

CONSUMER REACTION TOWARDS PRODUCT PLACEMENT TECHNIQUE IN THAI TEENAGER SEASONAL TELEVISION SERIES

BY

MR. A-TIS THAMMARUJA

AN INDEPENDENT STUDY SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF SCIENCE PROGRAM IN MARKETING (INTERNATIONAL PROGRAM) FACULTY OF COMMERCE AND ACCOUNTANCY THAMMASAT UNIVERSITY ACADEMIC YEAR 2015 COPYRIGHT OF THAMMASAT UNIVERSITY

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THAMMASAT UNIVERSITY FACULTY OF COMMERCE AND ACCOUNTANCY

INDEPENDENT STUDY

BY

MR. A-TIS THAMMARUJA

ENTITLED

CONSUMER REACTION TOWARDS PRODUCT PLACEMENT TECHNIQUE IN THAI TEENAGER SEASONAL TELEVISION SERIES

was approved as partial fulfillment of the requirements for the degree of Master of Science Program in Marketing (International Program)

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ABSTRACT

In Thai society, the behavior of watching television has changed. It's no longer necessary to watch a program at the time it's aired, on television. Thai audiences are turning to the Internet. Online streaming and video channels such as YouTube have become first choices of this generation. Along with the emergence of several television channels and programs, the audience has the liberty of choosing what they want and do not want to see. The power is on their finger. Commercial break has become old fashion. This is the era of product placement.

During these past few years the Thai audience has seen teenage series raised in popularity, and product placement has become more popular among this kind of television program. The audience is forced to watch brand marketing communicating during their favorite show. Sometimes, it produces a negative reaction.

This independent study is about the reactions of Thai audience towards various types of product placement, focusing on teenager television series. The objectives are to explore how Thai audience perceives toward product placement both in satisfaction aspect and their ethical concern and to help marketing division and production in choosing the perfect way of using product placement method.

This research was conducted both qualitative and quantitative method in realistic research objects. Respondents were those who watching Hormones The

Series and Love Sick The Series which are the most outstanding teenager series to this day. Total eligible research respondent were 220. Majorities of respondent are high school and undergraduate student, which are primary target of these series.

Keywords: Product Placement, Tie-in, Television Series, Thailand, Teenager, Consumer Reaction, Product insertion



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Lastly, I would like to sincere thanks all my supporters and research participants including my mom, my mentors, friends and MIM office for their contribution through the this study completion. This study could not be succeeding without their moral and physical support.

A-Tis Thammaruja

TABLE OF CONTENTS

iv

ABSTRACT	I
TABLE OF CONTENTS	IV
LIST OF TABLES	VI
LIST OF FIGURES	VIII
CHAPTER 1 INTRODUCTION	1
1.1. SITUATION OVERVIEW	1
1.2. WHAT IS PRODUCT PLACEMENT?	2
1.3. RESEARCH OBJECTIVE	3
CHAPTER 2 LITERATURE REVIEW	4
2.1 APPLIED LITERATURE IN MARKETING	4
2.2 ACADEMIC THEORY IMPLICATION	6
CHAPTER 3 RESEARCH METHODOLOGY	9
3.1. RESEARCH DESIGN	9
CHAPTER 4 RESULTS AND DISCUSSION	15
4.1. KEY FINDING	15
CHAPTER 5 CONCLUSIONS AND RECCOMMENDATIONS	32
5.1 CONCLUSIONS AND MANAGERIAL IMPLIMENTATION	32
5.2 LIMITATION OF RESEARCH	33
5.3 SUGGESTIONS FOR FUTURE RESEARCH	34
REFERENCES	35
APPENDIX A: REPORT OF QUALITATIVE FINDINGS	37
APPENDIX B: LIST OF QUESTIONNAIRE	42

APPENDIX C: ANOVA TABLE	47
BIOGRAPHY	50

v



LIST OF TABLES

TABLE 1: SAMPLE MEANS AND STANDARD DEVIATION FOR	
DEPENDENTS FACTOR (PRODUCT PLACEMENT CHARACTERISTI	C)
ON EACH VARIABLE TOWARD SCENES THAT INVOLVED WITH	
PRODUCT PLACEMENT	16
TABLE 2 : SAMPLE MEANS AND STANDARD DEVIATION FOR	
DEPENDENTS FACTOR (PRODUCT PLACEMENT CHARACTERISTI	C)
ON EACH VARIABLE TOWARD PRODUCT THAT USED PRODUCT	
PLACEMENT TECHNIQUE.	17
TABLE 3 : ANOVA TABLE - SCENE EVALUATION	17
TABLE 4 : POST HOC TESTS (BONFERRONI) - SCENE EVALUATION	18
TABLE 5: ANOVA TABLE – AUDIENCE'S PERCEPTION OF ADVERTISIN	NG19
TABLE 6 : POST HOC TESTS (BONFERRONI) – AUDIENCE'S PERCEPTIC)N
OF ADVERTISING	19
TABLE 7 : ANOVA TABLE - FIT TO STORYLINE	20
TABLE 8 : POST HOC TESTS (BONFERRONI) – FIT TO STORYLINE	21
TABLE 9 : ANOVA TABLE - STORY DISTRACTION	22
TABLE 10: ANOVA TABLE - AUDIENCES' PERCEPTION IN HOW PROD	OUCT
FIT IN CHARACTER'S LIFESTYLE	22
TABLE 11: POST HOC TESTS (BONFERRONI) - AUDIENCES' PERCEPTI	ION
IN HOW PRODUCT FIT IN CHARACTER'S LIFESTYLE	23
TABLE 12 : ANOVA TABLE – ATTITUDE TOWARD PRODUCT	24
TABLE 13 : POST HOC TESTS (BONFERRONI) - ATTITUDE TOWARD	
PRODUCT	24
TABLE 14 : ANOVA TABLE - INTENTION TO TRY THE PRODUCT	25
TABLE 15 : POST HOC TESTS (BONFERRONI) - INTENTION TO TRY THI	Е
PRODUCT	25
TABLE 16 : ANOVA TABLE – BUYING INTENTION	26
TABLE 17 : POST HOC TESTS (BONFERRONI) – BUYING INTENTION	27
TABLE 18: ANOVA TABLE – RESPONDENT'S PERCEPTION ON LENGT	H OF
SCENES	28

Page

TABLE 19 : POST HOC TESTS (BONFERRONI) – RESPONDENT'S	
PERCEPTION ON LENGTH OF SCENES	28
TABLE 20 : COMPARE TABLE BETWEEN TOTAL RESPONDENTS	
EVALUATION AND EVALUATION FROM RESPONDENTS THAT GO	Г
AFFECTED FROM PRODUCT PLACEMENT	29
TABLE 21 : TABLE OF FREQUENCY, MEAN SCORE AND STANDARD	
DEVIATION OF AUDIENCES' ATTITUDE TOWARDS PRODUCT	
PLACEMENT AND ETHICAL CONCERNS	30



LIST OF FIGURES

Figures	Page
FIGURE 1: THE COMMUNICATIONS PROCESS (MARKETING	
MANAGEMENT, 2012)	7
FIGURE 2: HIERARCHY-OF-EFFECTS MODEL (MARKETING	
MANAGEMENT, 2012)	8
FIGURE 3: RESEARCH PROCESS	9



CHAPTER 1 INTRODUCTION

1.1. SITUATION OVERVIEW

Since the emergence of digital television channel (Wikipedia, 2015), there are several of newborn television programs. And product placement has become new alternative advertisement, besides traditional advertisings such as television commercials, for many companies. The product placement affects the way audiences receive the content because they could not prevent the commercial by switching to other channels during commercial break anymore. The questions are: what will happen if the audience is forced to watch improperly commercial placement on their favorite television program? What will happen if children are deceived by disguising advertisement?

Khun Kriangkrai Vachiratamporn who is the director of Hormones the series had noticed that the overall production quality in Thai industry has been increased after the success of Hormones The Series. To maintain that quality, production teams could not avoid financial support from other companies, for which they need to trade with product placement sequences in the series. Sometimes, they cause negative feedback not only to the brand but also the host program. "The audiences want to see a quality show but the world has changed. There is no free TV program anymore. The price they have to pay is the product placement scenes on each episode they watch. They have to accept it anyway." Khun Kriengkrai said. (Vachiratamporn, Product placement in Hormones the series., 2015)

Since there are many series, this study aims to focus on two popular teenager television series in Thailand: Hormones The Series and Love Sick The Series. The information on each series is explained as follow.

"Hormones The Series" (On-air period 2013-2015) is a teenage drama about life and social issues of high schoolers produced by the leading production company in Thailand, GMM Tai Hub as known as GTH. Hormones is the first television series in Thailand that produced with cinematic techniques. This program has become a social phenomenon with over 150 million views on YouTube. (Vachiratamporn, Hormones The Series Season 2 EP0, 2014) It received many positive responds for its storyline and production quality. At first, the show targeted only at the teenager to first jobber segmentation. Because its content relates to the family segmentation, it has also captured more audiences since the first season. From the success of the first season, many products offered product placement deals which resulted in almost 60 product placement scenes in its second season. (pantitmarketing, 2014)

"Love Sick The Series" (On-air period 2014-2015) is a romantic-comedy series about Thai high schoolers. It is adapted from a famous Internet novel published on Thailand's leading teenage community website, dek-d.com. The show's first season was surprisingly popular. The leading couple received several awards and nominations from various annual media outlets. (Wikipedia, 2015). However, due to the change in its production team following its debut season, the series' popularity has subsequently decreased dramatically in season two. It also gathered strong negative reactions from viewers for its product placement scenes and overall production quality.

This study assumes that there is an intersection of audience segmentation between these two series. Obviously, there are differences on the uses of product placement, production qualities and feedbacks. It helped magnified an outcome of research question about the product placement reaction in Thai teenager seasonal television series.

1.2. WHAT IS PRODUCT PLACEMENT?

Business dictionary.com provides the definition for product placement as "An advertising technique used by companies to subtly promote their products through a non-traditional advertising technique, usually through appearances in film, television, or other media." (http://www.businessdictionary.com, 2015)

Product placement technique has become more popular in Thailand since the change in audience's behavior from watching live programs on their television to watching content online via platforms such as Youtube or the LineTV application. It is no longer necessary for audiences to watch television advertising during commerial breaks since they could skip them by viewing online.

