsen and Fazio (1992, p. 198) where they found that placements that the viewer had an accessible attitude towards were more likely to be recalled. The video being primed gives the participant an opportunity to form an attitude towards the placement before they see it. However, the study by Roskos-Ewoldsen and Fazio (1992, p. 198) focused on visual placements whilst for this study this hypothesis was only proven for audio placements. Balasubramanian *et al.* (2006) did not specify a mode of placement for this hypothesis.

Bennett *et al.* (1999, par. 28) found that the viewer's ability to recall the placements increased for all modes of placements when warned that the media that they were about to watch contained product placement. For audio placements only, the findings of this study are in line with those by Bennett *et al.* (1999, par. 1).

Hypothesis Three: The viewer is more likely to have a response bias towards unprimed placements

As previously discussed, the participant having a response bias towards a brand is a measure of their implicit memory towards the brand (Balasubramanian *et al.*, 2006, p. 130). Implicit memory can be tested by a word fragment test (Yang *et al.*, 2006, pp. 147-148). The word fragment test on the questionnaire was therefore used to measure the participant's affective outcomes.

An independent-samples t-test was conducted to compare the affective outcome scores between primed and unprimed placements. The grouping variable was again whether or not the video was primed, whilst the testing variable was the number of letter fragments correctly completed. The sigma value from the Levene's test was less than 0.05, so equal variances was not assumed. There was no significant difference in scores for primed videos (M = 2.41, SD = 1.187) and unprimed videos [M = 1.92, SD = 1.589; t(114) = 1.918, p = 0.058]. The hypothesis is therefore not accepted.

These findings are similar to the study by Bennett *et al.* (1999, par. 1), where it was found that the viewer's liking of the placed products was not changed by the priming of the media beforehand.

Hypothesis Four: Primed videos are less likely to lead to purchase intentions

In the questionnaire, participants were asked whether or not they were likely to purchase any of the brands that were in the video. A Chi-square test for independence was used to investigate this hypothesis with a Yates Continuity Correction. The participant's response to the question asking them whether or not they were likely to purchase any of the brands seen as a result of them watching the video was one of the variables used for this test. The other variable is whether or not the video was primed or unprimed.

No significant association between priming and purchase intention was indicated in the Chi-squared test, $\chi^2(2, n = 119) = 1.940$, $p = 0.164$. The hypothesis was therefore not accepted. Priming of product placements does not seem to affect, positively or negatively, purchase intention of place products.

If regulations in South Africa had to start imposing priming media that contained placements in them, as is being done in various other countries, these results indicate that it would not change the participant's purchase behaviour. It therefore would have a minimal effect on the economy.

The differences between the treatment and control groups only applied to priming of the videos as priming was the experimental variable. From here on, the rest of the placements would deal with all 119 participants as one group. The other measures under the Execution Factor were modality and artist presence. For either of these, it is difficult to find a hip hop videos that contain only one of the facets of that measure. These therefore could not be used as experimental variables. Further research on testing these as experimental variables is recommended.

4.4.1.2 **Modality**

Modality was a secondary execution factor that was tested. Primed placements was the main focus of this study and thus used as the experimental variable, however the selected video contained placements of different modes. It was therefore a good opportunity to conduct preliminary testing of this measure as well.

Audio placements are those that are spoken, whereas visual placements are those that are seen. Dual placements occur when the brand is seen and heard simultaneously. The hip hop video selected contained a variety of placements, with at least one of each mode. Modality was therefore explored, however it should be noted that it was not the main objective of the study, and thus the experiment was not designed for modality. However as both modalities were present in the video, preliminary testing was done to see if it had an impact on the dependent variables.

The following placements were dual placements: Aston Martin, YMCMB, Dom Perignon, Cartier, Louis Vitton, Marc Jacobs. The following placements were singular placements: Spades, Opus, Gibson, Schneider Kruzner.

Modality could not be tested against the participant's processing depth. This is due to the variety of placements in the video (dual and single modality) and only the participant's overall attention to the video being measured. Rating their attention per placement was therefore not feasible. Future research would need to control for modality in the experiment design to test this effect.

Hypothesis Five: Dual-mode placements will be recalled more than single-mode placements

A paired samples t-test between the percentage of dual placements and singular placements correctly recalled was run. In each case, the percentage of correctly recalled placements for each was used. There are six dual placements in this video, meaning that the maximum number of times the viewer can report recalling one of these placements is twelve. The number of times the viewer saw or heard one of these placements was added and then divided by twelve, and multiplied by a hundred to get the percentage. For singular placements, the number of times the placements were recalled were added, divided by four, and multiplied by 100 to find the percentage.

There was a statistically significant decrease in percentage of times the viewer recalled a placement between dual-mode ($M = 10.22$, $SD = 11.19$) and singular mode [$M = 0.000$, $SD = 0.000$, $t(118) = 9.965$, $p<0.0005$]. Eta squared was found to be 0.46, which indicates a large effect size (Pallant, 2005, p. 212). The hypothesis is therefore accepted.

The acceptance of this hypothesis means that dual-mode placements generated a better cognitive outcome than single-mode placements. As previously mentioned, Paivio's Dual Coding Framework states that individual's have a cognitive system for visual processing and another for audio processing (Culatta, 2013, par. 2). This would explain why dual-mode placements have a better chance of recall, as they activate two cognitive processing systems in the individual instead of one.

The findings of this study differ from those made by Gupta and Lord (1998, p. 56). In their study, they looked into prominence and modality of placements and found that placements that had both an audio and visual component did not lead to higher recall (Gupta & Lord, 1998, p. 56).

Hypothesis Six: For singular-mode placements, audio placements will be recalled more than visual placements

It was found that the brands that were present either visually or audibly only were not recalled at all thus it was not possible to test this hypothesis. It is interesting however that when looking at the dual-mode placements, 13.17% of visual placements were recalled on average, whilst 33.33% of audio placements were recalled on average.

The difference between visual only and audio only placements was not the primary focus of this research and thus modality was not manipulated as an experimental variable. More research would need to be done to determine whether when single modality placements are done, whether visual placements are more effective than audio placements as predicted by (Balasubramanian *et al.*, 2006, p. 126).

These findings may indicate that the two cognitive processing systems from Paivio's Dual Coding Framework are of similar strength in the participants or that either system is too weak to have an effect alone. Further testing would be required where modality is controlled for.

These findings are different to those previously found, where single-mode placements were recalled (Maharaj, 2013, p. 38). However, it was then found that visual placements were recalled more than audio placements (Maharaj, 2013, p. 38).

Hypothesis Seven: Singular placements will create a higher response bias than dual placements

Since it was found by the previous two hypotheses that singular placements generally attract less attention towards them than dual placements, one would expect them to activate the participant's implicit memory more than the dual placements. A response bias is indicative of implicit memory being activated (Balasubramanian *et al.*, 2006, p. 130). It is characterised by an individual performing a certain task after being exposed to information, without consciously retrieving that information (Balasubramanian *et al.*, 2006, p. 130). In this study, it is tested by a letter fragment test, as suggested in the study by Yang *et al.* (2006, pp. 147-148). Once again, the letter fragment tests from the questionnaire were used to measure the

participant's response bias. In order for this hypothesis to be proven, the results of this test had to have proven that the singular mode placements had statistically significant more letter fragment tests completed than dual-mode placements.

A paired samples t-test was run using the percentage of correctly completed letter fragments for dual-mode placements and the percentage of correctly completed letter fragment tests for singular mode placements. There was a statistically significant difference in the percentage of correct dual placement letter fragments (M = 35.85, SD = 23.83) and singular placements [M = 0, SD = 0, $t(118) = 16.412$, $p<0.0005$]. Eta squared was 0.7, which means that a large effect size was present (Pallant, 2005, p. 212). As can be seen, the mean for dual-mode placements is higher than the mean for singular mode placements. The hypothesis is therefore not accepted.

Whilst no studies could be found that related dual versus singular placements to a response bias, this hypothesis was based on the expectation that an inverse relationship would exist between explicit and implicit memory. According to Shapiro and Krishnan (2001, p. 11), explicit memory is activated when high levels of attention are paid by the participant to the advertisement, with implicit memory being activated when low levels of attention are paid. This hypothesis was therefore built upon the expectation that if Hypothesis Six were to be true, single-mode placements should activate implicit memory more than dual-mode placements. However, this hypothesis was not accepted, which means that dual-mode placements will lead to a better response bias than single-mode placements. This is interesting, as dual-mode placements produced better outcomes for both hypotheses six and seven, in which explicit and implicit memory are tested respectively. The inverse relationship between explicit and implicit memory is therefore appears not to be not present for modality.

The finding that dual-mode placements led to participants having a significantly higher chance of having a response bias to these brands has implications for the relationship between explicit and implicit memory. It was thought that since singular-mode placements attracted less attention, they would activate implicit memory and have more of a response bias than dual-mode placements. Further research should be done on this relationship.

Hypothesis Eight: Dual Placements will lead to a higher purchase intention

Participants were asked whether or not they were likely to purchase any of the brands in the video as a result of watching the video. They were also asked to name which brands they were likely to purchase, should they have answered yes to this question. It was found that of the brands in the video that the participants reported that they would buy, all of them were dual-mode placements. This hypothesis is therefore accepted, however further testing is recommended. This is due to this not being a primary focus of this study as discussed previously, and as a result there is not a comparable number of singular mode placements present in the video.

The eighth hypothesis was accepted, as dual-mode placements were the only ones from the video that participants reported having purchase intention towards. It should however be noted that Nike, a brand that was not in the video, was tied with Aston Martin for the brands with the highest purchase intention. It is possible that other factors played a role in creating this result, such as the brand's popularity. An opportunity exists here for future research that could more accurately determine the impact of product placements on purchase intentions.

4.4.1.3 Artist Presence

Like modality, this was also a secondary measure of the Execution construct since it was present in the video and could easily be included in the testing. This was tested against all three effect types: cognitive (recall), affective (response bias), and conative (purchase intention). It was not however tested against processing depth, as the video contained placements both with the artist on screen and with the artist off screen. It therefore would not have been possible to determine which of these placements, if any, resulted in the participant's reported score for the amount of attention that they paid. It should once again be noted that this was not the primary measure for this study, and it is an opportunity for future research to spend more time exploring the impact of artist presence on processing depth for each placement.

