Brand Placement in Movies: The Effect of Film Genre on Viewer Recognition

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This study investigates viewer recognition of brands placed in films, according to film genre, gender, and previous viewing experience. A sample of 137 moviegoers watched 12 film clips representing three popular genres (action, comedy, and drama) and reported their recognition of brand placements. Results suggest that brand recognition is more common in drama films. Previous viewing experience and gender did not make significant differences in brand recognition. It is suggested that brand placements require more public relations research.

KEYWORDS brand placement, film genre, recognition

INTRODUCTION

Moviegoers often leave theaters with two things in mind: the entertainment they have experienced and brand awareness stimulated by the product placements in films (Sharkey, 1988). Brand placement in films, a “new” promotional technique for transmitting a “hybrid message” (Balasubramanian, 1994), is used increasingly to convey brand messages and images to American consumers (Galician & Bourdeau, 2004; Kretchmer, 2004; Turner, 2004).

Brand or product placement in films are often associated with advertising, marketing, or film industry domains, and few studies in the public relations literature focus on this promotional technique. Yet, many brand placements represents cost-free publicity, and public relations professionals are increasingly involved in strategic brand placement efforts and are more
optimistic about the potential benefits and uses of brand placements than their advertising counterparts (Pardun & McKee, 1999). Thus, increased public relations research regarding brand placement issues and questions seems warranted.

This study investigates several aspects of brand placement in films that may be useful to practitioners considering this approach; that is, whether brand recognition is affected by film genre, viewer gender, or previous viewing experience. An experiment was conducted with a sample of 137 moviegoers who watched 12 film clips representing three popular genres: action, comedy, and drama. Viewers subsequently reported their recognition of 36 brands placed in the film clips. Results suggest that genre may make a difference, and the authors identify other research directions for public relations scholars regarding this growing promotional approach.

LITERATURE REVIEW

Brand placement is a kind of “hybrid message” that combines advertising and publicity aspects (Balasubramanian, 1994). Hybrid messages refer to “all paid attempts to influence audiences for commercial benefits using communications that project a non-commercial character,” of which viewers may be unaware and therefore “process such communications differently than they process commercial messages” (p. 30). This promotional technique blurs barriers between previously separated promotional messages (Sandler & Secundal, 1993) and enables sponsors to retain some control over messages and yet gain credibility through their “non-commercial” presentation.

Brands and products have appeared in films for about as long as films have been around. As early as the 1920s, leading actors and actresses were smoking cigarettes provided through the promotional efforts of tobacco companies (Schudson, 1984). Placements increased in the 1940s, and the movie Mildred Pierce (1945) included a notable scene where John Crawford consumed prominently labeled Jack Daniel’s whiskey (Nebenzahl & Secunda, 1993). Major consumer products’ marketers in the automobile, beverage, fashion, and telecommunications industries have used product placements in films for decades (McCarthy, 1994).

Two developments in the 1980s, however, accelerated brand placement activities and spurred interest by advertising and public relations practitioners. Hollywood began to seek additional funding sources to offset increasing production costs, and advertisers sought to locate new media or channels which might be less cluttered and less resistant to their promotions (Fowles, 1996). Advertisers like films and entertainment media because they provide a non-threatening, symbolic environment, which may render audience members somewhat more pliant for commercial messages (McAllister, 1996).
Moviegoers are ready to be entertained, they are often in a relaxed mood, and thus they may be more receptive to persuasive messages.

Brand placements in films increased steadily in the 1980s and 1990s, and it is estimated that today, more than 1,000 brand name products use brand placement in marketing efforts (Marshall & Ayers, 1998). More than 30 product placement agencies in the United States link movie studios and product sponsors (Solomon & Englis, 1996), and marketers spend more than $100 million annually for brand placements in films (McCarthy, 1994). Some product placements in films have received widespread recognition and positively affected product awareness and sales, including Reese’s Pieces in E.T. (1982), Budget Rent-a-Truck in Home Alone (1990), BMW’s Z-3 automobile model in Goldeneye (1995), Ray-Ban sunglasses in the 1997 film, Men in Black (Buss, 1998; Kalisher, 1999), and Federal Express in the 2000 blockbuster Cast Away (Friedman, 2004). E.T. is perhaps the most dramatic example of sales affect: one month after release of the film sales of Reese’s Pieces rose 70% (Winski, 1982).