1.3. RESEARCH OBJECTIVE

This independent study is about a contemporary topic in applied marketing in societal issues. This study aims to explore about consumer attitudes and reactions towards product placement technique in "Thai teenager seasonal television series". This kind of television program has become social phenomenon for a few years starting with "Hormones The series", and kick-started a revolution that today affects not only the general Thai audience but also the entire Thai television industry as a whole.

This study looked at both qualitative and quantitative research. The objective is to study audiences' reaction toward existing product placements used today. The research aimed to study under realistic environment by using product placement scenes from focusing series. At the end, the final result article will be benefit to the reader who aims to use product placement for their marketing strategy or those who work in related industry to understand the consumer reactions (perception and decision process) towards product placement strategy and to create the proper strategies to match the right target audiences.

The research objectives are identified as follow.

- To identify target audience segmentation of Thai Teenager Television Series (focusing on Hormones The Series and Lovesick The Series)
- To study reactions towards each product placement techniques.
- To compare difference between perceptions and reactions of the respondents on each product placement techniques.
- To explore how product placement affects target audience's ethical concerns

CHAPTER 2 LITERATURE REVIEW

To understand the research environment of product placement and how it was applied to academic theory, applied marketing articles related with product placement and academic theories had been reviewed to this study.

2.1 APPLIED LITERATURE IN MARKETING

There was qualitative research (Hackley, 2013) discussed about the media environment for international brand's product placement strategy in Thailand and the United Kingdom more on the production side, as opposed to looking at audiences' reactions. It was found that normally the placement research always looked for the reaction of the audience but there was a shortage of study about how the best practice should be managed. It also found that the prop used in the production was divided by 2 type; 1.) 'Paid for' prop, which was one of the product placement method and 2.)'Serendipitous' placements, which the producer always sourced the easiest or nearest item. The variables of this article that could be involved with this study were as follow; 1.) Practice of placement (divided into soft-sell and hard-sell) 2.) Genre of TV shows 3.) Actor and lastly, 4.) Strategy (which discussed about the criteria of choosing and how controllable on each business deal.) The article stated the measurement of product placement effectiveness as complex and depended on the marketing objective. There was consensus of the television industry that the most beneficial of placement is direct to brand equity and wider audiences reach.

Paluck and Colleagues (2015) also discussed the effect of product placement in soap opera television viewers. It was found that normally in mass media the product placement could create the increase in demand if it was assigned randomly and exposed in a naturalistic way. In terms of behavioral product placement in soap operas, theories found that placing positive behaviors into the soap opera can influence viewers to change behaviors if they could identify themselves with the characters, found the storylines to be attractive, and if they could later influenced by friends and family. After the experiment was conducted along with a major US based Spanish language media company, it was found that two out of eight behavioral product place messages does have a significant effect, however they were short-lived. This is caused by the fact that the placements were only accounted for small percentage of air time compared to a dedicated educational program on the issue which has proved to provide higher behavioral effects from other field experiments.

Meanwhile, This following article (Hennig-Thurau, 2015) discussed about the effect of product placement technique on host brand program. This study aims to determine the level of product placement condition and the reaction towards the host show evaluation. There are four variable factors that was studied; 1.) Level of placement prominence, 2.) Amount of placement, 3.) Host brand evaluation and 4.) The attitude toward embedded brand, which was control variable. The most fastinating part of this study was the researcher created sample a short film that has different version determine by level of placement prominence. They recruited the sample with snowball sampling technique to obtain broader selection. None of the participants knew this research aimed to study product placement marketing. It found that the greater placements bring in higher customer reactance, which leads to a higher negative effect on the host show's evaluation. Consumers considered the placement as an unwelcome distraction from the entertainment they intended to consume. The program producer should balance warily the fine line between incremental financial benefits with audience evaluation of program quality.

Looking at fashion TV series, Fakkert and collegues (2015) gave insight about the prevalence of brand placement in this particular series category. It described the characteristics of product placement for this particular type of TV series, which has similar characteristics to the teenager TV series, the focused genre of this study. All of the variables are described as follows; 1.) The brand that associated with main character is more likely effective. 2.) Duration of brand placement, which has a stronger effect in the memory of the audiences 3.) Prominence of the placement, which has found that the more prominent the placement, the more likelihood the audience recall rate however also a higher negative audience attitude towards the placement and 4.) Product type and its expensiveness, which make senses with the fashion storyline. The strength of this research was the variable description. It could be referenced on this study. Sadly, It was lack of measurement on effects of the audience towards the product placement. Exploring more on the 'young adult' segmentation, Yee Chan and colleagues (2015) discussed the perception product placement in films have when targeting the young adult audience. This segmentation is similar to the segmentation being explored with this independent study. There were four aspects to be focused on this articles as follow; 1.) Exposure to product placement 2.) General views towards product placement 3.) Perception of different execution style of product placement and its impact 4.) Ethical concern of product placement. The result showed that most informants perceived product placement as a win-win practice, as it helps to fund production and also add realism to films. One of the most interesting points made in this article was how the informant felt when the product fits the storyline well; viewers might not treat it as product placement, which could be able to disguise the promotional intention. The research also showed viewers' recall of brand placement is often limited to the last film they saw and the cultural difference in the perception of the brand.

SeÂguin (1998) has conducted an experimental study discussing the impact of different strategies of product placement on consumer reaction in the context of television sponsorship. The four factors studied are as follows; 1.) Type of placement (three levels - implicit, integrated explicit, non-integrated explicit) 2.) Sponsor image (two levels - negative/neutral, positive) 3.) Type of television program (two levels - low, high) and 4.) Sponsor-program congruity (three level - quiz/variety, miniseries/drama, information/services magazine). As this study was published almost two decades ago, the result differs largely from other reviewed articles. It was shown that the evaluations of placement were most negative in the context of mini-series and drama television programs. It also stated that a highly positive product image did not lead to a significantly better consumer reaction. The limitation of this research was that it lacked the qualitative, in-depth insight needed due to the very broad definition and description for each of its four factors. Further research should consider more detailed specification on each of the product placement techniques.

2.2 ACADEMIC THEORY IMPLICATION

Based on Marketing Management Fourteenth Edition (Phillip Kotler, 2012), this study has applied three theoretical concepts on the topic of communications. These are macro-model in communications process, the hierarchy-of-effects model in the context of marketing communication and Rossiter & Percy's communication objectives. The objective is to study the consumers' attitude and decision process after receiving the 'product placement' communication in their favorite television series. It is also to find the most effective product placement approach based on company's objectives.

Macro-model in Communication process

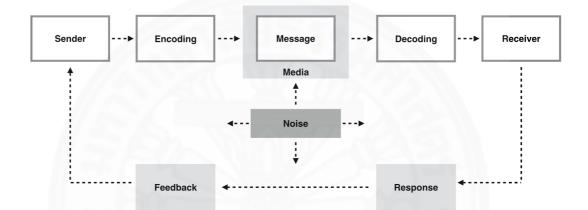


Figure 1: The communications process (Marketing Management, 2012)

The communications process, shown in Figure 1, discusses how messages can be communicated to an audience. For this study, the "Message" could be looked at from two perspectives. The first is the marketing message communicated via the series using the product placement approach. The message communicated is dependent on the audiences' interpretation and response to the program they watch. Noise can be any external environment that takes attention away from watching the program. Vice versa, the message is considered as storyline. The second is that marketing message in the product placement approach can be considered noise if the audience feels that the product placement was a distraction and detracts away from the storyline.

After watching product placements, audiences would evaluate and respond such as by sharing their opinion via the social network, searching for more information or buying the placement product amongst many others.

Figure 2: Hierarchy-of-effects model (Marketing Management, 2012)

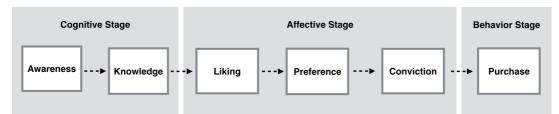


Figure 2 focuses more on the consumers' specific response to product placement communication. The hierarchy-of-effect model show how audiences pass through the cognitive, affective and behavior stages when watching a program. Whilst watching the product placement scenes, they would be aware of the placement product. It depends on the objective of the company whether to build awareness or product knowledge through product placement approach. In the affective stage, it explores how audiences feel about the brand and how they evaluate the value of product individually by comparing with other brands they know. They could reject the brand or consider it into their conviction of buying then finally purchasing the product at the behavior stage.

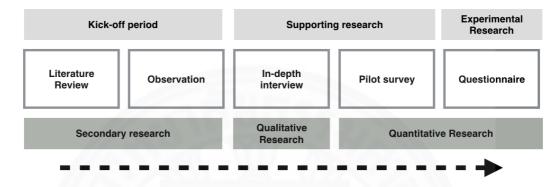
Rossiter & Percy's communication objectives

As Rossiter & Percy had identified (2012), communication objectives can be categorized into four possible objectives. Firstly, **Category Need** – to create the desired motivational state. Secondly, **Brand Awareness** – to recognize or recall the brand. Thirdly, **Brand Attitude** – to help consumer evaluate their brand's perception to meet a currently relevant need. And lastly, **Brand Purchase Intention** – to move consumers to state of purchase-related action. The product placement approach can be adapted into every objective, just like traditional advertising. The company will provide marketing objectives to the television producer of host programs with some requirements. There are no "rules of thumb" for designing a proper product placement scene or how to clearly measure it. (Vachiratamporn, Product placement in Hormones the series., 2015) The producer and these companies must be aware of how the placement product is inserted into the host program to achieve these objective without creating a negative reaction from the audience.

CHAPTER 3 RESEARCH METHODOLOGY

3.1. RESEARCH DESIGN

Figure 3: Research process



Research design of this study was divided in to three periods. To meet the research objectives, this study was done by secondary research, qualitative research and quantitative research. The basic flow of the research methods is shown in figure 3. The insight from kick-off period and supporting research were used to develop questionnaire survey, which was the primary method of this study. The research methodologies were done as follow;

3.1.1. Secondary research

Secondary Research was done to understand the product placement in overview and to find out the key variable that could be applied in this study. Two methods were used in this study. Firstly, it was literature review on applied marketing journal related with product placement topic. The following method was observation.

Literature review summary

To study about product placement and consumer perception requires complexity of analysis. Since there were many aspects that are hard to quantify such as the level of prominence or characteristics of each product or television program, it required both qualitative and quantitative research to achieve the adequate insight.