In this study, placements for which the artist is on screen when the brand is presented either visually or audibly are considered to be placements that the artist is present for. The following hypotheses deal with this presence as a variable. Again, as priming was the primary focus of the study and not artist presence, this variable was not an experimental variable and

thus these results are exploratory and should be tested further. The artist was on screen for the following placements: Aston Martin, YMCMB, Gibson, Cartier, Spades and Opus.

The artist's presence for placements could not be tested against the participant's processing depth. This is due to the video containing placements where the artist is on screen and placements where the artist is off screen, whilst the participant's overall attention to the video is measured once. Rating their attention per placement was therefore not feasible. Future research would need to control for modality in the experiment design to test this effect.

Hypothesis Nine: Placements for which the artist is on screen will result in higher cognitive outcomes, ie recall, than placements for which the artist are not on screen

A paired samples t-test was run to determine if a significant difference existed between the percentage of placements that viewers recalled for which the artist was on screen and the percentage for which the artist was not on screen. There was a statistically significant difference in the percentage of correct recalls with the artist on screen (M=14.18, SD=14.09) and percentage of placements where the artist was not on screen [M=0.56, SD= 4.30, $t(118)= 10.97$, $p<0.0005$]. Eta squared was 0.50, which means that a large effect size was present (Pallant, 2005, p. 212).

The placements that are recalled the most are Aston Martin and YMCMB. These are both placements where the artist is on screen for both a visual and audio placement of the product. Other placements where the artist is on screen were Gibson, Cartier, Spades, and Opus. These are not recalled, but are audio only placements. The hypothesis is therefore true for dual-mode placements only. This means that when an artist is on screen for the placement, as long as the placement is both audio and visual, the viewer will be more likely to recall it.

d'Astous and Chartier (2000) looked at the effects of the main actor's presence on products placed in the movie. They also found that the viewer was more likely to recall a placement when the main actor was present on screen for that placement (d'Astous & Chartier, 2000, p. 38). This is in line with the findings from this study, except that this study takes the hip hop artist as being the main character, whereas that study took the principal actor as being the main character.

Hypothesis Ten: Placements for which the artist is on the screen will lead to less of a response bias than placements where the artist is not on the screen

Placements where the artists are on screen tend to draw more of the viewer's attention. As mentioned by Shapiro and Krishnan (2001, p. 11), explicit memory is activated when higher amounts of attention is paid, and implicit when lower amounts of attention is paid. This would therefore imply that explicit memory is being activated and not implicit by the artist's presence on screen. Since implicit memory is characterised by a response bias, it is assumed that the artist being on screen will lead to less of a response bias. As previously mentioned, affective outcomes were tested by the letter fragment test on the questionnaire.

To test this hypothesis, a paired samples t-test between the percentage of placements where the artist is on screen and had a correct letter fragment test and the percentage of correct letter fragment tests where the artist is not on screen was run. If the brand was placed more than once, the artist just had to be present for one of the placement for it to be considered a placement for which the artist was present.

There was a statistically significant difference in the percentage of correctly completed letter fragment tests with the artist on screen ($M = 21.71$, $SD = 13.82$) and percentage of placements where the artist was not on screen [$M = 28.29$, $SD = 28.67$, $t(118) = -2.78$, $p<0.0005$]. Eta squared was 0.06, which means that a moderate effect size was present (Pallant, 2005, p. 212). Since the mean for placements where the artist is not on screen is higher, the hypothesis is accepted. This means that an artist being on screen will reduce the chance of the viewer having a response bias towards that placement. Since a response bias is a measure of implicit memory, this means that the artist not being on screen during a placement activates implicit memory.

Implicit memory is used by individuals in low involvement purchase situations (Shapiro & Krishnan, 2001, p. 11). Low involvement purchases usually do not require a significant investment or effort from the consumer (Business Dictionary, 2015b, par. 1). Placements where the artist is not on screen is therefore the most effective for these low involvement purchases.

Hypothesis Eleven: Placements for which the artist is on the screen will have a higher purchase intention than those there the artist is not on the screen

Purchase intention was tested by asking participants if they would buy any of the brands that were in the video, and if so which ones. To test this hypothesis, the number of times a participant reported purchase intention towards a specific brand was analysed. Table 4.12 shows the results of this.

Table 4.12: Table Showing Purchase Intention per Brand

		Count
YMCMB Purchase Intention	No	118
	Yes	1
Guess Purchase Intention	No	115
	Yes	4
Gucci Purchase Intention	No	118
	Yes	1
Nike Purchase Intention	No	94
	Yes	6
Aston Martin Purchase Intention	No	92
	Yes	6

Brands from the video with the highest purchase intention are Aston Martin and YMCMB. These are both placements that have the artist present. None of the brands with placements in the video that did not have the artist present have purchase intentions from the participants. The hypothesis is therefore accepted although further testing is recommended.

The eleventh hypothesis being accepted means that the products having the highest purchase intention are ones where the artist was on screen during the placement. It is a possibility that this hypothesis is proven because viewers see purchasing the product as living a similar lifestyle to the artist.

It should however be noted that the total number of participants with purchase intention for Aston Martin and YMCMB was seven people. This is only 5% of the total sample group. Whilst having the artist on screen for the placement therefore increases the chance of purchase intention, it does not guarantee it and further research where artist presence is controlled for, should be done to verify these results.

Another warning with regards to this finding is that several brands such as Nike, Gucci and Guess which were not in the videos, were also listed as brands respondents would purchase as a result of seeing the video. This means that respondents thought they saw these products in

the videos or even just associate these brands with the artists. This raises some interesting questions about respondents' association of brands with certain artists even if they aren't placed in the music videos. This would be an interesting avenue for further research. A possible moderating effect on product placement effects could be investigated.

4.4.1.4 Ethically Charged Products

Ethically charged products are those that involve alcohol, drugs or are sexual in nature. The placements in this video that would fall into this category are Dom Perignon, Spades, Gibson and Opus. These are all alcoholic in nature. As previously mentioned, placements of these types of products could have a different reaction from participants as compared to ethically neutral placements, as in the studies by Gupta and Gould (1997), Gould *et al.* (2000) and Eisend (2009).

Hypothesis Twelve: Ethically charged products will result in higher recall

Since people are generally less accepting of ethically charged placements over ethically neutral placements, as found by Gupta and Gould (1997, p. 37), Gould *et al.* (2000, p. 52) and Eisend (2009, p. 15), one would expect ethically charged products to attract more of the viewer's attention since they are controversial. According to Shapiro and Krishnan (2001, p. 11), high amounts of attention will activate explicit memory instead of implicit. This would lead one to believe that ethically charged product placements are more likely to be recalled over ethically neutral placements.

A paired samples t-test was run to determine if a significant difference existed between the percentage of placements that were recalled that were ethically charged and those that were ethically neutral. There was a statistically significant difference between the percentage of recalled ethically charged products ($M = 0.17$, $SD = 1.83$) and percentage of ethically neutral recalled placements [$M = 12.18$, $SD = 13.16$, $t(118) = -10.25$, $p < 0.0005$]. Eta squared was 0.47, which means that a large effect was present (Pallant, 2005, p. 212). Since the mean for ethically neutral recalled placements was higher than that for ethically charged placements, the hypothesis is not accepted.

As described at the beginning of this hypothesis discussion, one would assume that ethically charged product placements would attract more attention, thus resulting in higher activation of explicit memory, leading to higher recall results. This however is not the case in this study, as Hypothesis Twelve was not accepted. Most hip hop artists have alcohol endorsements with major brands, with the richest rappers owning their own alcohol brands (Mash, 2013, par. 3-4). It is possible that the perception of such products being common place in the hip hop industry would lead to these placements not drawing extra attention, and thus leading to the result of this hypothesis.

Hypothesis Thirteen: Ethically charged products will result in a lower response bias

Since ethically charged products are generally less accepted than ethically neutral products as found by Gupta and Gould (1997, p. 37), Gould *et al.* (2000, p. 52) and Eisend (2009, p. 15), it is expected that ethically charged placements will attract more attention to themselves. By that reasoning, ethically neutral placements should attract less attention to themselves. As expressed by Shapiro and Krishnan (2001, p. 11), placements that have lower amounts of attention paid to them activate the viewer's implicit memory. Since implicit memory is characterised by a response bias as suggested by Balasubramanian *et al.* (2006, p. 130), it is expected that ethically charged products would not have a high response bias.

A paired samples t-test was run to determine if a significant difference existed between the percentage of placements that were ethically charged and had correct letter fragment tests completed, and those that were ethically neutral and had correct letter fragment tests completed. There was a statistically significant difference between the percentage of correctly completed letter fragment tests for ethically charged products ($M = 1.89$, $SD = 6.64$) and percentage of correctly completed letter fragment tests for ethically neutral placements [$M = 41.51$, $SD = 27.45$, $t(118) = -15.76$, $p < 0.0005$]. Eta squared was 0.68, which means that a large effect size was present (Pallant, 2005, p. 212). Since the mean for the percentage of correct letter fragment tests for ethically neutral placements was higher, the hypothesis is accepted.

The results of this hypothesis were that the ethically charged placements resulted in a lower response bias, thus this hypothesis was accepted. These findings imply that ethically charged products result in lower affective outcomes. This is in line with the findings by Gould *et al.*

(2000) of such placements being less accepted than ethically neutral placements by the participants. It is also in line with the study by Eisend (2009), which looked at the same dimensions as Gould *et al.* (2000), but across multiple countries.

Hypothesis Fourteen: Ethically charged products will result in a lower purchase intention

As discussed in the Literature Review chapter, individuals are less likely to have a positive attitude towards ethically charged products as discovered by Gupta and Gould (1997, p. 37), Gould *et al.* (2000, p. 52) and Eisend (2009, p. 15). It is therefore assumed that participants are less likely to purchase these ethically charged products. Table 4.12 was once again examined to determine which products have the most purchase intention. None of the ethically questionable products were listed by participants as a product that they were likely to purchase after viewing the video. The hypothesis is therefore accepted.

The results of the two hypotheses preceding this support this finding. In Hypothesis Thirteen, we explored the affective outcomes of the viewer towards the ethically charged products. A lower affective outcome implies that the individual does not like the brand or product. It is only logical that the individual then does not want to purchase the product. Furthermore, the results of Hypothesis Twelve show that none of these brands were recalled. If the viewer did not realise that the brand was in the video, then they would not be able to report it as an answer to this part of the questionnaire.