Several studies using content analysis of films also have documented the prevalence of brand placements in films. Troup (1991) found that brand placements were most frequent in comedies, with an average of 18 brands per film. Sapolsky and Kinney (1994) documented an average of 14 brand placements per film in both comedies and dramas. Russell (1998) proposed a theoretical framework for brand placement based on McCracken’s meaning transfer model (1988). According to Russell, “the product meaning associated with a movie is ultimately transferred to the individual viewer” (p. 357), and meaning frameworks of product placement are “composed” by the screen placement (visual), the scripts placement (audio), and plot placement (connection to the plot). Each placement has different processing codes, for example, pure screen placement will initiate visual processing, and product relevance in the film and recall are influenced by these placements and components. This research highlights several important aspects of brand placement, including prominence on screen, duration of exposure, and extent of brand connection to plot line and major characters.

To date, most brand placement studies in the advertising and marketing literature have focused on two aspects. Researchers have examined 1) viewer recognition and recall of brands, and factors affection recall (Babin & Carder, 1996b; Baker & Crawford, 1996; Hong, Wang, & De Los Santos, 2008; Karrh, 1994; Ong & Meri, 1994; Ong, 2004; Steortz, 1987; Vollmers 1995; Vollmers & Mizerski, 1994; Zimmer & DeLorme, 1997), and 2) viewer and practitioner attitudes and perceptions about brand placements (Babin & Carder, 1996a; Brennan, Dubas, & Babin, 1999; DeLorme, Reid, & Zimmer, 1994; Gupta & Gould, 1997; Karrh, 1995; Nebenzahl & Secunda, 1993; Pardun & McKee, 1999; Sung & de Gregorio, 2008).

Most recall studies suggest that viewers do recognize and recall brands, products, and services placed in films. For example, Steortz (1987) used
telephone and theater exit surveys to test brand recall, finding that aided recall averaged about 38% among audiences and that recall was affected by prominence of product placement in the film. Similarly, Zimmer and Delorme (1997) found in a film clip experiment that viewers recalled about 33% of brands and recognized 55% of brands. Viewer recall appeared to be affected by prominence of the displayed brand, whether or not brands were mentioned verbally, and the extent of character involvement with the brand. In another film clip experiment, more than 90% of viewers were able to recall products (Vollmers & Mizerski, 1994). Children also recognized and recalled brands, products, and services (Vollmers, 1995).

Using 10-minutes movie clips, Sabherwal, Pokrywcznski, and Griffin (1994) found that viewer recall of brands was higher when brands received both visual and audio presentations in films, rather than just visual presentation. Using a full-length movie with several brand placements, Baker and Crawford (1996) found high levels of aided and unaided viewer brand recall, and they also found that viewers did not react negatively to brand placements in films. Using two films with multiple product placements, Babin and Carder (1996a, 1996b) demonstrated that viewers correctly recognized the brands placed in films, and correctly distinguished those brands that were not present in the films they watched.

However, Karrh (1994) found generally low recall of brands by moviegoers. He suggested that brand recall might be higher if a brand was the focus of a particular scene, or directly connected to the plot line, rather than just used as a background prop. This may be especially important for less familiar brands. Ong and Meri (1994) also found low recall by film viewers, as well as no increase in viewer purchase intentions. However, viewer participants in the study expressed generally positive attitudes about brand placements in films.