Product placement has become increasingly acceptable for both audiences and companies since the decline of television advertising and the rise of the online channels. Nowadays, audiences can enjoy the program and skip commercial breaks with ease. Moreover, audiences tend to understand that making a quality program now required sponsorships to help fund production costs. The product placement approach is one of those choices. Although there is a complexity in measuring the effectiveness of the placement, many studies has stated that this technique was very effective in making audience recall the brand. The main limitation of this technique however was to balance between the level of placement prominence and the smoothness of the storyline. The higher the level of placement prominence, the higher the negative perception audiences tend to feel towards the brand and thus the show. When audiences feel the products ties in well with the storyline, the less the audience views the placement has advertising intentions.

Key research variable that been found from literature review:

Key research variables were categorized into 3 groups based on its proposed.1.) Audience evaluation: Host brand evaluation/image, Sponsor/Product image, Attitude towards product/brand

2.) Characteristic of Product placement: Product characteristic/type, Practice of placement, Level of placement prominence, Frequently of placement, Length of the placement

3.) Attitude of Audience towards product placement: General view towards placement and advertising, Placement congruity, Ethical concern of placement

Observation

Observation method was done in two areas. Firstly, it was used to identify and categorize the product placement techniques that were used in "Hormones 3: The Final Season" and "Love Sick The Series Season 2." It was done by observing each series then analyzing the product placement approaches in each episode. Secondly, it was also used to observe the reaction of the target audience in social network such as Twitter and Facebook. The objective is to find out how audiences reacted to product placement scenes overall.

The data gathered from this method was used to develop the in-depth interview and pilot survey.

3.1.2. Qualitative research

In-depth interview

In-depth interviews (see more at APPENDIX A: Report of Qualitative Finding) were divided into two groups. The first group was the audiences of each series. The second group was the producer of Thai teenager Television series. Data from both groups were used to design quantitative research and selection of product placement scenes that were used in this study.

i. Target audience of Thai teenager television series

The 20-minute interviews were conducted during 23-25 November 2015. The recruitment was done through personal connection by posting request on personal Facebook account asking for volunteers. There were six qualified respondents (4 males, 2 females, age between 22-30) who live in Thailand and watched Hormones the series or Lovesick the series. There were four respondents who watched both series, one respondent who watch only Hormones and another respondent who watches only Lovesick.

Objectives of the Interview were defined as follow;

- To study the audience behavior for watching Television program
- To identify their evaluation on host program (Hormones or Love sick)
- To study attitudes toward product placement
- To study respondent reaction towards product placement.

ii. Producer of Thai teenager television series

60-minutes interview was conducted with Khun Kriangkrai Vachiratamporn, Head of scriptwriter of Hormones the series season 1 and Director/Scriptwriter of season 2 and 3.

Objectives of this interview were to study the product placement techniques that currently used in Thailand television industry and also to find out the policy and restriction for product placement on Thai Teenager television series. Moreover, this interview aimed to study how the production company measures the effectiveness on product placement technique that used for entire program.

3.1.3. Quantitative research

Questionnaire survey

Questionnaires (see more at APPENDIX B: List of Questionnaires) were divided into four set categorized by product placement characteristics. Each group represented one categorization of product placement, which measured attitude and reaction of respondents. Respondents of this questionnaire were target audience of Hormones The Series <u>and/or</u> Love Sick the Series. Without informing about research topic to avoid participants' bias, they were asked to complete only one set of questionnaire.

There were three sections on each questionnaire. The first section was asked about respondent demographic and screening question to define their behavior of watching and online reaction during watch their favorite series. The 4-point likert scale video questions were following section. To forced respondents made decision, there was no neutral scale option included in every likert scale questions. In this section, product placement scenes were demonstrated by 30-90 second video clip. The entire questionnaire was shown 2-3 scenes of product placement in the same categorization. All videos were taken from product placement scenes of "Hormones 3: The final season" and "Love Sick season 2.2" to create realistic environment as possible. The last section was about overall was asked to respondent's overview perception toward program, product placement, ethical concerns.

Pilot survey was done to confirm the method that used on video section of questionnaire. This survey was developed from insight and feedback of respondent on qualitative interview respondents. There were 10 randomly respondents participated in this survey. 9 out of 10 respondents felt positively toward this method.

Identification of key research variables

There were 6 key variables for this research, which will be explained as follow.

Independent Variables:

 Practice of product placement: This variable describes the characteristics on each product placement techniques that currently used in Thailand Teenager television series. This study considered only the use of product placement that finalized by director and scriptwriter. 'Logo insertion' during scenes and before/after commercial break was not counted in this topic due to the fact that this method was out of director control and not related with storyline. There are four categorization of practice that were studied as follow.

- I. 'Fit into the storyline' placement. Integrated the placement into storyline such as the key property that drive the story. For example, Character A intends to eat Character B's <u>Pepo jelly</u> by Character B's spoon to show that Character A accepted Character B's HIV infection condition.
- II. 'Product insertion' placement Placement that does not relate with the storyline but have scenes to show product such as some character drinking <u>Purikuu tea</u> before having unrelated action with the product.
- III. 'Product feature education' placement Placement that intend to show or educate product feature of product such as Character A shows the way to change the new <u>AIS' Zeed sim card</u> to his mobile phone and speak about the product feature.
- IV. 'Foreground & background' placement. Product that visible in the scene without any character's reaction. For example, <u>Brand's (natural food</u> <u>supplement)</u> is visible on the desk while Character A is doing his homework.

Dependent Variable:

- Host program evaluation: respondent evaluation on host program quality and satisfaction toward overall show, direction and actors.
- 3) Attitude/reaction towards product: Reaction and attitude of respondent towards product after they saw its placement scenes in the show. This variable was divided into 4 different aspects based on in-depth interview and secondary research.
 - a. Audiences' perception in how product fit in character's lifestyle
 - b. Attitude toward product
 - c. Intention to try the product
 - d. Buying intention
- 4) Ethical concern towards product placement: ethical concern toward product placement that used in Thai teenager television series in overview.

Intervening variables:

- 5) Level of placement prominence: level of product offering or visibility during the scenes. It also defines as 'hard sale' for high level of prominence and 'soft sale' for lower level. This variable was divided into 3 different aspects based on in-depth interview and secondary research.
 - a. Audience's perception of advertising
 - b. Fit to storyline
 - c. Story Distraction
- 6) Length of product placement: Audiences' evaluation on how long of each product placement scenes that continuously shown in the program.

Sampling Plan

Due to limitation of multimedia techniques that were used to demonstrate product placement scenes, questionnaires were broadcasted only through online channel such as Facebook and Twitter along with Online influencers that related with target audiences. All sets of questionnaires were broadcasted in the same time. Facebook ads were used to reached target population not only first or second tier of personal connection. The criterion of Facebook ads was similarly to target population criteria but also shown only those who currently use personal computer such as PC, Laptop or Macbook, These electronic equipments were assumed to be more effectively performing for this questionnaire.

Data Collection

Data were collected to 549 respondents for questionnaire survey, of which 220 respondents were eligible. Since questionnaire was divided to four subgroups by product placement categorization, the population was around 25 - 76 respondents on each set. All of the respondents were audience of 'Hormones 3: The final season' **and/or** 'Love sick season 2.2'.

CHAPTER 4 RESULTS AND DISCUSSION

4.1. KEY FINDING

4.1.1. Respondent profile for questionnaire survey

To complete the questionnaire (note: respondents must answer demographic and screening question.), all eligible respondents must be the audience of 'Hormones 3: The final season' or 'Love sick season 2.2'. This was the screening question. There were 220 eligible respondents. 97.2% of total respondents were audience of Hormones. Love Sick followed with 32.2%. Meanwhile, 29.5% of total respondents watched both series. Females dominated this survey with 68.6%. 5% of total respondents declared themselves as homosexual.

Matching with the primary target of teenager series, 62.3% of total respondent were high schoolers and undergraduate students. 47.3% of total respondents are age between 18-24 years old. 21.8% of them are 15-17 years old.

Young adult and first jobber aged between 25-34 years old followed with 27.7% of total respondents. The main occupations were Private officer, part-time/freelancer which was 32.3% in total. 16.4% of them were master's degree or higher.

Respondent's watching behavior

Official online channel such as Youtube, Line TV was the majority choice of respondents with 87.7%. Following by watching the live premiere program on television was 50.5%. Only 16.4% of them watch reruns on television. Even though official channel was easily to access, there was 21.8% of respondent watched online via unofficial channels. After tested with cluster analysis method, there was no significant different between any dimension of demographic.

Audiences' expression through online channel

91.4% of respondents expressed their opinion about series through online channel. Twitter was the most popular social tool. 51.2% of them tweet their feeling

with official hashtag, for example, #HormonesTheSeries, #HormonesTheSeries3, #Lovesickseason2, etc. while 41.8% tweet their feeling only. Personal Facebook account was the following channel with 44.3%. Few respondents expressed their feeling via official Facebook page and official video comment at 4.2% and 2.6% consecutively.

Purchasing behavior after watch product placement scene in overview

22% of total respondents stated that they had never bought any products as a result of watching and seeing product placements. 73.6% of total respondents bought sometimes. The reason of those who buy placement products after watching are follow; 1.) They want to try product (68.5%) 2.) They could recall the brand after watching (40.5%) and 3.) They loved character or actor that was involved with the product (18.5%).

4.2.2. Reaction toward product placement technique (see Appendix C: ANOVA Table)

i. Compare means score:

In the questionnaire, this session was divided into 4 group categories based on the characteristics of product placements. Respondents would do only 1 group and did not know the categorized name before. There were 2-3 video per group, which resulted only 1 average means score per group per variable at last. Table 1 shows the respondents' attitude towards different practice of product placement. And Table 2 show reaction toward product that used product placement technique in each group.

