

Artistry or Monetisation
The case of the Japanese animated film industry

by

Miyuki Morikawa

**A Thesis Submitted in Fulfilment of the Requirements for the
Degree of Doctor of Business Administration of Aoyama Gakuin University**

The Graduate School of International Management



November, 2016

Abstract

This thesis focuses on the unique management style of Japanese animated film producers. In film projects, the artistic aspects and the business aspects are often conflicted. The Japanese animated film industry has been known as an artistry-focused (director-driven) industry, but this may be changing as product placements (PPs) can be seen in many recent animated films. These PPs are arranged by producers for monetisation purposes.

PPs in live-action media have not yet developed into paid advertising. More than 50% of the worldwide value of PPs is in the form of barter arrangements, mainly featuring brand-name product offers. These unpaid transactions are obviously an impasse for the product placement (PP) industry. PPs in animated films, however, must always involve cash exchanges because animation is fundamentally made of drawings; thus, the physical products are not needed for the productions. It can be assumed that producers who focus on monetisation are willing to work with new or young directors since they should be controlled easily.

Practitioner research on PPs in animated films has been conducted to reveal how producers monetise PPs. Three process models of PP practices were found: unplanned PP, cooperative PP and opportunistic PP. These models suggest that most PPs in animated films are also unpaid because they normally occur from the demands of film directors, and not from producers, agents or brand managers. Producers normally give power even to new directors and keep an “artisan style” just as they do with honoured directors.

What then is the purpose of producers using new directors and delegating power to them? To understand the hidden business beliefs of animated film producers, a comparative case study is conducted. Consequently, two reasons for using new directors are revealed, namely relationship-based and strategy-based reasons. Also, two values are gained by giving power to new directors: an emotional value and a practical value. Through interviews, eight types of Japanese producers are identified. Among these eight types, some focus more on monetisation and have the potential to collaborate with agents for paid PPs in Japan.

The key contributions of this thesis include offering the three process models of PPs in animated films and indicating new perspectives of power in organisations and the hidden business beliefs of Japanese animation producers. Furthermore, possible solutions for unpaid PP issues are proposed.

Acknowledgement

First and foremost, I would like to express my sincere gratitude to my advisor Prof. Takamichi Hosoda for his continuous support, patience and excellent guidance. His passion and high aspirations always inspired me and led me to the right direction when I was getting lost in the deep forest called, “thesis research”. I could not have imagined having a better advisor for my D.B.A. study. Throughout the writing of this thesis, Prof. Hosoda often asked me, “do you want to be a researcher, or a first-rate researcher?” I wish I could be a first-rate researcher, like you one day, Professor.

I would like to thank my sub-advisors: Prof. Kenichiro Kuroiwa, and Prof. Naohiro Sawada for their insightful comments and suggestions. Their hard questions helped me widen my research from various perspectives. I also thank Prof. Chiaki Iwai and Prof. Tetsuo Kitagawa for their advice and encouragement. I would further like to thank Prof. Kazue Shimamura and Prof. Masaru Yamashita for their contributions.

My sincere thanks also goes to Dr. Jay Newell, who provided me with the valuable interview guide for data collection, and Prof. John Egan, who suggested I write a review article on product placement for “The Marketing Review”. Without their precious support and suggestions, this thesis could not be accomplished.

I thank my D.B.A. course colleagues for sharing invaluable pieces of information, and my friends from all over the world, whom I met at the conference of Academy of Marketing in 2015. They really motivated me.

I would like to extend a special thank you to all the interviewees for their time and effort in participating in interviews and reviewing information. My sense of gratitude also goes to those who have directly or indirectly lent their hand in this venture.

Finally, I would like to thank my parents for supporting me from my hometown, Hiroshima. I am also grateful to my partner for pacifying me and for making me laugh when I needed it the most.

Table of contents

Abstract.....	ii
Acknowledgement.....	iii
Table of Contents.....	iv
List of Figures.....	vii
List of Tables.....	viii
List of Lists.....	ix
List of Abbreviations.....	x
Chapter 1 Introduction.....	11
1.1 Background.....	11
1.2 Research objective.....	12
1.3 Thesis structure.....	13
1.4 Summary.....	15
Chapter 2 Literature Review.....	16
2.1 Overview of previous literature on product placement.....	16
2.2 Definitions of product placement.....	17
2.3 Three main streams in product placement research.....	18
2.4 Literature on practitioners' beliefs about product placement.....	20
2.5 A possible research framework for practitioner research.....	22
2.5.1 Unpaid product placement issues: A context selection.....	23
2.5.2 Product placement in animated films: A context selection.....	24
2.6 Research questions (1).....	27
2.6.1 Product placement process models in the animation industry.....	27
2.6.2 Identifying practitioners' objectives in placement decisions and analysing relationships between key players in the industry.....	29
2.7 Summary.....	30
Chapter 3 Methodology.....	31
3.1 Research paradigms.....	31
3.2 Philosophy of science controversies in marketing.....	32
3.3 Approaching methodology.....	33
3.3.1 Types of case studies.....	34
3.3.2 Validity and reliability of the case study method.....	36
3.4 Case selection.....	38