Indeed, studies show rather consistently that consumers do not object to brand placements in films and actually prefer such placements to other forms of on-screen promotional activities (Gupta & Gould, 1997; Nebenzahl & Secunda, 1993; Pardun & McKee, 1996). Viewer reactions to brands also may be influenced favorably or negatively by the type of product presented (Gupta & Gould, 1997) and how the product is actually used in the film (Karrh, 1995).

The public relations literature regarding brand placement is quite limited. Gronstedt (1996) and Solomon and Englis (1996) contend that brand placement is an important tool for public relations practitioners, a point also briefly made in most public relations textbooks (Pardun & McKee, 1999). Hainsworth (1997) indicated that product placement is more closely aligned with public relations than advertising because most placements are without cost.

A more comprehensive public relations study (Pardun & McKee, 1999) reported on a survey of practitioners at 106 public relations firms, which
examined practitioner knowledge of, and involvement with, product placements as part of strategic planning and execution. Results indicated that public relations practitioners are more knowledgeable about brand and product placements than previously thought; they are increasingly active in decision-making regarding use of brand placement; and they are more optimistic about the future use of brand placements than their advertising counterparts. In addition, more than one-third of respondents indicated they had been involved in placing a client’s product or service in a film as part of a public relations strategy. Respondents also indicated that national viewing potential, movie theme, and price of placement were important decision criteria, and that product or brand placements in movies promoted image rather than increased sales.

HYPOTHESES

This research project was prompted by a desire to extend our understanding of factors which may influence viewer recognition and recall of brands in films. We believe such understanding is important for public relations practitioners when they counsel clients about strategic brand placements in films and when they consider placement decisions within strategic public relations program planning. In this research, we examine three variables which have been little researched with respect to brand placement in movies: film genre, viewer gender, and previous viewing experience. Four hypotheses are developed as follows.

Comedy, Drama, and Action Genres

According to Tan (1996), an important motivation for watching films is the emotional experience they offer. Television programs and films have been found to induce strong and enduring emotions and moods (Capentier et al., 2001; Forgas & Moylan, 1987; Goldberg & Gorn, 1987; Singh & Churchill, 1987), which have been shown to influence viewer recognition and recall (Axelrod, 1963; Gardner, 1985; Goldberg & Gorn, 1987; Kennedy, 1971; Pavelchak, Antil, & Munch, 1988; Soldow & Principe, 1981; Yuspeh, 1979).

Film genre may produce different viewer emotional reactions and recall. Today, comedy, drama, and action are the most popular categories of entertainment programming in film and television. Collectively, these three genres account for 63% of top 100 box office champions from 1993 to 1995 (Litman, 1988), 76% of film rentals, and 73% of television shows (Zillmann, 2000). Drama, the largest film genre, portrays human conflict and resolution using realistic characters and setting (Dirks, 2000). Whereas other genres such as comedy and horror make appeals from discrete scenes, the overarching plot
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line is very important in dramatic films and invites audience involvement (Vorderer & Knobloch, 2000). Comedy is the most popular film genre with audiences (Zillmann, 2000). Comedy provides memory escape from real life and elicits laughter through exaggeration of situation, characters action and language. Action movies, on the other hand, supply a different mood to viewers by using non-stop motion, chase scenes, frequent stunts fights, and spectacular sounds and rhythms compared to other genre (Dirks, 2000).

Because drama is the largest film genre (Dirks, 2000), invites audience involvement (Vorderer & Knobloch, 2000), and is a frequently used film genre for brand placement (Sapolsky & Kinney, 1994), the following hypothesis is proposed:

**H1**: Viewer recognition scores will be significantly higher for brands placed in drama films than in other film genres.