Table 1: Sample means and standard deviation for dependents factor (product placement characteristic) on each variable toward scenes that involved with product placement

Placement characteristic	N	Like Mean (S.D.)	Advertising perceived Mean (S.D.)	Fit to storyline Mean (S.D.)	Story distraction Mean (S.D.)	Fit character lifestyle Mean (S.D.)
1. Fit in Storyline	76	3.14 (0.45)	2.34 (0.51)	3.01 (0.41)	2.92 (0.42)	2.56 (0.55)
2. Product Insertion	61	2.82 (0.46)	1.94 (0.57)	2.82 (0.46)	2.79 (0.58)	2.92 (0.47)
3. Educate product feature	58	2.71 (0.49)	2.12 (0.60)	2.67 (0.48)	2.84 (0.48)	2.90 (0.49)
4. Foreground & Background	25	2.87 (0.42)	2.51 (0.69)	3.09 (0.40)	3.00 (0.60)	3.07 (0.44)
Total	220	2.91 (0.49)	2.19 (0.60)	2.88 (0.47)	2.87 (0.51)	2.81 (0.53)

16

Placement characteristic	N	Positive Attitude Want to try		Definitely buy
		Mean (S.D.)	Mean (S.D.)	Mean (S.D.)
1. Fit in Storyline	76	2.76 (0.39)	2.26 (0.52)	2.06 (0.44)
2. Product Insertion	61	2.97 (0.32)	2.55 (0.54)	2.27 (0.54)
3. Educate product feature	58	2.72 (0.45)	2.04 (0.52)	1.62 (0.46)
4. Foreground & Background	25	2.95 (0.39)	2.03 (0.58)	1.72 (0.44)
Total	220	2.83 (0.40)	2.26 (0.57)	1.96 (0.54)

Table 2: Sample means and standard deviation for dependents factor (product placement characteristic) on each variable toward product that used product placement technique.

The maximum of means score is 4 and the minimum is 1. The maximum score means positive attitude toward each variable. For example, if respondent ranked 'Advertising perceived' variable as 4, it means they don't perceived it as advertising.

ii. Scene Evaluation – How respondents liked the scene they had watch?

A one-way between subjects ANOVA was conducted to compare the effect of practice of product placement on scene evaluation in 'fit in storyline', 'Product insertion', 'product feature education' and 'foreground & background' placement conditions. (Table 3)

	df	F	P-Value
Between Groups	3	10.81	.00
Within Groups	216		
Total	219		

Table 3: ANOVA table - Scene Evaluation

There was a significant effect of practice of product placement on scene evaluation at the p < 0.05 level for the three conditions [F(3,216) = 10.81, p = 0.00].

(I) SET	Mean (S.D.)	(J) SET	Mean Difference (I-J)	P-Value	Significant at 95% confidence interval
		SET 2	0.32	0.00	Yes
SET 1: Fit in storyline	3.14 (0.45)	SET 3	0.43	0.00	Yes
storynne		SET 4	0.27	0.07	No
		SET 1	-0.32	0.00	Yes
SET 2: Product insertion	2.82 (0.46)	SET 3	0.11	1.00	No
		SET 4	-0.05	1.00	No
CET 2. D. 1		SET 1	-0.43	0.00	Yes
SET 3: Product feature education	2.71 (0.49)	SET 2	-0.11	1.00	No
		SET 4	-0.16	0.89	No
SET 4: Foreground & Background		SET 1	-0.27	0.07	No
	2.87 (0.42)	SET 2	0.05	1.00	No
	Section 1	SET 3	0.16	0.89	No

Table 4: Post Hoc Tests (Bonferroni) - Scene Evaluation

Post hoc comparisons using the Bonferroni test (Table 4) indicated that the mean score for 'Fit in storyline' (M = 3.14, S.D. = 0.45) was significantly different than 'product insertion' (M = 2.82, S.D. = 0.46), which is 0.32 in different. It was more significant different from 'Product feature education' (M = 2.71, S.D. = 0.49) at 0.43. However, 'Foreground & Background' (M =2.87, S.D. = 0.42) did not significantly different but almost at 0.07 of P-value. Comparing with 'Product placement insertion' there was no significantly different from 'product feature education' and 'foreground & background' placement, which were not significantly different in each other also.

This result showed that audiences tend to like the product placement scenes if product was fitted into the storyline. It was following by foreground & background placement but product does not stand out in the scene. The other practices of product placement show significantly higher negative reactions when compared with the first category placement.

iii. Audience's perception of advertising – How respondents treat it as advertising?

A one-way between subjects ANOVA was conducted to compare the effect of practice of product placement on audiences' perception of advertising in 'fit in storyline', 'product insertion', 'product feature education' and 'foreground & background' placement conditions. (Table 5)

Table 5: ANOVA table - Audience's perception of advertising

	df	F	P-Value
Between Groups	3	8.37	.00
Within Groups	216		
Total	219		

There was a significant effect of practice of product placement on audiences' perception of advertising at the p < 0.05 level for the three conditions [F(3, 216) = 8.37, p = 0.00].

(I) SET	Mean (S.D.)	(J) SET	Mean Difference (I-J)	P-Value	Significant at 95% confidence interval
		SET 2	0.40	0.00	Yes
SET 1: Fit in storyline	2.34 (0.51)	SET 3	0.21	0.19	No
storymic	CONT.	SET 4	-0.17	1.00	No
SET 2: Product insertion		SET 1	-0.40	0.00	Yes
	1.94 (0.57)	SET 3	-0.18	0.52	No
insertion		SET 4	-0.57	0.00	Yes
		SET 1	-0.21	0.19	No
SET 3: Product feature education	2.12 (0.60)	SET 2	0.18	0.52	No
		SET 4	-0.39	0.03	Yes
SET 4: Foreground & Background		SET 1	0.17	1.00	No
	2.51 (0.69)	SET 2	0.57	0.00	Yes
		SET 3	0.39	0.03	Yes

Table 6: Post Hoc Tests (Bonferroni) - Audience's perception of advertising

Post hoc comparisons using the Bonferroni test (Table 6) indicated that the mean score for 'Fit in storyline' placement (M = 2.34, S.D. = 0.51) was significantly different than 'product insertion' condition (M = 1.94, S.D. = 0.57) at 0.40 but was not significantly different with 'product feature education' (M = 2.12, S.D. = 0.60) and 'Foreground & Background' placement (M = 2.50, S.D. = 0.69). However, the 'Foreground & Background' placement did significantly differ from 'product insertion' and product feature education' conditions at 0.57 and 0.39 respectively.

The 'product insertion' placement scenes got strongly perceived as advertising along with 'product education feature' placement. There were no significant difference to customer's perception of advertising from 'fit in storyline' and 'foreground & background' placement. However, respondents still perceived both practices as advertising at an average means score 2.18 with 0.6 in standard deviation.

iv. Fit to storyline - How respondents feel the scene fit to storyline?

A one-way between subjects ANOVA was conducted to compare the effect of practice of product placement on audiences' scene evaluation on how product fit into story in 'fit in storyline', 'product insertion', 'product feature education' and 'foreground & background' placement conditions. (Table 7)

df	F	P-Value
3	9.10	.00
216		
219		
	3 216	3 9.10 216

Table 7: ANOVA table - Fit to storyline

There was a significant effect of practice of product placement on scene evaluation on how product fit in storyline at the p < 0.05 level for the three conditions [F(3, 216) = 9.10, p = 0.00].

(I) SET	Mean (S.D.)	(J) SET	Mean Difference (I-J)	P-Value	Significant at 95% confidence interval
		SET 2	0.19	0.07	No
SET 1: Fit in storyline	3.01 (0.41)	SET 3	0.35	0.00	Yes
storynne		SET 4	-0.08	1.00	No
		SET 1	-0.19	0.07	No
SET 2: Product insertion	2.82 (0.46)	SET 3	0.15	0.36	No
msertion		SET 4	-0.27	0.06	No
	-	SET 1	-0.35	0.00	Yes
SET 3: Product feature education	2.67 (0.48)	SET 2	-0.15	0.36	No
leature education		SET 4	-0.43	0.00	Yes
11/16		SET 1	0.08	1.00	No
SET 4: Foreground & Background	3.09 (0.40)	SET 2	0.27	0.06	No
& Dackground		SET 3	0.43	0.00	Yes

Table 8: Post Hoc Tests (Bonferroni) – Fit to storyline

Post hoc comparisons using the Bonferroni test (Table 8) indicated that the mean score for the 'product feature education' placement (M = 2.67, S.D. = 0.48) was showing lowest means score in this variable. It was significantly different than the 'Fit to storyline' (M = 3.01, S.D. = 0.41) and 'Foreground & Background' placement (M = 3.09, S.D. = 0.40) at -0.35 and -0.43 respectively. The 'Product insertion' placement (M = 2.82, S.D. = 0.46) almost significantly differs from 'Fit in storyline' at 0.07 and 'foreground and background' placement at 0.06.

'Product feature education' placement was considered as one of 'hard sale' approach since the scene had to show product with demonstrate some feature during the show. Sometimes, it was not fit to storyline at all.

v. Story Distraction – How respondents feel the product placement as story distraction?

A one-way between subjects ANOVA was conducted to compare the effect of practice of product placement on practice of audience perception in story distraction in 'fit in storyline', 'Product insertion', 'product feature education' and 'foreground & background' placement conditions. (Table 9)

Table 9: ANOVA table - Story Distraction

	df	F	P-Value
Between Groups	3	1.43	0.24
Within Groups	216		
Total	219		

There was not a significant effect of practice of product placement on audience perception in story distraction at the p < 0.05 level for the three conditions [F(3, 216) = 1.43, p = 0.24].

While considering in story distraction, respondents treated every practice of product placement not differently. The range of means score still on positive side between 2.79 - 3.00 with average means at 2.87. All are in positive side of evaluation. The audiences did not felt that it is a distraction significantly in any method.

vi. Audiences' perception in how product fit in character's lifestyle – How respondents feel the product placement fit to character's lifestyle.

A one-way between subjects ANOVA was conducted to compare the effect of practice of product placement on Audiences' perception in how product placement fit in character's lifestyle in 'fit in storyline', 'Product insertion', 'product feature education' and 'foreground & background' placement conditions. (Table 10)

	df	F	P-Value
Between Groups	3	10.09	.00
Within Groups	216		
Total	219		

Table 10: ANOVA table - Audiences' perception in how product fit in character's lifestyle

There was a significant effect of practice of product placement on Audiences' perception in how product placement fit in character's lifestyle at the p < 0.05 level for the three conditions [F(3, 216) = 10.09, p = 0.00].