As with modality and artist presence, ethically charged product placements could also not be tested against processing depth. This is due to the video containing both ethically charged and neutral placements, with only one rating of how much attention the viewer paid to the video. Further research is recommended that could look into this.

4.4.2 Individual Factors

Two measures were examined in this category, namely the viewer's attitude towards product placements and their attitude towards hip hop. Both measures were tested against the three effects measures, as well as against the processing depth of the individual. These individual

factors were assessed by providing participants with a number of statements and asking them to rate how strongly they agree or disagree with these statements.

4.4.2.1 Attitude Towards Product Placements

This is one of the primary measures investigated under the Individual construct. The score for each participant's score towards product placement was calculated as previously discussed.

Hypothesis Fifteen: The more favourable the viewer's attitude towards product placement, the higher their processing depth will be

The viewer's processing depth was measured by their response to the question of how much attention they paid to the video. The correlation between attention paid and the score for attitude towards product placements was calculated. Table 4.13 shows the results.

Table 4.13: Hypothesis Fifteen: The more favourable the viewer's attitude towards product placement, the higher their processing depth will be

Correlations

		Amount of Attention Paid	Attitude towards Product Placement
Amount of Attention Paid	Pearson Correlation	1	.219*
	Sig. (2-tailed)		.021
	N	112	112
Attitude towards Product Placement	Pearson Correlation	.219*	1
	Sig. (2-tailed)	.021	
	N	112	119

*. Correlation is significant at the 0.05 level (2-tailed).

A Pearson product-moment correlation coefficient was used to assess the relationship between the viewer's attitude towards product placement and the amount of attention they paid to the video. It was found that a significant positive correlation existed [$r = 0.219$, $n = 119$, $p < 0.05$]. The hypothesis is therefore accepted.

It was found for Hypothesis Fifteen that there is a significant, albeit relatively small, correlation between the viewer's attitude towards product placement and their processing depth. This means that the participant's attitude towards product placement will most likely predispose them to having either their explicit or implicit memory activated by the video.

Hypothesis Sixteen: The more favourable the viewer's attitude towards product placement, the higher their ability to recall the placements will be

The score for the participant's attitude towards product placement was used here. Participant's ability to recall placements was tested by the two sections on the questionnaire asking them to write down any placements that they saw and any that they heard in the music video. Correlations were run between the participants attitude score as well as three other variables, namely the overall percentage of placements recalled, the percentage of visual placements recalled, and the percentage of audio placements recalled. The summary of these correlations can be seen in Table 4.14.

Table 4.14: Summary of Correlation Results between Attitude towards Product Placement and Recall

Relationship between Attitude towards Product Placement and:	Percentage of Placements Recalled	Percentage of Visual Placements Recalled	Percentage of Audio Placements Recalled
Pearson Correlation	.227*	.227*	.161
Sig. (2-tailed)	.014	.013	.082
N	118	118	118

**. Correlation is significant at the 0.01 level (2-tailed).

A Pearson product-moment correlation coefficient was used to analyse the relationship between the percentage of placements the viewer recalled and their attitude towards product placement. A significant but small positive relationship existed between their attitude towards product placement and the percentage of placements they recalled [$r = 0.227$, $n = 118$, $p < 0.01$]. This was then further broken down into audio and visual placements. For visual placements, a significant but small correlation existed once again [$r = 0.227$, $n = 118$, $p < 0.01$]. For audio placements, whilst a positive relationship existed, it was not significant

[r = 0.161, n = 118, p < 0.005]. The hypothesis is therefore accepted but for visual placements only.

If a viewer has a more positive attitude towards placements, the expectation is that they are also aware of what placements are and would look out for them. It was found for this hypothesis that the more favourable the individual's attitude towards placements, the greater their ability to recall visual placements, but not audio placements. It is possible that since the rapping in hip hop is different to what one would expect in other audio placement settings due to the slang used, those who are not familiar with hip hop might find it difficult to pick up on the audio placements. This is not in line with the findings by Russell (2002, p. 306), who found that whilst recall was high for certain placements, attitude was not, and vice versa.

Hypothesis Seventeen: The more favourable the viewer's attitude towards product placement, the lower their response bias will be

The participant's response bias was tested by the letter fragment test. In order to test this hypothesis, a correlation was run between the attitude towards product placement score, and the total correctly identified letter fragmented brands. Table 4.15 shows the results of this correlation.

Table 4.15: Correlation between Attitude towards Product Placements and Total Letter Fragments Completed

Correlations

		Attitude towards Product Placement	Percentage Correctly Completed Letter Fragments
Attitude towards Product Placement	Pearson Correlation	1	.127
	Sig. (2-tailed)		.170
	N	118	118
Percentage Correctly Completed Letter Fragments	Pearson Correlation	.127	1
	Sig. (2-tailed)	.170	
	N	118	119

Whilst a correlation exists [r=0.127, n=118, p<0.05], it is not significant. It would also have to be negative in order for this hypothesis to be accepted. The hypothesis is therefore not accepted.

For this hypothesis, a significant correlation in either direction was not present. This means that the participant having a positive view towards product placement does not necessarily mean that it will have any effect on their response bias towards the placements that they were exposed to. In the study by Gupta *et al.* (2000, p. 49), it was found that the greater the participant's view that they were being deceived by the manufacturer with the placements, the less favourable their attitude towards the placement. This can be likened to this hypothesis, as if the viewer does not like product placements due to them feeling deceived by them, they would have less of an affective outcome, thus resulting in a low response bias. The results of this hypothesis are however not aligned with the findings from the Gupta *et al.* (2000) study, as there is no correlation between the viewer's attitude towards product placement and their response bias in this study.

Hypothesis Eighteen: The more favourable the viewer's attitude towards product placements, the more likely they are to have purchase intention towards a product in the video

In order to test this hypothesis, a correlation was run between the attitude towards product placement score and whether or not the participant responded that they would purchase a brand that was present in the video. Table 4.16 below shows the results of this correlation.

Table 4.16: Correlation between Attitude towards Product Placements and Purchase Intention

Correlations

		Attitude towards Product Placement	Purchase Intention
Attitude towards Product Placement	Pearson Correlation	1	.146
	Sig. (2-tailed)		.132
	N	118	108
Purchase Intention	Pearson Correlation	.146	1
	Sig. (2-tailed)	.132	
	N	108	109

A Pearson product-moment correlation coefficient was used to assess the relationship between the viewer's attitude towards product placement and their purchase intention. It was found that whilst a very small positive correlation existed, it was not significant [r = 0146, n = 108, p < 0.0005]. The hypothesis is therefore not accepted.

Results of this study show that there is no significant relationship between the viewer's attitude towards product placement and their intention to purchase any of the products. This is different to the results of the study by Muzellec *et al.* (2013, p. 399) on reverse product placements, where it was found that participants who have a positive attitude towards the brands placed in the programmes were more likely to have purchase intention. Reverse product placements refers to fictional brands in television programmes or movies that could later be created for the consumer (Muzellec *et al.*, 2013, p. 399).

It should be noted that there are perhaps other factors here that influence this relationship. This study was performed on students. The general perception is that the student demographic does not ordinarily have the disposable income to purchase items as extravagant and expensive as those seen in this hip hop video. This however is not correct, as the average South African student has a monthly disposable spend of R3 510 (Fin24, 2013, par. 1). This is even more positive for marketers using product placements, as it has been noted that non traditional advertising was one of the biggest influences of this demographic (Fin24, 2013, par. 2). In the same research, it was also found that the categories within which this money

was spent, was largely dependent amongst race (Fin24, 2013, par. 13). The main placements in this video fall into the alcohol and fashion categories, with 44% and 33% of the placements falling into these categories respectively. White students were found to be the most likely to spend money on alcohol while Coloured students were the most likely to spend money on fashion. These two races were represented by 6.72% of the sample group for this study in total. This low percentage could be the reason as to the low purchase intention for these placements. This is something worth future investigation.

4.4.2.2 Attitude Towards Hip Hop

A composite score was used to represent the viewer's attitude towards hip hop. This score was calculated using ratings from Statement Six to Eight, as previously discussed.

The average score for the participant's attitude towards hip hop was found to be 2.8. This value is just under a neutral view of hip hop as 3 represents neutral, whilst 2 represents disagreeing with the positive statement, thus having a negative attitude towards hip hop.

Hypothesis Nineteen: The more favourable the viewer's attitude towards hip hop, the higher their processing depth will be

The attitude to hip hop score was tested along with the rating that the participant gave for the amount of attention that they paid to the video. The correlation between these two variables was calculated. Table 4.17 shows the results of this.

Table 4.17: Correlation between Attitude towards Hip Hop and Amount of Attention Paid

Correlations

		Amount of Attention Paid	Attitude towards Hip Hop
Amount of Attention Paid	Pearson Correlation	1	.161
	Sig. (2-tailed)		.091
	N	112	111
Attitude towards Hip Hop	Pearson Correlation	.161	1
	Sig. (2-tailed)	.091	
	N	111	117

No significant correlation existed [r=0.161, n=111, p<0.0005]. The hypothesis is therefore not accepted.

The result of this hypothesis was that there was no correlation between the participant's attitude towards hip hop and their processing depth. In other words, their attitude towards hip hop did not influence the amount of attention that they paid to the video.

A high processing depth usually means that the viewer is aware of the product placements, as it has been found that explicit memory measures are greater when the amount of attention paid is high (Shapiro & Krishnan, 2001, p. 11). If the processing depth insinuates an awareness, then this finding is not aligned with that of Roozen and Claeys (2009). They found that the more favourable the participant's attitude towards the music, the more aware of the placements the viewer was (Roozen & Claeys, 2009, p. 10).

Hypothesis Twenty: The more favourable the viewer's attitude towards hip hop, the higher their ability to recall the placements will be

A Pearson product-moment correlation coefficient was used to analyse the relationship between the viewer's attitude towards hip hop and their ability to recall the placements in the video. This was run for placements overall, as well as for visual and audio placements. Table 4.18 shows these results respectively.

Table 4.18: Summary of Correlations between Attitude Towards Hip Hop and Recall

Relationship between Attitude towards Hip Hop and:	Percentage of Placements Recalled	Percentage of Visual Placements Recalled	Percentage of Audio Placements Recalled
Pearson Correlation	.111	.110	.079
Sig. (2-tailed)	.236	.236	.398
N	117	117	117

No significant correlation exists between the participants attitude towards hip hop and the percentage of placements they recalled [$r = 0.111$, $n = 117$, $p < 0.0005$]. No significant correlation existed when breaking it down into visual and audio placements either. The hypothesis is therefore not accepted.