Gender Differences

Several studies have examined relationships between viewer gender and film genre. Using neutral, melodramatic, and violent film segments, Oliver, Sargent and Weaver (1998) demonstrated sex and gender role perceptions can be used to explain viewers’ emotional responses to different film genres. Richards and Sheridan (1987) examined the appeal of different film genres using a sample of 550 moviegoers. They found that females preferred romance, history, and love story themes, while males preferred action, crime, and sex story themes. In studying gender differences regarding the enjoyment of sad or unhappy movies (dramas), Oliver (1993) demonstrated that males are less involved with, less interested in, less emotionally responsive to, and take less enjoyment in sad movies compared to females. Such differences in involvement, interest, and emotional responses suggest the following hypotheses regarding viewer gender and brand placement in films:

**H2**: Female respondents will have significantly higher brand recognition scores in drama films than male respondents.

**H3**: Males will have significantly higher brand recognition scores in action films than female respondents.

The Effect of Previous Viewing Experience

Litman (1998)’s “windowing model” (Figure 1) depicts how film studios attempt to maximize the present value of profit through various viewer channels or windows with a film over time (exhibition channels like theaters, VCR, and Pay-Per-View). The model also highlights the potential compounding or cumulative effect of brand placement. As a film passes through each window,
the brands placed in it will be exposed to audiences repeatedly for a long period (at least 2–3 years). This kind of repeated exposure can produce “mere exposure effect” (Zajonc, 1968) and increase consumer awareness of the placed brands, too.

According to the mere exposure theory, repetition is vital; the more an individual is exposed to a particular object (in this case, product or brand), the more favorably he or she evaluates it (Perloff, 1993). Thus,

**H4**: Previous viewing experience of a film will be positively related with viewer recognition of brands placed in the film.

**METHOD**

**Participants**

One hundred and thirty-seven undergraduates at a large southeastern university participated in this study. All were enrolled in an introductory communications course and received class credit for participating in the study. The sample had more females (n = 94) than males (n = 43), and 98% of participants ranged in age from 18 to 24 years. Members of this age group attend movies at least one each month and are referred to as the “target market” for many films (Dortch, 1996; Gallup looks at the movies, 1981).

Upon arrival at a university theater, participants were randomly assigned film clips to view and assess. Through this process, 53 respondents were assigned to action films, 43 to comedies, and 41 to dramas. For each category, the number of female participants was larger than the number of male participants.
Experimental Materials

Twelve films (four per each genre) were selected and edited to 30 minutes in length. To increase external validity, four films per each genre were selected. Thirty-minute film clips are long enough to induce various emotions and present genre’s differences (Gunter, Furnham, & Beeson, 1997; Kennedy, 1971). Most experimental studies use film clips ranging from 5–30 minutes in length. The 12 films used for the film clips were drawn from the list provided by Pardun and McKee (1999) and from lists of box office hit movies.

The genre of each film was determined by using Dirks’s (2000) comprehensive movie classification system and by assessing the distinguishing characteristics of the film content. For example, the movie You’ve Got Mail was classified with comedy genre in video shops, but in this study it was included in the drama category.

Fifty four brands were actually present in the 30-minute film clips, but 36 brands (3 per each film clip) were selected for comparison among genre according to the following criteria:

1. Exposure time (more than five seconds)
2. Some character involvement with the product
3. Prominence of display (close-up shot), and
4. Mode (visual, audio-visual presentation)

These criteria are based on the three dimensions of product placement identified by Russell (1998), as well as those indicated in other studies (Brennan, Dubas, & Babin, 1999; Gupta & Lord, 1998). The films and brands used in the experiment are listed in Table 1. Most of the selected brands are very familiar to customers, and this may have reduced the potential for variance of recognition among brands.