(I) SET	Mean (S.D.)	(J) SET	Mean Difference (I-J)	P-Value	Significant at 95% confidence interval
		SET 2	-0.36	0.00	Yes
SET 1: Fit in storyline	2.56 (0.55)	SET 3	-0.34	0.00	Yes
storynne		SET 4	-0.51	0.00	Yes
		SET 1	0.36	0.00	Yes
SET 2: Product insertion	2.92 (0.47)	SET 3	0.02	1.00	No
msertion		SET 4	-0.15	1.00	No
	~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~	SET 1	0.34	0.00	Yes
SET 3: Product feature education	2.90 (0.49)	SET 2	-0.02	1.00	No
leature education		SET 4	-0.17	0.94	No
		SET 1	0.51	0.00	Yes
SET 4: Foreground & Background	3.07 (0.44)	SET 2	0.15	1.00	No
a Duckground		SET 3	0.17	0.94	No

Table 11: Post Hoc Tests (Bonferroni) - Audiences' perception in how product fit in character's lifestyle

Post hoc comparisons using the Bonferroni test (Table 11) indicated that the mean score for 'fit in storyline placement' (M = 2.56, S.D. = 0.55) was significantly different than 'product insertion' placement (M = 2.92, S.D. = 0.47) at -.36 and -0.33 for 'product feature education' placement. (M = 2.90, S.D. = 0.49) 'Foreground and background' placement (M = 3.07, S.D. = 0.44) shows strongest distance at 0.51. There was no significantly difference from the rest of placement conditions.

Surprisingly, the result was showing that the more you tried to blend the product into storyline was the greater distance audiences may felt about product suitability to their favorite characters. The 'fit in storyline' placement had lowest means score at 2.56. This is interesting that the foreground and background placement had highest means score while character did not participate with this product on this practice.

### vii. Attitude toward product – How respondents felt positive towards product after watched product placement scenes

A one-way between subjects ANOVA was conducted to compare the effect of practice of product placement on attitude towards product in 'fit in

storyline', 'Product insertion', 'product feature education' and 'foreground & background' placement conditions. (Table 12)

	df	F	P-Value
Between Groups	3	5.97	0.00
Within Groups	216		
Total	219		

Table 12: ANOVA table - Attitude toward product

There was a significant effect of practice of product placement on attitude toward product at the p < 0.05 level for the three conditions [F(3, 216) = 5.97, p = 0.00].

Table 13: Post Hoc Tests (Bonferroni) - Attitude toward product

(I) SET	Mean (S.D.)	(J) SET	Mean Difference (I-J)	P-Value	Significant at 95% confidence interval
		SET 2	-0.22	0.01	Yes
SET 1: Fit in storyline	2.76 (0.39)	SET 3	0.04	1.00	No
storymie	1000	SET 4	-0.19	0.21	No
		SET 1	0.22	0.01	Yes
SET 2: Product insertion	2.97 (0.32)	SET 3	0.25	0.00	Yes
msertion		SET 4	0.03	1.00	No
	1	SET 1	-0.04	1.00	No
SET 3: Product feature education	2.72 (0.45)	SET 2	-0.25	0.00	Yes
reature education		SET 4	-0.23	0.09	No
	100	SET 1	0.19	0.21	No
SET 4: Foreground & Background	2.95 (0.39)	SET 2	-0.03	1.00	No
& Dackground		SET 3	0.23	0.09	No

Post hoc comparisons using the Bonferroni test (Table 13) indicated that the mean score for the 'product insertion' placement (M = 2.97, S.D. = 0.32) was significantly different than 'Fit in storyline' (M = 2.76, S.D. = 0.39) and 'Product feature education' placement (M = 2.72, S.D. = 0.45) at 0.22 and 0.25 respectively. However, the 'Foreground & Background' placement (M = 2.94, S.D. = 0.39) almost significantly differed from 'product feature education' placement at 0.23 with 0.09 significant at 0.05 level conditions.

This result showed that respondents felt more positive on product that its placement did not significantly related with character's motivation that drove through storyline since 'product insertion' and 'foreground & background' placement got the highest mean scores.

## viii. Intention to try the product – How respondents felt intend to try the product after watched product placement scenes

A one-way between subjects ANOVA was conducted to compare the effect of practice of product placement on Intention to try the product in 'fit in storyline', 'Product insertion', 'product feature education' and 'foreground & background' placement conditions. (Table 14)

Table 14: ANOVA table - Intention to try the product

	df	F	P-Value
Between Groups	3	10.72	0.00
Within Groups	216		
Total	219		

There was a significant effect of practice of product placement on Intention to try the product at the p < 0.05 level for the three conditions [F(3, 216) = 10.716, p = 0.00].

Table 15: Post Hoc Te	sts (Bonferroni	) - Intention to try	the product
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(I) SET	Mean (S.D.)	(J) SET	Mean Difference (I-J)	P-Value	Significant at 95% confidence interval
		SET 2	-0.28	0.01	Yes
SET 1: Fit in storyline	2.26 (0.52)	SET 3	0.22	0.11	No
storynne		SET 4	0.24	0.34	No
SET 2:		SET 1	0.28	0.01	Yes
Product	roduct 2.55 (0.54)	SET 3	0.51	0.00	Yes
insertion		SET 4	0.52	0.00	Yes
SET 3:		SET 1	-0.22	0.11	No
Product feature	2.04 (0.52)	SET 2	-0.51	0.00	Yes
education		SET 4	0.01	1.00	No
SET 4:		SET 1	-0.24	0.34	No
Foreground &	2.03 (0.58)	SET 2	-0.52	0.00	Yes
Background		SET 3	-0.01	1.00	No

Post hoc comparisons using the Bonferroni test (Table 15) indicated that the mean score for 'product insertion' placement (M = 2.55, S.D. = 0.54) was significantly different with every placement method. Its P-values were 0.28 different in 'Fit in storyline' placement (M = 2.26, S.D. = 0.52), 0.51 different in 'product feature education' placement (M = 2.04, S.D. = 0.52) and 0.52 different in 'Foreground & Background' placement (M = 2.03, S.D. = 0.58) However, there were no significant different among the relation above.

The average means score of every product placement method reflected that the audience might not try the product at the end after watching product placement scene on their favorite series. The best chance went to product insertion placement at highest average mean scores.

## ix. Buying intention – How respondents wanted to buy the product after watched product placement scenes

A one-way between subjects ANOVA was conducted to compare the effect of practice of product placement on buying intention in 'fit in storyline', 'Product insertion', 'product feature education' and 'foreground & background' placement conditions. (Table 16)

		5.0	
	df	F	P-Value
Between Groups	3	21.88	0.00
Within Groups	216		

219

Total

Table 16: ANOVA table – Buying intention

There was a significant effect of practice of product placement on Buying intention at the p < 0.05 level for the three conditions [F(3, 216) = 21.88, p = 0.00].

(I) SET	Mean (S.D.)	(J) SET	Mean Difference (I-J)	P-Value	Significant at 95% confidence interval
		SET 2	-0.21	0.06	No
SET 1: Fit in storyline	2.06 (0.44)	SET 3	0.44	0.00	Yes
storymic		SET 4	0.34	0.01	Yes
		SET 1	0.21	0.06	No
SET 2: Product insertion	2.27 (0.54)	SET 3	0.65	0.00	Yes
msertion		SET 4	0.55	0.00	Yes
	-	SET 1	-0.44	0.00	Yes
SET 3: Product feature education	1.62 (0.46)	SET 2	-0.65	0.00	Yes
leature education		SET 4	-0.1	1.00	No
11/16		SET 1	-0.34	0.01	Yes
SET 4: Foreground & Background	1.72 (0.44)	SET 2	-0.55	0.00	Yes
& Dackground		SET 3	0.1	1.00	No

Table 17: Post Hoc Tests (Bonferroni) – Buying intention

Post hoc comparisons using the Bonferroni test (Table 17) indicated that the mean score for 'Fit to storyline' placement (M = 2.06, S.D. = 0.44) was significantly different than the 'product feature education' placement (M = 1.62, S.D. = 0.46) and 'Foreground & Background' placement (M = 1.72, S.D. = 0.44) at 0.44 and 0.34 respectively. However, the 'product insertion' placement (M = 2.27, S.D. = 0.54), which has highest mean score, almost significantly differ from 'Fit to storyline' conditions (at 0.06) but strongly significant with 'product feature education' at 0.65 and 0.55 for 'Foreground & background' placement. The rest of relationships are not significantly different but were both addressed at negative side.

At last, the 'product insertion' placement technique got the best chance for audience's buying intention. 'foreground & background' placement might show positively sign from previous aspects but it did not drive audience into purchasing stage. The strongest marketing message approach such as 'product feature education' placement reflected as lowest buying intention from audiences.

From the questionnaire, respondents were asked about their feeling towards the length of each video. The range of each video is around 30-90 second on average. Respondents have choices from 'too long' reflects as 1 to 'too short' reflects as 5. The best score is 3 as acceptable.

A one-way between subjects ANOVA was conducted to compare the effect of practice of product placement on respondent's perception on length of scenes in 'fit in storyline', 'Product insertion', 'product feature education' and 'foreground & background' placement conditions. (Table 18)

Table 18: ANOVA table - respondent's perception on length of scenes

df	F	<b>P-Value</b>
3	3.29	0.02
216		
219	111/ 14	
	3 216	3 3.29 216

There was a significant effect of practice of product placement on respondent's perception on length of scenes at the p < 0.05 level for the three conditions [F(3, 216) = 3.29, p = 0.02].

<ul> <li>Respondent's perception on length of scenes</li> </ul>								
(I) SET	Mean (S.D.)	(J) SET	Mean Difference (I-J)	P-Value	Significant at 95% confidence interval			
		SET 2	-0.03	1.00	No			
SET 1: Fit in storyline	2.82 (0.35)	SET 3	0.06	1.00	No			
		SET 4	-0.18	0.11	No			
SET 2: Product insertion		SET 1	0.03	1.00	No			
	2.85 (0.34)	SET 3	0.09	0.71	No			
		SET 4	-0.15	0.35	No			
		SET 1	-0.06	1.00	No			
SET 3: Product feature education	2.76 (0.27)	SET 2	-0.09	0.71	No			
reature education		SET 4	-0.24	0.01	Yes			
		SET 1	0.18	0.11	No			
SET 4: Foreground	3.00(0.32)	SET 2	0.15	0.35	No			

SET 2

SET 3

0.15

0.24

0.35

0.01

No

Yes

3.00 (0.32)

& Background

Table 19: Post Hoc Tests (Bonferroni)

Post hoc comparisons using the Bonferroni test (Table 19) indicated that the only significantly different was founded in the mean score for 'Foreground & Background' placement (M = 3, S.D. = 0.32) was significantly different than the 'product feature education' placement (M = 1.62, S.D. = 0.46) and 'Foreground & Background' placement (M = 2.75, S.D. = 0.27) at 0.24

Set 1 to 3 were addressed as 'quite long' in audience's evaluation. This was showing that if audience had noticed about product placement, they would perceive it quite negatively. Once again, the 'foreground & background' placement showed as acceptable for audiences because it was not related with any character during on screen.