The results of this hypothesis were that there was no significant correlation between the viewer's attitude towards hip hop and their ability to see or hear placements. This finding is in line with previous research on the subject, where it was found that the viewer liking hip hop did not improve their ability to recall placements either audibly or visibly (Maharaj, 2013, pp. 41-42). This is an interesting finding, as the viewer's attitude towards hip hop was established by different techniques between these two studies. The finding remaining the same further motivates that there is no correlation between an individual's attitude towards hip hop and their ability to recall placements.

It should however also be noted that this contradicts the findings made by Lehu and Bressoud (2007, p. 1087), who found that the more viewer's enjoyed a particular movie, the higher the chance that they would recall the placements in it. It could be deduced that a hip hop music video as the medium for the product placements has different effects and implications compared to a movie being the medium. There are many factors that could cause this difference across the mediums, such as the length or even the nature of medium containing the product placement.

Hypothesis Twenty One: The more favourable the viewer's attitude towards hip hop, the lower their response bias will be

The score for the viewer's attitude towards hip hop was once again used to examine a Pearson product-moment correlation coefficient, along with the number of letter fragments that they correctly completed. The correctly completed letter fragments indicated a response bias. In order for this hypothesis to be proven, a significant negative correlation would have to be present. The results of this can be seen in Table 4.19.

Table 4.19: Correlation between Attitude towards Hip Hop and Total Letter Fragments Completed

Correlations

		Percentage of Letter Fragment Tests Correctly Completed	Attitude towards Hip Hop
Percentage of Letter Fragment Tests Correctly Completed	Pearson Correlation	1	-.048
	Sig. (2-tailed)		.604
	N	119	117
Attitude towards Hip Hop	Pearson Correlation	-.048	1
	Sig. (2-tailed)	.604	
	N	117	117

Whilst there is a slightly negative relationship, no significant correlation exists [$r = -0.048$, $n = 117$, $p < 0.0005$]. The hypothesis is therefore not accepted.

The finding from Hypothesis Twenty One was that the participant's attitude towards hip hop does not lead to a higher response bias from the same participant. This means that the participant having a positive attitude towards hip hop does not necessarily activate their implicit memory. Similar studies on the subject could not be found.

Hypothesis Twenty Two: The more favourable the viewer's attitude towards hip hop, the more likely they are to have purchase intention towards a product in the video

The overall score for the participant's attitude towards hip hop was determined by the equation previously mentioned. Purchase intention of the participant was measured by their

response to the question of whether they were likely to purchase any of the brands from the video. A correlation was then run between these two variables. These results can be seen in Table 4.20.

Table 4.20: Correlation between Attitude towards Hip Hop and Purchase Intention

Correlations

		Attitude towards Hip Hop	Purchase Intention
Attitude towards Hip Hop	Pearson Correlation	1	-.129
	Sig. (2-tailed)		.185
	N	117	107
Purchase Intention	Pearson Correlation	-.129	1
	Sig. (2-tailed)	.185	
	N	107	109

As can be seen, there is a slightly negative relationship, however it is not significant [$r = -0.085$, $n = 117$, $p < 0.0005$]. The hypothesis is therefore not accepted.

From the findings of this hypothesis, it can be seen that there is no direct link between an individual's attitude towards hip hop and their intention to purchase the product.

On the same day as the infamous terrorist attacks in the USA on September 11th 2001, one of hip hop's most prominent artists, Jay-Z, released an album (Johnson, 2011, par. 1). Despite the country being in a state of shock and despair, the album went on to sell over 420 000 copies in the first week alone (Johnson, 2011, par. 2). This in itself gives an indication of the determined buying behaviour of those that are hip hop fans in the USA. Globally, there are an estimated twenty-four million people that consider themselves fans of hip hop (Boland, 2008, par. 3). The collective buying power of the ones in the USA alone is estimated to be $500 billion per year (Boland, 2008, par. 3). These facts then bear the question as to why this attachment is not correlated with the purchase intention in this study. One possible reason may be that South African hip hop fans are not as easily influenced into purchasing as their US counterparts. Another is that perhaps placements are not persuasive enough for South African fans. In addition, most of the placements in the video are not popular brands in South Africa. For example, Gibson's is a Canadian whiskey that was started in the USA (John

Gibson's Son & Co., 2015, par. 1). It is possible that whilst the participants admire the artists, they do not identify with the brands in the video. It would be interesting for future research to compare the results of this study to one where South African brands, or brands that are popular in South Africa, are used. This could perhaps be in videos by South African hip hop artists as well.

4.4.3 Processing Depth

The Processing Depth of the participant was measured by the Continuum of Consciousness (Balasubramanian *et al.*, 2006, p. 130). Participants were asked to rate how much attention they paid on a scale from one to ten, which was used as the measure for this construct.

Hypothesis Twenty-Three: The greater the amount of attention paid, the higher the recall will be

A Pearson's product-moment correlation coefficient was used in order to analyse this hypothesis. This was done for the percentage of placements recalled overall, as well as for visual and audio placements. The variable that these were correlated against was the amount of attention the viewer rated themselves as paying to the video. The results of these tests can be seen in Table 4.21.

Table 4.21: Summary of Correlations Between Amount of Attention Paid and Recall

Relationship between Amount of Attention Paid and:	Percentage of Placements Recalled	Percentage of Visual Placements Recalled	Percentage of Audio Placements Recalled
Pearson Correlation	.253**	.239*	.199*
Sig. (2-tailed)	.007	.011	.035
N	112	112	112

**. Correlation is significant at the 0.01 level (2-tailed).

*. Correlation is significant at the 0.05 level (2-tailed).

A small but significant positive relationship existed between the percentage of placements recalled and the amount of attention the viewer paid [$r = 0.253$, $n = 112$, $p < 0.01$]. When visual only placements were looked at, a small but significant positive relationship once again existed [$r = 0.239$, $n = 112$, $p < 0.05$]. A small but significant positive relationship existed for audio placements as well [$r = 0.199$, $n = 112$, $p < 0.05$]. The hypothesis is therefore accepted, but it must be noted that the correlation is stronger for visual placements.

This hypothesis was accepted as a significant correlation existed between the amount of attention paid to the video and the number of recalled placements overall as well as for visual and audio placements separately. The correlation for recalled visual placements was however higher than the correlation for recalled audio placements. This means that the more attention the participant paid to the video, the more likely they were to recall a placement that they either saw or heard. However, they are even more likely to recall the placement that they saw as opposed to one that they heard.

Hypothesis Twenty-Four: The greater the amount of attention paid, the lower the response bias will be

The response bias here was once again tested by the number of letter fragments that the viewer completed correctly. A correlation was run between the amount of attention the participant responded that they were paying to the video and the number of letter fragment tests that they correctly completed. Table 4.22 shows the results of this. In order for this hypothesis to be proven, a significantly negative hypothesis needs to be present.

Table 4.22: Correlation between Amount of Attention Paid and Percentage of Letter Fragments Completed

Correlations

		Amount of Attention Paid	Percentage of Correct Letter Fragments Completed
Amount of Attention Paid	Pearson Correlation	1	.149
	Sig. (2-tailed)		.117
	N	112	112
Percentage of Correct Letter Fragments Completed	Pearson Correlation	.149	1
	Sig. (2-tailed)	.117	
	N	112	119

A significant positive relationship did not exist between the amount of attention that the participant paid to the video and the number of letter fragment tests that they could complete correctly [$r = 0.149$, $n = 112$, $p < 0.05$]. In order to prove this hypothesis, a significantly negative relationship would be required. This hypothesis is therefore not accepted.

This hypothesis not being accepted could have important implications for marketers. The study by Shapiro and Krishnan (2001, p. 11) implies that implicit memory is what is usually tapped into when impulse purchases are made or when low-involvement purchases are made. It would therefore be advantageous to marketers selling such products that the viewer would have implicit memory accessed by the placements instead of explicit, as implicit memory does not require the individual to pay much attention and is also not adversely affected by time passing between exposure and purchase (Shapiro & Krishnan, 2001, p. 11). This study however shows that the participant paying low amounts of attention does not necessarily mean that their implicit memory is being activated. In fact, by there being a small positive correlation, the study actually shows the opposite. The participant is more likely to have a response bias to the placed products if they pay more attention to the video than if they pay less.

Hypothesis Twenty-Five: The higher the participant's processing depth, the higher the chance of them having purchase intention

It is thought that the more attention the participant pays to the video, the more likely they are to notice the placements, and thus have purchase intention towards the products. A Pearson product-moment correlation coefficient was used to analyse the relationship between the amount of attention paid and whether or not the viewer had purchase intention. The results can be seen in Table 4.23.

Table 4.23: Correlation between the Amount of Attention Paid by the Participant and whether or not they had Purchase Intention

Correlations

		Amount of Attention Paid	Purchase Intention
Amount of Attention Paid	Pearson Correlation	1	.229*
	Sig. (2-tailed)		.019
	N	112	104
Purchase Intention	Pearson Correlation	.229*	1
	Sig. (2-tailed)	.019	
	N	104	109

*. Correlation is significant at the 0.05 level (2-tailed)

A positive relationship existed between these two variables but it was not significant [$r = 0.229$, $n = 112$, $p < 0.05$]. This hypothesis is therefore accepted.

A higher processing depth will therefore lead to the participant having a higher chance of having purchase intention. This is interesting, as Hypothesis Twenty Three being accepted proves that participants with a high processing depth were noticing the placements. It therefore shows that participants noticing the placement can lead to them wanting to own the brand or product.

Whilst it is implied that the more attention paid, the more likely explicit memory is activated, and the opposite for implicit memory, this study does not show the same results. Hypothesis Twenty Three being accepted does show that higher amounts of attention leads to explicit

memory but Hypothesis Twenty Four shows no evidence of low amounts of attention leading to a response bias. This is not good for marketers hoping to subliminally increase sales through product placements.

A summary table of which hypotheses were accepted and which were not is presented in Table 4.24. Figure 4.3 depicts the links from the Balasubramanian *et al.* (2006) model that were proven in this study.