| TABLE 1 Selected Brands Placed in Each Film Clip |
|---------------------------------|-----------------------------------|
| Genre                           | Title                             |
| Comedy                          | There’s Something About Mary      | Budweiser, Oreo, Dunkin Donuts    |
|                                 | Austin Powers                     | Acer, AOL, Crest                 |
|                                 | Dumb & Dumber                     | USA Today, Coors Light, Jeep     |
|                                 | Mrs. Doubtfire                    | Volvo, AT&T, Benz                |
| Drama                           | Varsity Blues                     | Coke, Chevrolet, Durex           |
|                                 | You’ve Got Mail                   | AOL, Starbucks, Heineken         |
|                                 | Evening Star                      | Crayola, Blue Bell, Breyers      |
|                                 | Mother                            | MCI, Häagen-Dazs, GAP            |
| Action                          | Enemy of the State                | Benz, SONY, CASIO                |
|                                 | Lethal Weapon 4                   | Unocal 76 gas station, Grand AM, Benz |
|                                 | Clear and Present Danger          | Panasonic, Chevrolet, Taurus     |
|                                 | Lethal Weapon 3                   | Coke, Ford, V8                   |
Procedure
The experiment was conducted in 21 sessions in a 22-seat university theater with a 6-by-8 foot Stewart screen and a digital Dolby surround system. Each session lasted approximately 40 minutes. Before film clips were shown, the researchers briefly informed participants about the film titles and shared short film descriptions. The goal of the experiment was not revealed. After viewing the 30-minutes film clips, respondents completed a brief, two-page questionnaire (see Appendix). The first page of the questionnaire asked respondents to circle all brands products they recognized from the film clips. Then respondents had a chance to note any other brands they recalled seeing in these film clips, but which were instructed to answer questions that had a situational description (brand cue) for the specific clips they watched. Respondents also were asked to indicate age, gender, and any previous viewing experience for each clipping.

Measure of Dependent Variable
Viewer recall and recognition have long been used as indicators of potential effectiveness (Rossiter & Percy, 1997; Stewart, Ratneshwar, Strow, & Bryant, 1985), and in brand placement studies, aided recall, unaided recall, and recognition tests have been used extensively. In this study, we borrowed the recognition test methodology from psychology. According to Brown (1976), recognition test responses are typically changed into two variables: “hit rate” (i.e., the proportion of target items incorrectly selected). The “hit rate” measure, according to Zinkhan, Locander, and Leigh (1986), is commonly used in advertising when both target and distractor brands are included.

Our questionnaires incorporated both target and distractor brands. In the first page, respondents were asked to select three brands from a pool composed of 30 brands, without any cues, and then in the second page, they were asked to select one brand from five brands (four brands are distractors). In the second page, situational cues were supplied.

Each respondent’s combined score in recognition tests was used as the dependent variable. The range for possible scores was 0 to 6. Genre, gender, and previous viewing experience were used as independent variables in each analysis. Data analysis was performed using SPSS. To test the hypotheses, ANOVA tests, t-tests, and correlation tests were performed with the recognition scores as the dependent variable.

RESULTS
Hypothesis 1
The analysis of variance test was used to compare differences in brand recognition scores according to genre (Table 2). Means for the three genres
were: action (3.60), comedy (4.00), and drama (4.39). The difference between mean brand recognition scores for drama and action films is statistically significant (F 2, 4.08, p. < .05), while differences between means for comedy and drama films, and comedy and action films, are not significant. Thus, respondents demonstrated significantly higher recognition scores for brands in drama versus action films, and H1 is partially supported.

Hypotheses 2 and 3

Anticipated differences in brand recognition by gender and genre were not found. In all three genres, mean brand recognition scores for male respondents were higher those of female respondents (Table 3), but the differences were not statistically significant. Thus, H2 and H3 were not supported.

Hypothesis 4

To measure the relationship between previous viewing experience and brand recognition, a Pearson correlation test was carried out. Results (r = .025, p. < .774) indicate that previous viewing experience did not produce a significant affect on brand recognition, and H4 was not supported. This finding is similar to those in studies conducted by Karrh (1994) and Volmers and Mizerski (1994).

DISCUSSION AND IMPLICATIONS

According to Buss (1998), product placement is a “gambler’s arena” because of its unpredictability. However, as a complement or an alternative

### TABLE 2 Analysis of Variance for Recognition Scores between Genres

<table>
<thead>
<tr>
<th>Source</th>
<th>SS</th>
<th>df</th>
<th>MS</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between groups</td>
<td>14.38</td>
<td>2</td>
<td>7.19</td>
<td>4.08*</td>
</tr>
<tr>
<td>Within groups</td>
<td>236.44</td>
<td>134</td>
<td>1.76</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>250.82</td>
<td>136</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*p < .05.