# **4.2.3.** Customer satisfaction and product placement's effect towards host program evaluation

Drogrom Evolution		Total	Product placement effect		
Program Evaluation	N	Mean scores	% Of N	Mean scores	
Hormones The Series	217	8.15	22.58%	7.92	
Love Sick The Series	79	5.7	35.44%	5.29	

 Table 20:
 Compare table between total respondents evaluation and evaluation from respondents that got affected from product placement

Table 20 shows the compare between Hormones and Lovesick audience evaluation and how the product placement affected to them. Focusing on Hormones The Series, respondents evaluated this series at 8.15 out of 10 means scores. 22.58% of total respondents were affected by the product placements, which was resulted at 7.92 average mean scores. Most of the respondents' positive comments were about the quality of the scriptwriting that truly reflected the teenage society in Thailand. Some of respondent stated that there was still a challenge of product placement approach to fit into the storytelling condition.

In contrast, Love Sick The Series, 35% of total respondents were affected by the product placements on their evaluation, which was resulted at 5.29 mean score. Respondents' feedback was about the overall production quality, which includes direction, edition, acting and scriptwriting, being unable to meet their expectation. The reason respondents continued watching the series was because of their affection with the actors and the original novel. Love Sick's respondent from group 2 stated "I like this story since it was novel but I was so disappointed when it became a television series. Its weakness in scriptwriting and bad acting heavily affected the overall quality. Its product placements are too explicit and obvious which is so annoying." It was interesting that the majority of comments from both series were about the scriptwriting.

#### 4.2.4. Audiences' attitude towards product placement and ethical concerns

		Nurr	Number (percentage) of Respondents				
Statement	N	Strongly Disagree	Disagree	Agree	Strongly Agree	Mean (S.D.)	
Product placement as in "Hormones: The Series" is an acceptable program feature.	218	0.67	7 (3.2)	164 (75.2)	47 (21.6)	3.18 (0.46)	
Product placement as in "Lovesick The Series" is an acceptable program feature.	111	8 (7.2)	22 (19.8)	65 (58.6)	16 (14.4)	2.8 (0.77)	
Product placement is unfair because if I want to watch the program, I must watch the "commercial".	220	5 (2.3)	145 (65.9)	60 (27.3)	10 (4.5)	2.34 (0.60)	
Compared to a TV commercial, product placement is more deceptive, especially for young children.	220	27 (12.3)	136 (61.8)	48 (21.8)	9 (4.1)	2.18 (0.69)	
I think product placement should not be allowed in TV programs targeting children under age 15.	220	18 (8.2)	114 (51.8)	72 (32.7)	16 (7.3)	2.39 (0.74)	
I prefer a three-minute product placement scene in a TV program over a 30-second advertisement.	220	44 (20)	108 (49.1)	58 (26.4)	10 (4.5)	2.15 (0.79)	

 Table 21: Table of frequency, mean score and standard deviation of Audiences' attitude towards Product placement and Ethical concerns

Hormones The Series had positive attitude and reactions from respondents at 3.18 mean scores while Love Sick the series followed at 2.80 mean scores. 65.9% of respondents felt that product placement was fair enough to be involved with their favorite television series at 2.34 mean scores. On the contrary, 69% of respondent did not prefer to watch a three-minute product placement scene rather than a 30-second advertisement. (2.15 mean score)

Focusing on children issue, more than 70% of respondents also perceived that product placement is not deceptive comparing with advertising (2.18 mean score) and it could be allowed in television programs target children under 15 (2.39 mean score with 60% positive)

The qualitative feedback shows that respondents accepted the product placement is not intent to advertise too much in their favorite television series. The most important thing that they asked producer to focus is "storyline"

"The most important thing is the story. This is the heart that you are telling to the audience. The rest is additional. Product placement is acceptable as long as it does not destroy the core of its storyline and communicate smoothly." – Respondent from group 1 ('Fit into the storyline' placement)

In contrary, using 'too smoothness' product placement may not be effective in terms of creating brand awareness. Some respondents stated that they could not remember some of the placement scenes during the series they watched but could remember the advertising segment before and after commercial break.

"Sometimes, I could not notice that there was placement product showing in the scenes like the scene that I had watch in this questionnaire. Mostly, I could remember the brands that were inserted before and after commercial break especially when the climax scenes was cut by this segment."

- Respondent from group 4 ('foreground & background' placement)

#### **CHAPTER 5**

# CONCLUSIONS AND RECCOMMENDATIONS 5.1 CONCLUSIONS AND MANAGERIAL IMPLIMENTATION

From this research analysis, it could be implied that the most concerning area of audience was the storyline. Product placements were acceptable in the audiences' perception as long as it does not detract from the storyline. In contrary, there was less awareness from viewers when product placement design is too 'smooth' at the customer consideration stage. Audiences might remember and took the brand into their consideration stage only when they noticed it. It also affected to the evaluation of brand and host program.

Since this study has categorized the types of product placement characteristic into 4 categories based on its practice in the series, all approaches can be summarized as follows;

- 1) 'Fit in storyline' placement was considered the approach that best combined the 'smoothness' evaluation factor and the positive attitude viewers had toward the brand and the host program. However, it did not drive audiences into the purchasing stage. Respondents felt the more the products tried to fit into story, the greater the distance created in suitability with the characters' lifestyle.
- 2) 'Product insertion' placement was showing a strong perception as advertising from respondents. It could easily distract viewers away from the storyline but surprisingly shows the best result of driving audiences into purchasing stage and with positive attitude towards the brand.
- 3) 'Product feature education' placement was showing a less positive attitude towards audiences in brand evaluation. This approach showed the lowest chance in buying intention. There was no advantage in this approach.
- 4) 'Foreground & Background' placement although may show many positive results for both product and host program evaluation, its inability to effectively encourage audiences into buying intention is a concern since it is not significantly involved with any characters or noticed by some of the audience.

The use of product placement is like trade-off decision. If any brand manager wants to make the recognition of the brand, the best way is to use the smoothness approach that does not affect the host program's storyline. Vice versa, if the brand manager wants to increase audiences' buying intention, the 'high but proper' level of prominence should be considered since there is an issue concerning that too much advertisement level such as 'product feature education' approach could have a negative reaction towards brand evaluation and would not drive the customer into purchasing stage. This study has shown that it was not necessary to blend the placement into storyline so much if the company wants the audience to purchase its product. It could just let some favorite characters consumes the product smoothly during the scene.

From the producers' side, the audience has unanimously agreed that the storyline is everything. They accept the insertion of product placement, which are intentionally designed. 'Too much' marketing intention would not be success with this technique. It is a huge challenge for any production studio to find the right balance of the satisfaction for their audiences and sponsors in term of product placement design.

"I personally believe that watching the 'smoothness' product placement is one of the things that make the series 'enjoyable' to watch" – respondents group 2

#### **5.2 LIMITATION OF RESEARCH**

Due to time limitations, the questionnaire was only spread to a group of people who used social media extensively. There is a large offline audience that was unable to be reached during the data collection period. Luckily however, the majority of this research absolutely matched with the primary and secondary target segmentation of the series' audiences, which consisted of students from high school or undergraduate level and the young adult segmentation. Sadly however, the age range was not as broad as expected. There is a lot more insight from the adult and older segmentation that can be further explored.

Since this research was conducted after four to five months after both series' last live broadcasted episodes, the audience perception towards these series may have

changed. The video approach is the best method in testing audience reaction by imitating the environment of watching their favorite series but it was not the real situation. Some factors may also be different from watching the series in a real life situation and could not accurately present the perfect insight. Khun Kriangkrai Vachiratamporn, the director of Hormones The Series, mentioned that there was a limitation in placement frequency throughout the season. (Vachiratamporn, Product placement in Hormones the series., 2015) There was no product that had all product placement approaches to be used. One product could be used as control variable on the research if it was possible.

Moreover, this study did not control the attitude towards each products before they watched the product placement scenes but using the average evaluation from various products in the same approach. This is an interesting variables that waiting to be analyzed.

#### **5.3 SUGGESTIONS FOR FUTURE RESEARCH**

This research was mainly spread through online channels that could not control the external environment while watching the scene. Focus group or in-depth interview could be intensively done to get deeper insight along with quantitative research, such as by collecting research data at 'a timing' where the series is currently being broadcasted.

The potential expansion of this research is to explore more on the factors and relationships are as follow; 1.) How does the satisfaction of audience towards character that involved with product placement could affect to product? 2.) What is the relationship between each variable to create a perfect product placement scene that achieved objective of storytelling and marketing communication? 3.) How does the length and frequency of product placement affect toward customer evaluation criteria? And 4.) Does the realistic design of product placement affected to consumer decision process?

As previously mentioned, there is no 'rule of thumb' or perfect technique to creating the flawless product placement. It is absolutely a 'black box' of designing for both marketing managers and host program producers that waiting to be explored.

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APPENDICES

### **APPENDIX A: REPORT OF QUALITATIVE FINDINGS**

# 1.) Key summarize from In-depth interview with teenager television series audience

In-depth interviews were done to explore the insight of audiences about their perception towards host program, product placement in overview and their reaction towards placement product. There was a guideline of questions but the sequence was depends how the conversation went through during interview. Data and feedbacks from these interviews were used for creating the guideline of questionnaire survey. This part would explain more about the insight that did not mentioned in the chapter 3 and 4.

#### Watching Behavior

To discuss about their behavior of watching these series, all of the interviewees watched series via online channel such as youtube and Line TV. Most of them said that to watch online was more convenience for their lifestyle since they were not available during on-air time.

## "I did not watch it live. I don't have enough time. I always watch it during breakfast or during my preparation to go for work." – Kim

#### Overview perception of product placement

Most of the interviewees felt that product placement is acceptable. It could helps funding program to create better quality show. They felt that the higher level of prominence with out-of-storyline scenes resulted to the most negatively feeling for audiences. They said that the overload marketing message from non-beloved characters that were trying to sell the product make them feel more negative attitude towards product and host program evaluation.

"If companies does not sponsoring them with this approach, the production would not have good quality enough as we expect. It is truly acceptable but please don't try to too hard on selling approach." – Oom

#### How product placement drives audience into purchasing stage?

The interesting part from interview was showing that product placement did not make them want to buy a product but make them recall the brand that they have forgot. Sometimes, it made them reconsider it again during stand in front of the shelf. Since there was few months after the show finale, many respondents felt struggle to recall the brand but still remember some product placement scenes that they liked In contrary, they could recall the brand easily if they treated it product placement scenes as too hard sale. Sadly, they all refused to buy the product.