Table 4.24: Summary of Hypothesis Findings

Hypothesis Number	Hypothesis	Result
H1	The video containing primed placements will produce a higher processing depth on the continuum than the video with unprimed placements	Not accepted
H2	The viewer is more likely to recall primed placements	Accepted but only for audio placements
H3	The viewer is more likely to have a response bias towards unprimed placements	Not accepted
H4	Primed videos are less likely to lead to purchase intentions	Not accepted
H5	Dual-mode placements will be recalled more than single-mode placements	Accepted
H6	For singular-mode placements, audio placements will be recalled more than visual placements	Unable to test
H7	Singular placements will create a higher response bias than dual placements	Accepted
H8	Dual Placements will lead to a higher purchase intention	Accepted
H9	Placements for which the artist is on screen will result in higher cognitive outcomes, ie recall, than placements for which the artist are not on screen	Accepted for dual-mode placements only
H10	Placements for which the artist is on the screen will lead to less of a response bias than placements where the artist is not on the screen	Accepted
H11	Placements for which the artist is on the screen will have a higher purchase intention than those there the artist is not on the screen	Accepted
H12	Ethically charged products will result in higher recall	Not Accepted
H13	Ethically charged products will result in a lower response bias	Accepted
H14	Ethically charged products will result in a lower purchase intention	Accepted
H15	The more favourable the viewer's attitude towards product placement, the higher their processing depth will be	Accepted
H16	The more favourable the viewer's attitude towards product placement, the higher their ability to recall the placements will be	Accepted for visual placements only
H17	The more favourable the viewer's attitude towards product placement, the lower their response bias will be	Not accepted
H18	The more favourable the viewer's attitude towards product placement, the more likely they are to have purchase intention towards the products	Not accepted
H19	The more favourable the viewer's attitude towards hip hop, the higher their processing depth will be	Not accepted
H20	The more favourable the viewer's attitude towards hip hop, the higher their ability to recall the placements will be	Not accepted
H21	The more favourable the viewer's attitude towards hip hop, the lower their response bias will be	Not accepted
H22	The more favourable the viewer's attitude towards hip hop, the more likely they are to have purchase intention towards a product in the video	Not accepted
H23	The greater the amount of attention paid, the higher the recall will be.	Accepted
H24	The greater the amount of attention paid, the lower the response bias will be.	Not accepted
H25	A higher processing depth will lead to a higher chance of there being purchase intention	Accepted

The findings of the hypotheses can are shown in Figure 4.2. Each independent variable and processing depth have an arrow connecting it to the other variables that it had proposed hypotheses with in this study. For each independent variable as well as processing depth, a different colour was used to make it easier to distinguish the arrows. Hypotheses that were accepted were denoted by an H^{+}, those where a negative relationship was proven was denoted by H^{-}, and those that were partially accepted were denoted by H^{+P}. For example, if one follows the orange lines from modality, it can be seen that relationship between modality and with recall was partially accepted, whilst the relationships response bias and purchase intention were accepted.

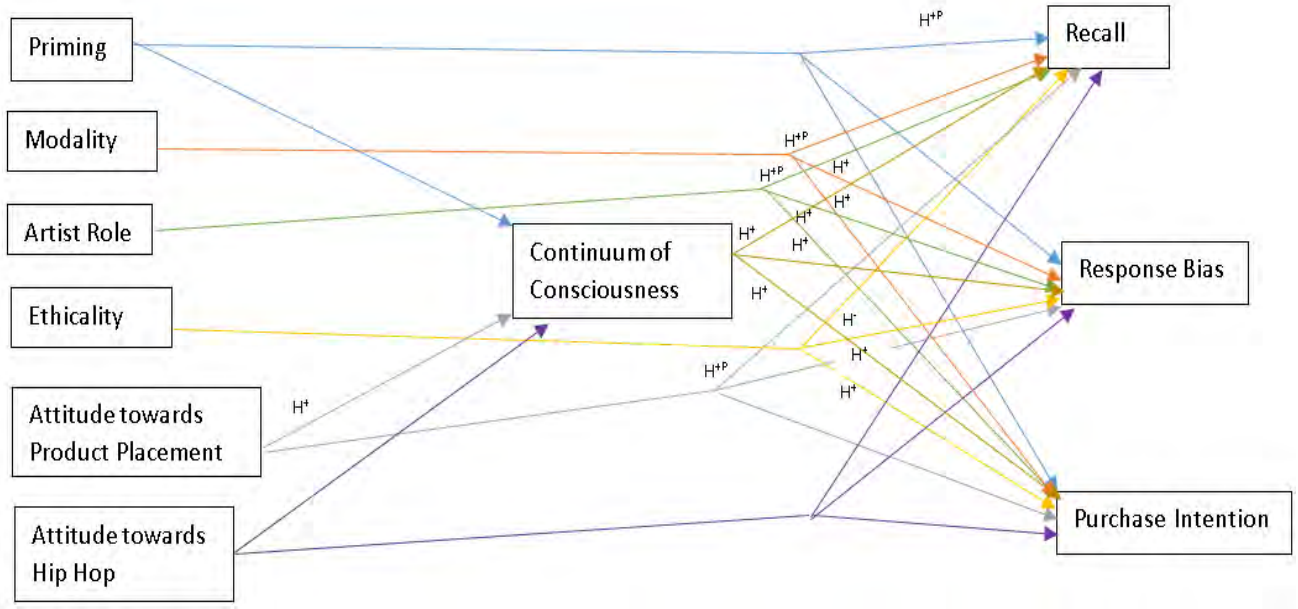

Figure 4.2: Diagrammatic Representation of the Results of Hypotheses

Figure 4.2 can be difficult to interpret, which led to the development of Figure 4.3. It follows the same structure of the Balasubramanian *et al.* (2006, p. 117) model, with the links discovered by this research.

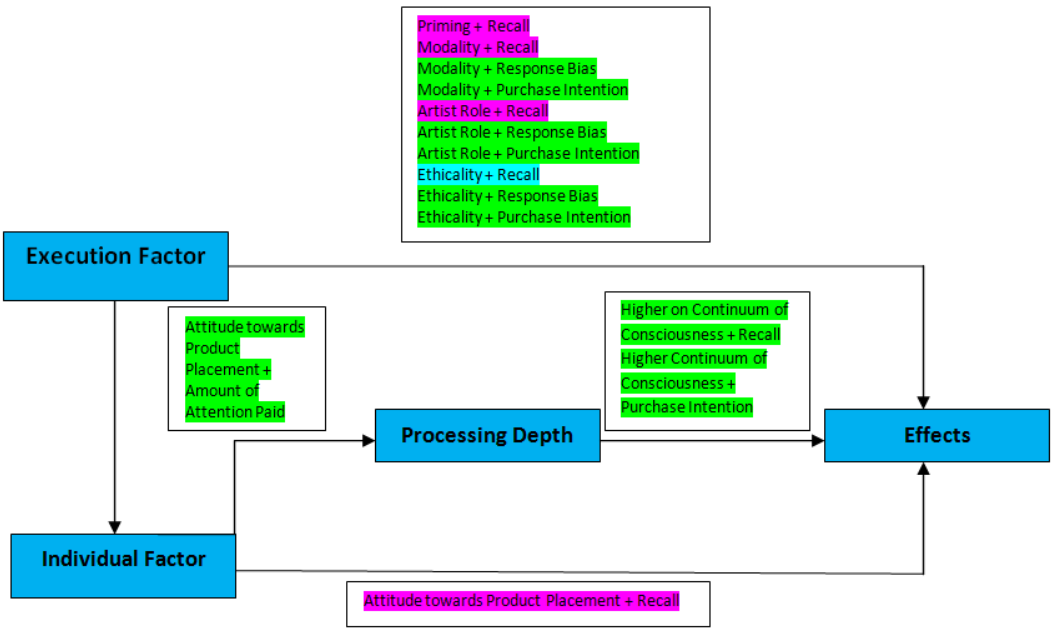

Figure 4.3: Links proven in this research

In the above model, all items highlighted in green are where a relationship was found in line with the proposed hypothesis. The item highlighted in blue is where a relationship opposite to what was proposed in the respective hypothesis was found. All items highlighted pink are where a relationship that was partially in line with the respective hypothesis was found. For example, for priming, it was found that only audio placements from a primed video would lead to higher recall.

As can be seen, the relationships found that are fully in line with the proposed hypotheses are those between modality and recall, modality and purchase intention, artist role and response bias, artist role and purchase intention, ethicality and response bias, ethicality and purchase intention, attitude towards product placement and the amount of attention paid, the continuum of consciousness and recall, and the continuum of consciousness and purchase intention. The relationships that were found that were partially in line with the proposed hypotheses were priming and recall, modality and recall, artist role and recall, and attitude towards product placement and recall. The hypothesis regarding the relationship between ethicality and recall resulted in significant findings that were contrary to what was proposed.

4.4.4 Additional Comments

As previously mentioned, studies such as those of Law and Braun (2000) and Russell (2002) have found that there sometimes exists an negative relationship between memory for a brand and other effect outcomes. For example, Russell (2002, p. 306) found that incongruent placements led to viewers being more likely to have memory of the placement, whilst congruent placements had persuasive abilities over the participants. Hypothesis Two and Three proved this to some extent for the primed versus unprimed measure, but just for audio placements. Since Hypothesis Two was accepted for audio placements, but rejected for all placements, it shows that the effects measures do not behave identically for audio placements. However, since Hypothesis Three is not accepted, it also does not prove the opposite relationship between the effects measures for audio placements. For visual placements, the relationship is not proven as there is no connection between whether the video is primed or not and the viewer's ability to recall the placements. This relationship between explicit and implicit memory would be an opportunity for future research.

This relationship was proven in this study for modality and artist presence. For modality, dual-mode placements led to higher recall than single-mode placements whilst single-mode placements were more likely to lead to a response bias than dual-mode placements. For artist presence, placements for which the artist was on screen led to a higher chance of recall, whilst placements where the artist was off screen led to a higher chance of a response bias.

It was found that ethically charged placements led to both a lower chance of recall and a lower chance of a response bias from the participant. This is opposite the relationship mentioned above, as in this case explicit and implicit memory seem to move in the same direction.

For the main Execution Factor, priming, it was found that recall was increased for audio placements, with no difference for response bias between the primed and unprimed participants. Future research should be done on what measures lead to the opposite relationship between explicit and implicit memory.