### TABLE 3 Brand Recognition According to Gender

<table>
<thead>
<tr>
<th>Genre</th>
<th>Female</th>
<th></th>
<th></th>
<th>Male</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>M</td>
<td>SD</td>
<td>n</td>
<td>M</td>
<td>SD</td>
<td>n</td>
</tr>
<tr>
<td>Action</td>
<td>3.54</td>
<td>1.48</td>
<td>39</td>
<td>3.79</td>
<td>1.19</td>
<td>14</td>
</tr>
<tr>
<td>Comedy</td>
<td>3.88</td>
<td>1.11</td>
<td>33</td>
<td>4.40</td>
<td>1.26</td>
<td>10</td>
</tr>
<tr>
<td>Drama</td>
<td>4.18</td>
<td>1.40</td>
<td>22</td>
<td>4.63</td>
<td>1.38</td>
<td>19</td>
</tr>
</tbody>
</table>
to general advertising and publicity approaches, brand placement in films may represent an important, relatively cost-effective promotional technique. Compared to other media channels, however, we know relatively little about this technique, and further public relations research is needed.

The goal of this study was to examine whether film genre, viewer gender, and previous viewing experience of a film influenced brand recognition, all factors which might be considered by practitioners during strategic decision making and which have been little researched. Results suggested that brand recognition scores are highest in drama films for both genders, and dramas may therefore provide better placement opportunities for some brands and products.

On the other hand, viewer gender did not appear to make a difference in brand recognition scores. Brand recognition scores for male participants were consistently—but not significantly—higher than brand recognition scores for female participants in action, comedy, and drama genres. In another study, Kring and Gordon (1998) found that male and female students demonstrated different patterns of expressive and physically emotional responses to films, but they did not differ in reports of experienced emotion. Our hypotheses might have been tested more rigorously with a larger sample, and further studies regarding viewer gender and brand recognition are needed.

Our results also suggested that previous viewing experience does not significantly affect brand recognition, a finding similar to that of Karrh (1994) and Volmers and Mizerski (1994). There are likely several explanations for this finding. Perhaps, most importantly, participants in the study indicated that, on average, they had limited previous viewing experience ($M = 1.45$) with films examined in the research. Extended time intervals between viewing experiences also may diminish recall and recognition, and previous viewing experience may actually decrease viewer interest and involvement with the film (Tavassoli, Schultz, & Fitzmons, 1995).

Research presented here could be improved in several respects. First, the intensity of viewer emotion was not examined, and emotional intensity during encoding has been shown to influence the extent to which stimuli are recalled (Dutta & Kanugo, 1975). The specific mood states induced by different film genres need further investigation. Second, film involvement and interest are other important variables, and these were not studied. The degree of viewer involvement with, and attention to, a film can be important factors in brand recall (Gunter & Wober, 1992). Interestingly, Soldow and Principe (1981) found that high viewer involvement in program environments caused embedded commercials to be less effective than with lower viewer involvement. Similarly, Gunter et al. (1997) demonstrated that audience evaluation of programs was significantly related to advertising recall. Greater appreciation for a program, greater perceived credibility of program contents, and greater affective involvement with a program were all associated with poor recall of advertising embedded in the middle of the program.
Third, brand familiarity may affect brand recognition comparisons. Using established, well-known brands, as done in research here, may facilitate brand recall but reduce the potential for variance among brand recognition scores (Russell, 1998). Fourth, product “types” may affect brand recognition. For example, in this research, brand recognition scores for action films were lower than for other genre. But, specific automobiles placed in action films were recognized by a great many study participants.