"I am easy convinced guy. But some product placement that I felt it was too much such as Oishi Trendy Roll, I would reject it. I will not buy it at all." – Lukkwad

"The good things were that product placement sometimes help me recall the familiar brands. I might reconsidered it when I saw it again on shelf." – Toh

#### Host program Evalutation

'Hormones The Series' was respondent's favorite case of product placement. Most of respondents stated that their best practice of the placements is how it fit to the character and the storyline without any distraction from any marketing message unlike 'Lovesick The Series'

'I think Hormones done well on product placement design. Most of them completely fit into their storyline smoothly. I did not felt annoy during watch it unlike Lovesick. How could they let this inappropriate placement to their show? It felt like student's work' – Beer

# 2.) Overview of product placement and its briefing process in Thai Television Series industry (focusing on GTH's Hormones the series production)

This finding was analyzed from in-depth interview with Khun Kriangkrai

Vachiratamporn, Director of Hormones the series season 2-3.

#### Marketing role for product placement in series production

1. Coordinate between production team and client (Product or Brand who

want to use product placement strategy)

2. Negotiate with client to balance product placement with storyline and

production quality

- Convert business offering into frequency, requirement and restriction of Client's product placement
- 4. Control production team for proper product placement scene during production to make sure that client will be satisfied.

#### Production's policy for product placement

- 1. Product must be fit with storyline and character's lifestyle
- 2. Keep balancing between placement suitability and storyline.
- 3. Keep defending the core of the series from marketing condition.
- 4. Maintain quality of series into company quality standard

#### **Product placement Briefing process to production**

Product placement could be finalized in 2 different ways

- 1. Request by production team: After scriptwriting process was finalized, the production will clarify to marketing team that what is the plot is all about and which kind of product that will be the main execution for storyline. Marketing team will contact the related company to offer the placement opportunities to the series. After finalized the deal, company will have power to negotiate or request with production team for any requirement of product placement. The production team will try adapting client's requirement into storyline which client has no right to change the storyline to fit with the placement. The production team will be the one who make the final decision.
- Offer by client: Client will offer the product placement request to marketing team. Marketing team of Hormones the series will accept only the product that match with character lifestyle and could fit into storyline.

The fast of finalization is the better of product placement quality because the scriptwriter will have time to create best solution of product placement that fit into storyline. If the placement offer come late such as the last minute of pre-production process, the storyline will be fixed on that time which means there are no chance of script changing to fit with product placement requirement. It will affect result as not quite suitable product placement.

#### Dealing with client in production and post-production process.

- Script approval: Production team will send the script that explains about how they do placement for client product. Each scene will be shoot only if client accept the production team request.
- 2. **Production period:** During the production period, marketing team will be on set to control the placement production to match with client requirement. Clients have no right to control anything on this stage.
- 3. Scenes approval: After finish post-production process on each episode, marketing team will sent short video clip of their product placement scenes to request client's approval before broadcasting.

#### Measurement and summarize meeting after season finale.

- Production team will send feedback to marketing team about what is good thing and improvement issue about product placement.
- 2. Marketing team will deal with client and receive their feedback.

Attitude of director towards product placement in their television series

- The more requirements, the less natural: Khun Kriengkrai had state that the reason of high level of placement prominence scene is because of client's requirement. Sometimes, client had their own objective to sell something or some feature of the product which affect to the product placement briefing that requires too much such as they want to see character do something or talk about product feature which is not the natural of character or even real life situation. Then the characters had lost their realistic action, which affect to the scene and make audience feel obvious to see the product placement scenes.
- To show how product help character: The Key of product placement is not to show the process to access the product feature but to show how product works to make characters get to offering solution.
- **Product placement is not a full scale advertising:** Audiences are rejected the placement if the length of scenes are too long. They will feel that production and product's company are force them to see advertising during the show.

## **APPENDIX B: LIST OF QUESTIONNAIRE**

<u>Remark</u>: Due to respondent's bias prevention, respondent will not be informed about the name of the study and the objective of the survey. The questionnaire will be described about watching behavior of Thai teenager television series. All questions are required to answer except the final question.

#### **SECTION 1: Demographic question**

- 1. Have you watched Hormones The Series? (Screening)
  - a. Hormones only
  - b. Lovesick only
  - c. Both series
  - d. Never

(The questionnaire will be done if respondent answer "NO" all questions above)

- 2. What is your age?
- 3. Sex
  - a. Male
  - b. Female
  - c. Other___
- 4. What is your current education?
  - a. High school or under
  - b. Undergraduate
  - c. Master's degree
  - d. Doctoral degree or higher
- 5. What is your occupation?
  - a. High school Student or Under
  - b. Undergraduate Student
  - c. Private officer
  - d. Business Owner
  - e. Part-time/Freelancer
  - f. Other (please specify)
- 6. How do you watch television series? (Multiple answer)
  - a. Television (live)
    - b. Television (rerun)
    - c. Official Online Channel (Youtube, Line TV)
    - d. Unofficial online channel (xxx, xxx,xxx)
    - e. Other_____

Variable: Watch xxxx

- 7. How do you express your opinion on internet when you watched series? (Multiple answer)
  - a. Post on personal Facebook status
  - b. Comment/Post on Series' Official Facebook page
  - c. Comment on video channel

Variable: Education

Variable: Age

Variable: Sex

Variable: Occupation

- d. Tweet on twitter with official hashtag
- e. Tweet on twitter without official hashtag
- f. Other (please specify)

Variable: Post xxxx

#### **SECTION 2: Reaction toward product placement technique**

In this session, questionnaire will be divided into 4 group categorized by practice of product placement. Respondent will not know the name of each group. The question on this session will be used on each video. Respondents have to watch video before answer question on this session. There will be 2-3 videos per categorize.

The SET are as below:

#### I. Placement that fit into the storyline

- a. Video 1 (Hormones Pepo): https://www.youtube.com/watch?v=Uq7HYfeyCLw
- b. Video 2 (Hormones Purikuu): https://www.youtube.com/watch?v=TrxCJKa5CkM

#### II. Placement that not fit into the storyline

- a. Video 1 : (Hormones Brand) https://youtu.be/ioyptGwrSCs
- b. Video 2 : (Lovesick oishi) https://youtu.be/WElhOAzkgpY
- c. Video 3 : (Hormones Nestle Milo Icecream) https://youtu.be/3EnjAZ5p03s
- III. Placement that educate product feature
  - a. Video 1 (Hormones AIS Zeed sim?): https://youtu.be/pNQI7XtdiaU
  - b. Video 2 (Hormones We chat translate) https://youtu.be/_Q-e_CUP-W4
  - c. Video 3 (Lovesick Kakao talk) https://youtu.be/E3W2YCR_VyI

#### IV. Foreground/background placement

- a. Video 1 : (Hormones Honda) https://youtu.be/7HiBn4mVVvE
- b. Video 2 : (Lovesick Lay/Oishi) : <u>https://youtu.be/Cza0j7SwAqk</u>
- c. Video 3: (Hormones Garnier) https://youtu.be/Fd927YxAeBI

### (Factor: Level of placement prominence)

- 8. Please rate your agreement to the following sentences as below (Scale will be 4 dimension from Strongly agree (4) to strongly disagree (1) – no neutral)
  - I really like the scene I have watched. (*Placement Like x*)
  - I don't treat it as advertising. (Placement adv x)
  - I feel it is fit to the storyline
    - (Placement fit x) I don't feel that the showing product on screen is a story distraction.

(Placement distraction x)

- I feel this product is suitable with character lifestyle.
- (*Placement char x*) (Reaction Positive x) I feel positive on this product.
- I want to try this product. .
- (Reaction Try x)
- I will definitely buy this product. (Reaction Buy x)

*Note: All variable on each video will be averaged into one variable. Average variable name:* 

Placement_avg_Like, Placement_avg_Adv, Placement_avg_Fit, Placement_avg_distraction, Placement_avg_char, Placement_Avg_Positive, Placement_Avg_Try, Placement_Avg_Buy) – Dependent list

Method: Compare mean, One-way ANOVA (PostHoc-Bonferroni)

#### (Factor: Length of product placement)

- 9. How do you feel toward the length of this scene
  - a. Too long (5)
  - b. Quite long (4)
  - c. Acceptable (3)
  - d. Quite short (2)
  - e. Too short (1)

Variable: Length x

*Note: All variable on each video will be averaged into one variable. Average variable name: Length_Avg* 

Method: Compare mean, One-way ANOVA (PostHoc-Bonferroni)

- 10. In real life situation, what will you do during watching this scene.
  - a. Switch off / skip (1)
  - b. Change to other channel (2)
  - c. Keep watching (3)
  - d. Other (please identify) (4)

## (Factor: other related factors)

- 11. Please rate your satisfaction on scale of 1-5 toward the question as follow; (1=dislike, 5=like)
  - The main characters on this scene
  - The direction/design/script of this scene
  - The Product (before watch this scene)
  - The Product (After watch This scene) (Prod

#### Note: All variable on each video will be averaged into one variable.

Average variable name: Char_Avg, Direct_Avg, Product_Before_Avg, Product After Avg

#### - Repeat question number 9-12 with new video -

#### **SECTION 3: Perception toward product, placement and ethical concerns**

#### (Factor: Reaction toward product placement)

12. Have you ever buy product after watching placement scene?

a. Frequently

(Char_x)
(Direct_x)
(Product_Before_x)
(Product After x)

Variable: Realife x

- b. Sometimes
- c. Never (skip to 15)

#### *Variable: Buy_After_watch*

#### 13. What is the reason that you buy these placement products? (Multiple choice)

- I want to try the product
- It makes me recall the product and want to buy it again.
- I want to feel involving with the series or character
- I love the character/actor that use this product
- Other____

Variable: Reason_xxx

14. Prosuct placement in Hormones The Series

- a. What is the brands you remember that engage with product placement in Hormones The Series? (qualitative)
- b. Have you remember any scene of the placement from the answer above? (qualitative)
- 15. Product placement in Lovesick The Series
  - a. What is the brands you remember that engage with product placement in LoveSick The Series? (qualitative)
  - b. Have you remember any scene of the placement from the answer above? (qualitative)

### (Factor: Host program evaluation)

#### Hormones the Series

16. Please evaluate your satisfaction toward Hormones The Series (score 1-10 or N/A if respondent did not watch this series)

Variable: Eva_Rate_HM

- 17. Why? (qualitative)
- 18. Does product placement effect on your evaluation?
  - a. Yes
  - b. No
  - c. I didn't watch this series

Variable: Eva Effect HM

19. Why? _____(qualitative)

Lovesick the Series

20. Please evaluate your satisfaction toward Lovesick The Series (score 1-10 or N/A if respondent is not watch this series)

Variable: Eva_Rate_LS

- 21. Why? _____(qualitative)
- 22. Does product placement effect on your evaluation?

a. Yes

b. No

c. I didn't watch this series

Variable: Eva_Effect_LS

23. Why? (qualitative)

#### (Factor: Attitude towards product placement/Ethical concerns)

 Please rate your agreement to the following sentences as below (scale will be 4 dimension from Strongly agree to strongly disagree – no neutral)

(will have N/A for series related evaluation for those who didn't watch)

a. Product placement as in "Hormones: The Series" is an acceptable program feature.