4.5 Conclusion

In conclusion, all twenty five hypotheses were tested and discussed. The findings from these tests led to various relationships being discovered. A summary of these findings were illustrated in Table 4.24 and Figure 4.3. From these findings, conclusions and recommendations can be made. These will be discussed in the following chapter, as well as the limitations of this study.

Chapter 5: Conclusions and Recommendations

The first objective of this study was to explore the relationship between the independent variables in the Balasubramanian *et al.* (2006) framework and effects factors as well as processing depth. The independent variables are those that fall into the Execution Construct or the Individual Construct. For the Execution Construct, the primary measure was priming of the placements, with modality, artist presence, and ethicality of placement being secondary measures. For the Individual Construct, the measures selected were the viewer's attitude towards product placement as well as their attitude towards hip hop. The amount of attention that the viewer paid was used to measure the processing depth of the participant. The Effects measures chosen for this study were recall, response bias, and purchase intention. The second objective of this study was to test if a framework for product placement holds true for hip hop music videos and the South African population. The framework chosen for this study was that proposed by Balasubramanian *et al.* (2006). The relationships between the measures from Objective One were analysed to determine if they behaved as the model by Balasubramanian *et al.* (2006, p. 117) depicts. This chapter is structured by objective, with conclusions and recommendations made for each one. Where applicable, recommendations for future research have also been incorporated. Limitations of the study have also been highlighted where applicable.

5.1 Objective One

Various relationships were explored by the hypotheses in this study in order to better understand product placements in the context of hip hop with a South African audience. These hypotheses not only looked at the relationships predicted in the Balasubramanian *et al.* (2006) model, but other relationships between the independent variables and the Effects measures. A deeper understanding has been acquired about the various links between these relationships. The conclusions of these relationships, as well as important implications for marketers will be discussed in the sections that follow. However, in some cases future research is recommended. This objective therefore aids in understanding product placements in hip hop music videos with a South African audience.

5.1.1 Objective One Conclusions and Recommendations

5.1.1.1 Priming

Conclusions are made about the impacts regarding priming, an Execution measure that marketers can use for product placement. Recommendations are also made based on the findings. Where appropriate, recommendations for future research were also proposed.

Priming of the video was the primary measure for the Execution Factors for this study. This was due to countries such as Australia and the United Kingdom imposing priming regulations before programmes that contained product placement. From this research, it can be seen that if South Africa had to impose similar regulations, it is likely to increase the viewer's recall of the placements than if they were unprimed. It would not however affect much else, as no difference was noticed in their response bias, processing depth, or purchase intention. It seems therefore that marketers need not worry about such regulations affecting sales adversely. As can be seen, while it did not have a positive effect, priming also did not adversely affect the viewer's attention to the video, response bias or purchase intention. Marketers therefore do not have a reason to oppose priming media. They would however need to find ways to capitalise on the increased explicit memory of the viewer for the placement.

The type of priming used in this video was a notification of product placement before the video. In other countries, the official rule for priming is a logo that is displayed before the commencement of a show and during the placement (Ofcom, nd, par. 27). Future research could be done on the priming effects of a logo versus the priming effects of a written message. The countries literacy rates must also be taken into account when performing that study, as countries with high levels of illiteracy would be expected to use a logo instead of words. Another factor to be considered is whether the priming happens before the video, as in the case of this research, or during the placement, or before the video and during the priming, as in the case of television shows in the United Kingdom (Ofcom, nd, p. 27). In addition, the length of the priming before the video is another variable that could be researched with respect to this measure. In the case of this research, the priming message was shown for five seconds before the commencement of the video. It is possible that longer or more detailed priming messages might have different effects.

The type of priming used in this study was a form of a warning. This was chosen as research is needed on the subject since countries around the world are adopting policies that enforce product placement warnings. This research is therefore preparation should South Africa adopt such policies. Balasubramanian *et al.* (2006, p. 126) make mention of a type of priming that involves advertising the fact that a product is going to be placed in a movie so that viewers are aware of it going in. Further research could be done on that type of priming in the South African context. It was also found by this study that the participant having a positive attitude towards product placement leads to them having a higher chance of recalling the placement. If the priming was therefore done in a positive light and sought to improve the reputation of overall priming, it could further increase the chance of the viewer recalling the placement and other placements in general.

5.1.1.2 Modality

Dual-mode placements were recalled more than single-mode placements. To be more specific, single-mode placements were not recalled at all. It was also seen that dual-mode placements produce a lower response bias but lead to better purchase intention than single-mode placements. These hypotheses have important implications for companies wanting to engage in a product placement agreement in a hip hop music video. For the placement to be more effective, marketers should therefore ensure that the placement is both audio and visual in the video. Single-mode placements were not recalled at all. It is therefore not advisable for a company to pay for a single-mode placement.

Modality was a variable that was not controlled for between the control and treatment groups, with the one video utilised having mixed modes of placements. This was due to modality being a secondary measure of this study. Future research could be done on modality, using the mode of the placements as a control variable. Three videos, or clips thereof, could be used that contain only one type of placement between dual-mode, audio only, and visual only placements. Three groups would be needed, with each group being shown only one of the videos. Research could then be done on the effects measures exhibited by each group.

A further limitation with regards to modality was that it could not be tested against the participant's Processing Depth. This was due to the amount of attention paid to the video

being rated as a whole, and not per placement. Since the video contained placements with different types of placements, this therefore could not be used to examine the relationship between modality and Processing Depth. As with modality and Effects, future research needs to be done on modality and Processing Depth that involves videos with just one mode.

5.1.1.3 Artist Presence

It can be seen that the artist's presence for the placement affects all of the Effects measures directly. For dual-mode placements, it was seen that the artist being on screen would lead to higher recall. Placements where the artist was on screen did however lead to a lower response bias as expected. Marketers would therefore need to determine whether the product would be a high involvement purchase or a low involvement purchase, to determine if they would prefer the individual to have a response bias or to recall the placement. A high involvement purchase is one that involves a large amount of money and careful consideration on the part of the buyer (Business Dictionary, 2015a, par. 1). An example of a product that would fall into that category is a car (Business Dictionary, 2015a, par. 1). Low involvement purchases do not involve a lot of money or effort on the part of the buyer (Business Dictionary, 2015b, par. 1). Marketers would therefore need to determine if the product that they are trying to market is a high or low involvement purchase, and use that to determine if the artist should be on screen or not for the placement. Placements that the artist were on screen for also lead to a higher purchase intention.

As with modality, the artist presence was not a variable that was controlled for. The video contained placements where the artist was on screen and also some where they were not. Future research can be done where there are two groups. One group would watch a video with only placements where the artist is on screen, and the other would watch a video where the artist is only not on screen for the placements. The effects measures of the two groups could then be measured. The Processing Depth should also then be looked into. A further limitation of this research was that Processing Depth was not tested against the artist presence. As with modality, the amount of attention the participant paid was rated for the video as a whole, and not per placement. The relationship between the artist presence and processing depth could therefore not be explored.

An interesting finding from this research showed that the aforementioned opposite relationship between recall and other effect measures did hold when it comes to the artist's role as the execution factor, but only for dual-mode placements.

5.1.1.4 Ethically Charged Placements

The ethicality of the placements affected each of the Effects measures. It was found that ethically neutral placements led to higher recall, response bias, and purchase intention. It can therefore be seen that ethically neutral placements work significantly better for all effects than ethically neutral placements. It should however be noted that all ethically charged placements in this study are of alcohol brands. Future research is recommended on other types of ethically charged product placements, such as guns and tobacco products. It should also be noted that a lot of the ethically charged products placed in this video are international due to the video being by international artists. It is therefore possible that participants did not know that these were brands. Future research is recommended on placements of brands that South Africans are more familiar with.

As with modality and artist presence, further research is also recommended on the ethicality of placements. Ethically charged placements could be the control variable, with one group seeing a video with only ethically charged product placements, and the other viewing a video with only ethically neutral product placements. This would also allow testing into the relationship between ethically charged placements and processing depth, which was not possible in this study and thus a limitation of the study.

The results of hypothesis twelve and thirteen show that the opposite relationship between recall and other effect measures is not present when it comes to ethically charged placements. Whilst none of the hypotheses under this measure show a less accepting view of ethically charged product placements, it is clear that ethically neutrally placed products are favoured and have more of a chance of recall and creating purchase intention from the placement.

Future research should also be conducted on which measures lead to the opposite relationship between implicit and explicit memory. For Execution Construct measures, artist presence for audio placements and modality exhibited this relationship, but ethicality and priming did not.

It would be useful to explore which other measures affects these relationships between implicit and explicit measures.

5.1.1.5 Attitude Towards Product Placement

Attitude towards product placement led to a higher processing depth, which in turn led to higher recall. Interestingly, the participant's attitude towards product placement also directly led to higher recall. It did not however affect anything else. Recall is a measure of explicit memory, which is needed for high involvement purchases (Shapiro & Krishnan, 2001, p. 11). For high involvement purchases, marketers need to therefore find a way of increasing the viewer's attitude towards product placement. Future research is recommended on what can be done to improve the viewer's attitude towards product placement, instead of passively relying on it being an input variable.

The participant's attitude towards product placement only led to higher recall for visual placements. A possible reason for this could be that participants that were not familiar with hip hop might have found it difficult to pick up the audio placements. Further research is recommended on the role that familiarity with hip hop plays, if any, on the relationship between the participant's attitude towards product placement and recall.

5.1.1.6 Attitude Towards Hip Hop

All hypotheses under this measure were not accepted. This is interesting, as it shows that there is no relationship between this Individual measure and any other construct at that was measured in this study. This implies that for the hip hop industry in South Africa, the Individual measure "Involvement/Connectedness with Program/Motivation to Process Brand Information" should be tested against other measures in the Balasubramanian *et al.* (2006, p. 117) framework that were not tested in this study. If it still does not produce any link, it should be excluded. This is however positive for marketers, as it increases the market for the placements in hip hop videos to anyone that comes into contact with the videos, and not just those that have a liking for this specific genre of music.

The statements that were used to determine the attitude scores were from studies by Gupta *et al.* (2000) and Ferguson (2008) as well as the article by Aron (2010). Future research is recommended that uses scales with items exhibiting better reliability.