Finally, a great many variables may affect viewer recognition of brands and products in films, including presentation components and modes (brand prominence, character interaction, length of time on screen, and audio and video elements), levels of viewer involvement and interest, levels of emotional intensity induced, the extent of previous brand awareness, type of product, and how the product is actually used in the film, among others. Research presented here examined three other potentially important influences on brand recognition: film genre, viewer gender, and previous viewing experience.

Despite shortcomings in the study, we believe that additional public relations research on brand placements in films is important. Such research may examine in more depth some of the factors affecting brand recognition in films noted previously, or explore other issues, including:

- the advantages and disadvantages of this channel versus other promotional channels;
- the extent to which brand placement are used by corporate public relations practitioners in campaign plans;
- the integration of brand placements with other approaches, including media tours, promotional tie-ins and trade-offs, cross-promotions, and sponsorships; and
- the extent to which brand placements may facilitate relationship-building among the sponsoring company, entertainment companies, film personalities, and even trade or consumer journalists.

Whether this promotional technique is primarily advertising or public relations in nature, or whether it represents a distinct form of integrated marketing communications, are topics worthy of discussion, but perhaps not the central issues. Brand placements in film represent another channel through which organizations may convey product, service, and organizational messages and images. Film is an important medium because it combines powerful images and sound in appealing narratives which reach millions of consumers in this country, and increasingly around the globe as leading films are distributed internationally. Films, in fact, may offer one of the most cost-effective channels for presenting global brands to global audiences, and brand placements may be especially advantageous to smaller companies
which seek to accomplish broad reach which limited budgets (Rosen, 1990). The technique deserves a closer look from public relations researchers.

REFERENCES


at Association for Education in Journalism and Mass Communication Annual Conference, Chicago.


**APPENDIX: QUESTIONNAIRE**

Film Title: *Mother* (1996)

1. Please circle all brands and products you can recognize seeing in this film

<table>
<thead>
<tr>
<th>MCI</th>
<th>Ford</th>
<th>Jockey</th>
<th>Mustang</th>
<th>Victoria’s Secret</th>
</tr>
</thead>
<tbody>
<tr>
<td>Budweiser</td>
<td>Toshiba</td>
<td>Ben &amp; Jerry’s</td>
<td>AT&amp;T</td>
<td>Bell South</td>
</tr>
<tr>
<td>RCA</td>
<td>WorldCom</td>
<td>Tommy</td>
<td>Heineken</td>
<td>Baskin-Robbins</td>
</tr>
<tr>
<td>BMW</td>
<td>Breyers</td>
<td>Adidas</td>
<td>Blue Bell</td>
<td>Gap</td>
</tr>
<tr>
<td>Lee</td>
<td>Häagen-Dazs</td>
<td>Levi’s</td>
<td>Rolex</td>
<td>Camel</td>
</tr>
<tr>
<td>Fruit of the Loom</td>
<td>Vanity Fair</td>
<td>Chrysler</td>
<td>AOL</td>
<td>Ameritech</td>
</tr>
</tbody>
</table>

1–1. If there are other brands you recognize seeing in this film, but which are not listed above, please write them down here.

2. When a mother was talking to her son through the telephone with screen, what was the brand of that phone?
   a. AT&T  
   b. MCI  
   c. Bell South  
   d. Ameritech  
   e. WorldCom

3. At the grocery store, what was the brand of the ice cream that the son bought?
   a. Baskin-Robbins  
   b. Breyers  
   c. Bluebell  
   d. Häagen-Dazs  
   e. Ben & Jerry’s

4. At the shopping mall, a mother and her son went to some store for clothes. What was the name of that store?
   a. Gap  
   b. Tommy  
   c. Levi’s  
   d. Lee  
   e. Adidas

5. At the shopping mall, a mother and her son went to some underwear store. What was the name of that store?
   a. Jockey  
   b. Fruit of the Loom  
   c. Victoria’s Secret  
   d. Vanity Fair  
   e. Hanes

6. Have you ever watched this film? Yes _______ No _______

If yes, how many times? ____________

Gender: Male _____  Female _____  Age: _______

Thank you.