Variable: Ethic_HM

b. Product placement as in "Lovesick The Series" is an acceptable program feature.

Variable: Ethic_LS

- 25. Please rate your agreement to the following sentences as below (scale will be 4 dimension from Strongly agree to strongly disagree no neutral)
  - I think product placement should not be allowed in TV programs targeting children under age 15.

Variable: Ethic_Age15

• Product placement is unfair because if I want to watch the program, I must watch the "commercial".

Variable: Ethic_Unfair

• Compared to a TV commercial, product placement is more deceptive, especially for young children.

Variable: Ethic_Child

• I prefer a three-minute product placement scene in a TV program over a 30-second advertisement.

Variable: Ethic Prefer

# **APPENDIX C: ANOVA TABLE**

One-way ANOVA table and Post Hoc Test (Bonferroni) of customers' reaction toward four practices of product placement in Thai teenager Television series

		Sum of Squares	df	Mean Square	F	Sig.
Placement_avg_like	Between Groups	6.889	3	2.296	10.808	.000
	Within Groups	45.889	216	.212		
	Total	52.777	219			
Placement_avg_Adv	Between Groups	8.211	3	2.737	8.373	.000
	Within Groups	70.600	216	.327		
	Total	78.810	219			
Placement_avg_Fit	Between Groups	5.345	3	1.782	9.102	.000
	Within Groups	42.285	216	.196		
	Total	47.631	219			
Placement_avg_Distract	Between Groups	1.097	3	.366	1.427	.236
	Within Groups	55.365	216	.256		
	Total	56.462	219			
Placement_avg_Char	Between Groups	7.569	3	2.523	10.090	.000
	Within Groups	54.009	216	.250		
	Total	61.577	219			
Placement_avg_positive	Between Groups	2.713	3	.904	5.965	.001
	Within Groups	32.753	216	.152		
	Total	35.466	219			
Placement_avg_Try	Between Groups	9.165	3	3.055	10.716	.000
	Within Groups	61.577	216	.285		
	Total	70.742	219			
Placement_avg_Buy	Between Groups	14.846	3	4.949	21.883	.000
	Within Groups	48.847	216	.226		
	Total	63.693	219			

ANOVA

#### Multiple Comparisons

			Mean Difference (I-			95% Confide	ence Interval
Dependent Variable	(I) SET	(J) SET	Jinerence (I-	Std. Error	Sig.	Lower Bound	Upper Bound
Placement_avg_like	SET 1	SET 2	.31849	.07923	.000	.1075	.5295
		SET 3	.43126	.08036	.000	.2173	.6453
		SET 4	.27149	.10627	.068	0115	.5545
	SET 2	SET 1	31849	.07923	.000	5295	1075
		SET 3	.11278	.08453	1.000	1123	.3379
		SET 4	04699	.10946	1.000	3385	.2445
	SET 3	SET 1	43126	.08036	.000	6453	2173
		SET 2	11278	.08453	1.000	3379	.1123
		SET 4	15977	.11028	.893	4534	.1339
	SET 4	SET 1	27149	.10627	.068	5545	.0115
		SET 2	.04699	.10946	1.000	2445	.3385
		SET 3	.15977	.11028	.893	1339	.4534
Placement_avg_Adv	SET 1	SET 2	.39564	.09828	.000	.1339	.6573
		SET 3	.21484	.09968	.193	0506	.4803
		SET 4	17114	.13181	1.000	5221	.1798
	SET 2	SET 1	39564	.09828	.000	6573	1339
		SET 3	18080	.10485	.516	4600	.0984
		SET 4	56678	.13577	.000	9283	2053
	SET 3	SET 1	21484	.09968	.193	4803	.0506
		SET 2	.18080	.10485	.516	0984	.4600
		SET 4	38598	.13678	.031	7502	0218
176	SET 4	SET 1	.17114	.13181	1.000	1798	.5221
		SET 2	.56678	.13577	.000	.2053	.9283
		SET 3	.38598	.13678	.031	.0218	.7502
Placement_avg_Fit	SET 1	SET 2	.19349	.07606	.070	0090	.3960
		SET 3	.34649	.07714	.000	.1411	.5519
		SET 4	08018	.10201	1.000	3518	.1915
	SET 2	SET 1	19349	.07606	.070	3960	.0090
121		SET 3	.15301	.08115	.364	0631	.3691
		SET 4	27366	.10507	.059	5534	.0061
	SET 3	SET 1	34649	.07714	.000	5519	1411
		SET 2	15301	.08115	.364	3691	.0631
		SET 4	42667	.10586	.000	7085	1448
	SET 4	SET 1	.08018	.10201	1.000	1915	.3518
		SET 2	.27366	.10507	.059	0061	.5534
		SET 3	.42667	.10586	.000	.1448	.7085
Placement_avg_Distract	SET 1	SET 2	.13417	.08703	.748	0976	.3659
		SET 3	.08197	.08827	1.000	1531	.3170
		SET 4	07895	.11673	1.000	3898	.2319
	SET 2	SET 1	13417	.08703	.748	3659	.0976
		SET 3	05220	.09285	1.000	2994	.1950
		SET 4	21311	.12023	.466	5333	.1070
	SET 3	SET 1	08197	.08827	1.000	3170	.1531
		SET 2	.05220	.09285	1.000	1950	.2994
		SET 4	16092	.12113	1.000	4835	.1616
	SET 4	SET 1	.07895	.11673	1.000	2319	.3898
		SET 2	.21311	.12023	.466	1070	.5333
		SET 3	.16092	.12113	1.000	1616	.483

#### Multiple Comparisons

Bonferroni			-				
			Mean Difference (I-			95% Confide	ence Interval
Dependent Variable	(I) SET	(J) SET	J	Std. Error	Sig.	Lower Bound	Upper Bound
Placement_avg_Char	SET 1	SET 2	35882	.08596	.000	5877	1299
		SET 3	33734	.08718	.001	5695	1052
		SET 4	50746*	.11529	.000	8144	2005
	SET 2	SET 1	.35882*	.08596	.000	.1299	.5877
		SET 3	.02148	.09171	1.000	2227	.2657
		SET 4	14863	.11875	1.000	4648	.1676
	SET 3	SET 1	.33734	.08718	.001	.1052	.5695
		SET 2	02148	.09171	1.000	2657	.2227
		SET 4	17011	.11964	.939	4887	.1484
	SET 4	SET 1	.50746*	.11529	.000	.2005	.8144
		SET 2	.14863	.11875	1.000	1676	.4648
	110	SET 3	.17011	.11964	.939	1484	.4887
Placement_avg_positive	SET 1	SET 2	21610	.06694	.009	3943	0379
		SET 3	.03819	.06789	1.000	1426	.2190
		SET 4	19009	.08978	.212	4292	.0490
	SET 2	SET 1	.21610	.06694	.009	.0379	.3943
		SET 3	.25429	.07142	.003	.0641	.4444
		SET 4	.02601	.09247	1.000	2202	.2722
	SET 3	SET 1	03819	.06789	1.000	2190	.1426
		SET 2	25429	.07142	.003	4444	0641
		SET 4	22828	.09316	.090	4764	.0198
	SET 4	SET 1	.19009	.08978	.212	0490	.4292
		SET 2	02601	.09247	1.000	2722	.2202
		SET 3	.22828	.09316	.090	0198	.4764
Placement_avg_Try	SET 1	SET 2	28329	.09178	.014	5277	0389
		SET 3	.22293	.09309	.105	0250	.4708
	-	SET 4	.23649	.12310	.336	0913	.5643
	SET 2	SET 1	.28329	.09178	.014	.0389	.5277
		SET 3	.50622	.09792	.000	.2455	.7670
		SET 4	.51978	.12679	.000	.1822	.8574
	SET 3	SET 1	22293	.09309	.105	4708	.0250
		SET 2	50622*	.09792	.000	7670	2455
	1.1.1	SET 4	.01356	.12774	1.000	3266	.3537
	SET 4	SET 1	23649	.12310	.336	5643	.0913
		SET 2	51978	.12679	.000	8574	1822
		SET 3	01356	.12774	1.000	3537	.3266
Placement_avg_Buy	SET 1	SET 2	21401	.08175	.057	4317	.0037
		SET 3	.43852*	.08291	.000	.2177	.6593
		SET 4	.33921	.10964	.013	.0473	.6312
	SET 2	SET 1	.21401	.08175	.057	0037	.4317
		SET 3	.65253	.08721	.000	.4203	.8848
		SET 4	.55322*	.11293	.000	.2525	.8539
	SET 3	SET 1	43852*	.08291	.000	6593	2177
		SET 2	65253 [*]	.08721	.000	8848	4203
		SET 4	09931	.11378	1.000	4023	.2036
	SET 4	SET 1	33921*	.10964	.013	6312	0473
		SET 2	55322 [*]	.11293	.000	8539	2525
		SET 3	.09931	.11378	1.000	2036	.4023

# BIOGRAPHY

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Date of Birth	April 12, 1989
Educational Attainment	2011: Bachelor's Degree in Business
	Administration (Marketing), Thammasat
	University
Work Position	Producer, Project manager
	Freelancer
Work Experiences	ASIA VENTURE CHALLENGE 2015:
	Assistant Project Manager
	PRODUCT DEVELOPMENT &
	PARTNERSHIP MANAGEMENT (internet-
	based service and innovation project): Project
	management team – dtac DEEZER, dtac
	Accelerate program
	Total Access Communication Public Company
	Limited (dtac),