5.1.1.7 Processing Depth

This study found that high amounts of attention being paid to the video led to a higher recall as well as higher purchase intention. Whilst implicit memory is good for impulse purchases or low-involvement purchases, most products in hip hop music videos would not fall into those categories for the average viewer. The products featured in this particular video were expensive cars, fashion, and alcohol brands. It is therefore more advantageous for the marketer to tap into explicit memory for brands in these videos. The challenge is that explicit memory fades with time, according to Shapiro and Krishnan (2001, p. 11). The viewer would therefore need to be paying a high amount of attention to the video, and be in a purchase situation for that type of product fairly soon after exposure for a high chance that the placement will be effective.

Further research is also recommended on the inverse relationship between implicit and explicit memory, which was explored by many of the measures in this study but only found to exist with some variables e.g. modality and artist's presence.

5.1.1.8 Effects

Relationships exist between all of the independent variables tested for, with the exception of attitude towards hip hop, and recall. This is positive for marketers. As mentioned, explicit memory is characterised by recall (Balasubramanian *et al.*, 2006, p. 130). This is needed for high-involvement purchases (Shapiro & Krishnan, 2001, p. 11). As can be seen in the video selected for this study, many of the brands placed in hip hop music videos are expensive, and are thus high-involvement purchases (Business Dictionary, 2015a, par. 1). Explicit memory is therefore needed for many of the purchases of products where product placements in hip hop music videos have been used as a promotional strategy. This study therefore indicates some marketing variables which can increase the possibility of the viewer recalling the placement. Firstly, the placement could be primed, i.e. the audience warned that product placements exist in the music video. However it is recommended that the placement be a dual-mode

placement, in other words it should be placed both in the audio and visual aspects of the video. Also the artist should be on screen because this study found that the viewer is more likely to recall a placement where the artist is on screen. The product being placed should also not be ethically charged as this study found that ethically neutral placements had a higher chance of being recalled by the viewer. The individuals should be somehow influenced to see product placement in a positive light as it was found by this study that the more positive the viewer's attitude towards hip hop, the more likely they were to recall the placements that they saw. Another advantage to marketers here is that the viewer's attitude towards hip hop did not affect recall. This opens up the market to everyone that may come into contact with the video, and not just those that are fans of the music.

With the exception of priming, relationships also existed between all of the measures under the Execution Factor and the viewer having a response bias. Implicit memory is characterised by a response bias (Balasubramanian *et al.*, 2006, p. 130). Implicit memory is also preferred for low- involvement purchases (Shapiro & Krishnan, 2001, p. 11). Low-involvement purchases are those where not a lot of money or effort on the part of the buyer is required (Business Dictionary, 2015b, par. 1). For these low-involvement purchases, marketers should then try and tap into implicit memory using single-mode placements, not have the artist on screen for the placement, and have the placement be ethically charged. As with recall, it was found that the viewer's attitude towards hip hop did not affect their response bias either. Once again, this is a positive as it opens up the market to beyond individuals that enjoy hip hop music.

For purchase intention, this study found that various factors that could influence the viewer. For marketers to increase the chances of the viewer having purchase intention towards the placed brand, they should ensure that the viewer is paying a high amount of attention, and that the placement is a dual-mode placement, that the artist is on screen for the placement, and that the product is not ethically charged. This is however contradictory to what needs to be done in order to activate implicit memory for low-involvement purchases. Both effects lead one to believe that the viewer will purchase the low-involvement product, whilst each measure requires different conditions in order to be favourable. Further research should be done on which effect should be preferred for low involvement purchases between having a response bias and purchase intention.

5.1.2 Objective One Overall Conclusion

Overall it was found that product placement is effective in hip hop music videos, affecting both explicit and implicit memory as well as purchase intentions. If priming was to be introduced to the videos, it would not make this marketing tool less effective. For audio placements, recall is increased when priming the video. Purchase intention is also not negatively affected by priming the video. It was also found that product placements work best when they are of dual-modality, when the artist is present, and when the product is not ethically charged. Individual factors play a limited role on the Effects measures.

5.2 Objective Two

For the second objective, it was found that the framework by Balasubramanian *et al.* (2006) did not completely hold true for hip hop videos with a South African audience. This conclusion is drawn by examining the many links between the four factors in the model.

5.2.1 Objective Two Conclusions and Recommendations

It was found that the only link that existed between the independent variables tested in this study and Processing Depth was between the participant's attitude towards product placement and their processing depth. For this, Hypothesis Fifteen was accepted, meaning that the more positive the participant's attitude towards product placement, the more attention they paid to the video. This relationship with the amount of attention paid was not found for the other Individual Factor, attitude towards hip hop. The findings around the Execution Factor measures of this study also do not support this relationship.

Conclusions can be drawn for each of the effects measures from this study. The previous objective looked at the variables under the marketers' control, namely the Execution Factors and their relationships with the Effects measures.

The relationship between Processing Depth and Effects was supported to some extent as per the Balasubramanian *et al.* (2006) model. When high amounts of attention were paid, chances of recall and purchase intention occurring were higher. The relationship between recall and the amount of attention paid is as the Balasubramanian *et al.* (2006) model expected.

However, when low amounts of attention were paid, the participant was not more likely to have a response bias. This is not what was expected. Whilst the relationship between the amount of attention paid and response bias was not significant, a small positive one did exist. Recall and a response bias effect high and low involvement purchases respectively (Shapiro & Krishnan, 2001, p. 11). This is important, as the type of product the marketer is trying to promote will therefore dictate whether they should aim to activate implicit or explicit memory. However, marketers need to find a way to ensure that viewers are paying high amounts of attention when watching the video. This is due to the finding from this research that a high amount of attention paid to the video activates explicit memory. Since there is no relationship proven between low amounts of attention and a response bias, encouraging low amounts of attention would be of no benefit to marketers. It can therefore be seen that the framework by Balasubramanian *et al.* (2006) is useful in part for understanding product placement in hip hop music videos with a South African audience. The main Execution Factor chosen by this study, priming, did not influence Processing Depth. The other Execution Factors also did not influence Processing Depth. One of the Individual Factors, attitude towards product placement, did however influence Processing Depth. Processing Depth also influenced both recall and purchase intention. Figure 5.1 illustrates these partial links.

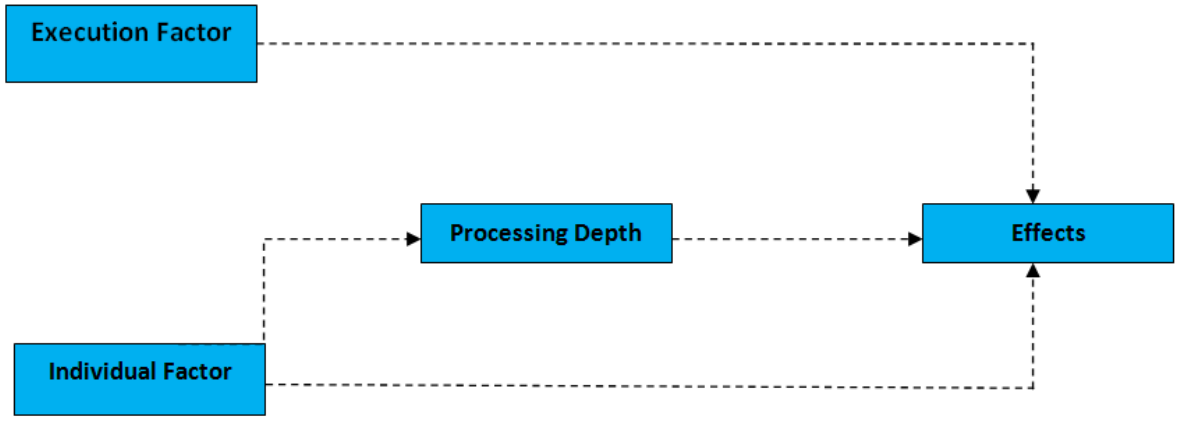

Figure 5.1: Partial Links found between Constructs

Balasubramanian *et al.* (2006, p. 117) depict processing depth as a mediator between the independent variables and effects in their model. A mediator is a variable that plays an essential role in the process (Baron & Kenny, 1986, p. 1176). A moderator however, is a variable that enhances a relationship (Baron & Kenny, 1986, p. 1174). It has been proven that

many of the independent variables have relationships with Effect Construct measures without having relationships with processing depth. The exception to this is the participant's attitude towards product placement, which has a relationship with processing depth as well as with recall. The relationships proven with these independent variables show that Processing Depth might be a moderator and not a mediator. This is an area for future research. Furthermore, it is possible that Individual Factors moderate the relationship between Execution Factors and Effects measures. For example, priming a video increases the viewer's chances of recalling the placements in the video. If the viewer has a positive attitude towards product placement, the chances that they recalled the placements in the primed video could be even further increased. This relationship can be seen in Figure 5.2.

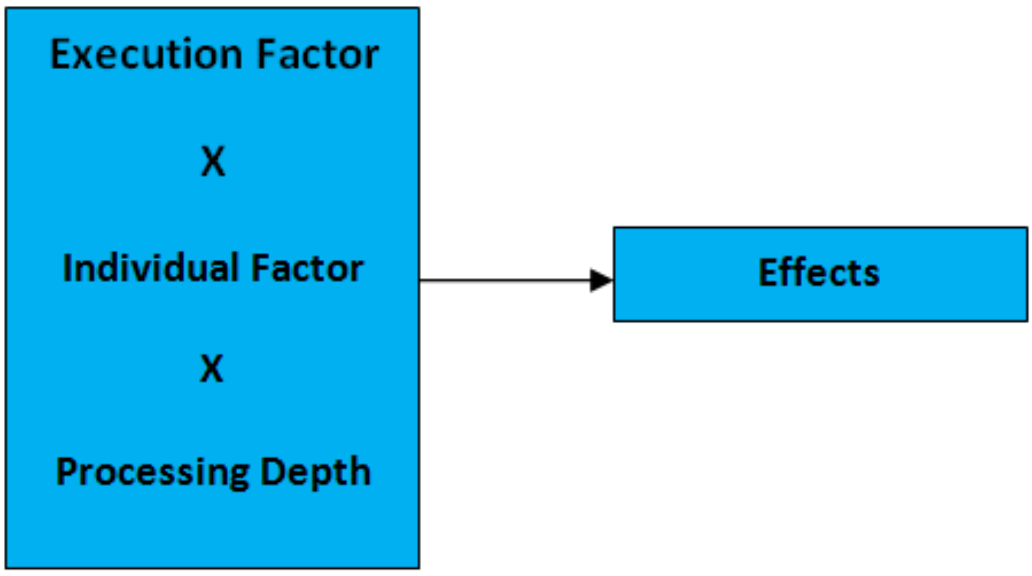

Figure 5.2: Model for Future Research

Figure 5.2 shows the Individual Factors and Processing Depth as moderating variables for the relationship between the Execution Factors and Effects. Testing of this proposed model presents an opportunity for future research.

Theory building is important for several reasons: it helps to efficiently build up a field, it assists in analysis, and aids the process of using theory to apply to real world problems (Wacker, 1998, p. 361). The model by Balasubramanian *et al.* (2006) provides theory to be tested. Theoretical frameworks are however often developed and used without being tested

for validity (Cote & Buckley, 1988, p. 579). Colquitt and Zapata-Phelan (2007, p. 1282) emphasized the importance of theory building, by saying that it "is particularly important in management because some of the most intuitive theories introduced in the literature wind up being unsupported by empirical research". This study was the first to test the Balasubramanian *et al.* (2006) model, as no other studies that test it could be found. It was found that some evidence exists to support the usefulness of the Balasubramanian *et al.* (2006) model in understanding product placement. Future research is recommended that further tests the Balasubramanian *et al.* (2006) model, possibly testing other measures mentioned in the model or with Processing Depth playing a different role as shown in Figure 5.2.

5.2.2 Objective Two Overall Conclusion

Overall, it can be seen that Processing Depth in the model by Balasubramanian *et al.* (2006, p. 117) plays more of a moderator role in practise. Marketers should focus on selecting the right conditions between the Execution and Individual Factors in order to get the desired Effects. It has been found that the Execution and Individual Factors mainly influence the Effects measures directly.

5.3 Overall Conclusion

Overall, both objectives have been met. A practical framework from the results of this study has been illustrated, with weaknesses and valid links pointed out in an existing framework. Relationships between variables in the existing framework were also explored further for insight for marketers into product placement in hip hop music videos with a South African audience. Recommendations have been made for marketers considering product placements in their promotional mix, as well as recommendations for researchers of product placement and theory development. This research has the potential to contribute positively to industry, as it equips marketers with the ability to make informed decisions when executing product placement as part of their strategy. When considering the amount of money that companies pay for these placements, the ability to make these informed decisions is crucial. The outcomes of this study also contribute to theory, as it has practically assessed a proposed framework and looked at the relationships between the factors within the framework. This

has increased the amount of academic literature available on product placement effectiveness. It has also identified relationships within the model that require more focused research which would further increase the academic knowledge available on product placement effectiveness.

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Appendix A: Table of Descriptive Data on Participants Demographical Information

		Count
Gender	Female	63
	Male	49
Home Language	0	8
	English	34
	Afrikaans	0
	Zulu	54
	Xhosa	8
	Other	13
	Could not determine	2
Race	African	80
	Coloured	2
	Indian	18
	White	6
	Other	3
	Did not report a race	10
Nationality	South African	95
	Zimbabwean	6
	Cameroonian	1
	Indian	1
	British	1
	Ethiopian	1
	Zambian	1
	Tanzanian	1
	Mozambican	1
	Blank or Could Not Determine	11
Qualification	Bachelor of Commerce	17
	Bachelor of Social Science	31
	Bachelor of Arts	6
	Bachelor of Science	4
	Bachelor of Business Administration	20
	National Diploma in Business Administration	1
	PhD	1
	PGDip Marketing	18
	Bachelor of Technology	1
	Blank or Did Not Make Sense	20
Major	Economics and Management	6
	Psychology and Management	7

Environmental Studies	4
Supply Chain Management	6
General Management	14
Political Science and Management	5
Geography and Management	7
Zulu and Management	2
Finance and Management	1
Marketing Management	6
Media, Cultural Studies & Management	1
Management and Ethics	1
Human Resources and Management	2
English and Management	1
Business Management	12
Financial Accounting	2
Geography and Marketing	1
Plant Sciences	1
Marketing and Supply Chain Management	11
Economics and Supply Chain Management	1
Electrical Engineering	1
Industrial Psychology	1
Economics	1
Land Surveying	2
Public Psychology	1
Blank or Did Not Make Sense	16
Could not determine	6

Appendix B: Questionnaire

In the table below, please rate how you feel to each of the statements according to the following scale:
1 = Strongly Disagree 2 = Disagree 3 = Neutral 4 = Agree 5 = Strongly Agree

Statement	**Rating**
I don't mind if brand name products appear in music videos	
The government should regulate the use of brand name products in music videos	
Manufacturers are misleading the audience by disguising their brands as props in music videos	
I buy brands I see or hear artists using or holding in music videos	
Brand name tobacco, beer, and liquor products should only be used in R-rated music videos, as kids don't watch such videos.	
Hip hop is a catalyst for teen pregnancy, crime, and negative social issues.	
I feel a strong attachment to the hip hop culture	
Hip hop represents violence, sexual exploitation, and excess.	

On a scale of 1 to 10, please rate the amount of attention you paid to the music video. 1 represents no attention, whilst 10 represents a high amount of attention.

Please write down any brands that you saw in the video.

_____

_____

Please write down any brands that you heard in the video.

_____

_____

Please complete any of the following brands that you are able to.
G __ E __ S
A __ T __ N M __ R __ I __
Y __ C __ B
D __ M P __ R __ G __ O __
G __ O __ L __
L __ U __ S V __ T __ O __
M __ R __ J __ C __ B __
C __ R __ I __ R
N __ K __
S __ A __ E __
O __ U __
C__ G __ B __ O __
Are you likely to purchase any of the brands that you saw today as a result of seeing them in this video? Circle your answer
Yes / No
If so which? _____
Any other comments?

_____

Please provide the following information about yourself. Circle where appropriate.

Age: _____

Gender: Male / Female

Home Language: English / Afrikaans / Zulu / Xhosa / Other:_____

Race: African / Coloured / Indian / White / Other: _____

Nationality: _____

Qualification: _____

Major: _____

Appendix C: Ethical Clearance Letter

UNIVERSITY OF KWAZULU-NATAL
INYUVESI YAKWAZULU-NATALI

24 November 2014

Ms Shree Maharaj (207519890)
School of Management, IT & Governance
Pietermaritzburg Campus

Dear Ms Maharaj,

Protocol reference number: HSS/1363/014M
Project title: Testing of a Framework for Product Placement in South Africa for the Hip Hop Industry

Approval Notification – Amendment

This letter serves to notify you that your request for an amendment received on 19 November 2014 has now been approved as follows:

- Change in Research Methodology

Any alterations to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form; Title of the Project, Location of the Study must be reviewed and approved through an amendment /modification prior to its implementation. In case you have further queries, please quote the above reference number.

PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years.

The ethical clearance certificate is only valid for period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

Best wishes for the successful completion of your research protocol.

Yours faithfully

.....

Dr Shenuka Singh (Chair)

/ms

Appendix D: First Informed Consent Letter

UNIVERSITY OF KWAZULU-NATAL
School of Management, IT and Governance

Dear Respondent,

M Com Research Project

Researcher: Shree Maharaj 033 3956 023

Supervisor: Professor Vigar–Ellis 031 260 5899

Research Office: Ms P Ximba 031-2603587

I, Shree Maharaj, am a Masters in Commerce student in the School of Management, IT and Governance, at the University of KwaZulu-Natal. You are invited to participate in a research project.

The aim of this study is to investigate hip hop music videos.

Through your participation I hope to understand the effects of these videos on the South African audience. The results of this survey are intended to contribute to marketing decisions made for the hip hop industry.

Your participation in this project is voluntary. You may refuse to participate or withdraw from the project at any time with no negative consequence. There will be no monetary gain from participating in this research project. Confidentiality and anonymity of records identifying you as a participant will be maintained by the School of Management, IT, and Governance, UKZN.

If you have any questions or concerns about participating in this study, please contact me or my supervisor at the numbers listed above.

It should take you about 10 minutes to complete the questionnaire. I hope you will take the time to complete the questionnaire.

Sincerely

Investigator's signature_____ Date_____

This page is to be retained by participant

UNIVERSITY OF KWAZULU-NATAL
School of Management, IT and Governance

M Com Research Project

Researcher: Shree Maharaj 033 395 6023

Supervisor: Professor Vigar–Ellis 031 260 5899

Research Office: Ms P Ximba 031-2603587

CONSENT

I_____(full names of participant) hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participating in the research project. I understand that I am at liberty to withdraw from the project at any time, should I so desire.

_____ _____

Signature of Participant Date

This page is to be retained by researcher

Appendix E: Second Informed Consent Letter

UNIVERSITY OF KWAZULU-NATAL
School of Management, IT and Governance

Dear Respondent,

M Com Research Project

Researcher: Shree Maharaj 033 3956 023

Supervisor: Professor Vigar–Ellis 031 260 5899

Research Office: Ms P Ximba 031-2603587

I, Shree Maharaj, am a Masters in Commerce student in the School of Management, IT and Governance, at the University of KwaZulu-Natal. You are invited to participate in a research project entitled: Testing of a Framework for Product Placement in South Africa for the Hip Hop Industry

The aim of this study is to investigate product placements in hip hop music videos.

Through your participation I hope to understand how personal preferences as well as factors around dealing with the video influence the effectiveness of the placements. The results of this survey are intended to contribute to marketing decisions made for the hip hop industry.

Your participation in this project is voluntary. You may refuse to participate or withdraw from the project at any time with no negative consequence. There will be no monetary gain from participating in this research project. Confidentiality and anonymity of records identifying you as a participant will be maintained by the School of Management, IT, and Governance, UKZN.

If you have any questions or concerns about participating in this study, please contact me or my supervisor at the numbers listed above.

It should take you about 10 minutes to complete the questionnaire. I hope you will take the time to complete the questionnaire.

Sincerely

Investigator's signature_____ Date_____

This page is to be retained by participant

UNIVERSITY OF KWAZULU-NATAL
School of Management, IT and Governance

M Com Research Project

Researcher: Shree Maharaj 033 395 6023

Supervisor: Professor Vigar–Ellis 031 260 5899

Research Office: Ms P Ximba 031-2603587

CONSENT

I_____(full names of participant) hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participating in the research project. I understand that I am at liberty to withdraw from the project at any time, should I so desire.

_____ _____

Signature of Participant Date

This page is to be retained by researcher