3.5 Summary.....	40
Chapter 4 Results.....	41
4.1 Informants and their organisations.....	41
4.1.1 Film companies/studios.....	42
4.1.2 Advertising Agencies.....	43
4.1.3 Brands.....	44
4.2 Three process models of product placement in animated films.....	45
4.2.1 Unplanned product placement.....	45
4.2.2 Cooperative product placement.....	46
4.2.3 Opportunistic product placement.....	47
4.3 Discussion.....	49
4.4 Summary.....	52
Chapter 5 Power in Organisation.....	53
5.1 Sub-research problem.....	53
5.2 Director's power in film production.....	53
5.3 Literature review and research questions (2).....	54
5.3.1 Literature on the strategic contingency theory.....	54
5.3.2 Literature on gaining power in organisations.....	55
5.4 Summary.....	56
Chapter 6 Methodology.....	57
6.1 The type of case studies.....	57
6.2 Case selection.....	58
6.3 Data collection.....	60
6.4 Data coding and analysis method.....	60
6.5 Summary.....	61
Chapter 7 Results.....	62
7.1 Reasons for using new directors.....	62
7.1.1 Relationship-based reasons.....	62
7.1.2 Strategy-based reasons.....	63
7.2 The mechanisms for the generation of irrational power in the organisation.....	63
7.2.1 Emotional value (EV).....	64
7.2.2 Practical value (PV).....	65

7.3 The connection between the results of RQ3 and RQ4.....	67
7.4 Producer’s preference of values.....	67
7.5 Characteristics of each value-focused producer.....	69
7.6 Discussion.....	70
7.7 Summary.....	73
 Chapter 8 Final Discussion and Conclusions.....	 74
8.1 Comparing factors affecting the management decisions of producers.....	74
8.1.1 EV focused vs. PV focused.....	74
8.1.2 Independent vs. hired.....	75
8.1.3 High budget vs. low budget.....	75
8.2 Identifying the most favourable type of producers for paid product placement development.....	75
8.3 Discussion.....	78
8.4 Conclusion.....	79
8.5 Summary of research findings.....	80
8.6 Original contributions.....	83
8.6.1 Academic implications.....	83
8.6.2 Practical implications.....	84
8.7 Limitations and future research.....	84
8.8 Summary.....	85
 Appendix I Questionnaire examples.....	 86
Appendix II Former literature on power.....	89
 References.....	 90

List of Figures

Figure 1 Thesis structure.....13

Figure 2 A possible research framework for practitioner research.....23

Figure 3 Unplanned product placement.....46

Figure 4 Cooperative product placement.....47

Figure 5 Opportunistic product placement.....48

Figure 6 Role of the agent in unplanned placement and cooperative placement.....52

Figure 7 The connection between the results of the two research questions.....68

Figure 8 Producer’s preference of values.....70

List of Tables

Table 1 Definitions of product placement from previous literature published after 2010.....	19
Table 2 The three product placement models proposed by Chang et al. (2009).....	29
Table 3 A summary of the differences between the positivistic/empiricist and the relativistic/constructionist paradigms.....	33
Table 4 Types of case studies in previous literature.....	36
Table 5 Validity procedure for each type of case study.....	39
Table 6 List of interviewees.....	42
Table 7 Characteristics of each model.....	51
Table 8 Four major types of case studies.....	59
Table 9 Outlines of selected films.....	60
Table 10 List of interviewees.....	61
Table 11 Examples of data coding.....	62
Table 12 Summary of the characteristics of EV focused and PV focused.....	71
Table 13 Types of independent producers and hired producers.....	74
Table 14 Summary of the discussion in Section 8.2.....	77
Table 15 Types of interviewees (independent producers and hired producers).....	79

List of Lists

List 1 Emotional value and practical value.....65

List of Abbreviations

Abbreviation	Description
EV	Emotional value
PP	Product placement
PV	Practical value
SCT	The strategic contingency theory
SET	Social exchange theory

Chapter 1 Introduction

This thesis focuses on the Japanese animated film industry to determine the clue(s) to develop product placements (PPs) into paid advertising. In this chapter, the background of the theme of this thesis and the objective of the thesis are introduced.

1.1 Background

In recent years, traditional advertising has been dying out, since it is dramatically losing its effectiveness against the backdrop of technological progress. Readers are leaving newspapers and magazines, typical venues for print advertising, due mainly to the expansion of the Internet. Also, many viewers skip TV commercials by using video recorders or other recording devices. According to Plunkett (2010), 86% of people watching time-shifted shows skip or ignore ads, although 52% of people still think TV is more memorable than any other form of advertising medium including online banner ads.

Under these circumstances, product placement (PP) has become popular as a new advertising technique to subtly promote brands through appearances in entertainment media, such as films, TV shows and video games. The global PP market has been growing annually, and the revenues of paid placements combined with consumer event marketing and sponsorships (so-called 'branded entertainment' altogether) posted a 6.3% increase to a record US \$73.27 billion in 2014 (PQ Media, 2015). According to PQ Media (2015), the biggest branded entertainment market in the world is the United States (US), accounting for nearly half of global branded entertainment market revenues (US \$34.5 billion, 47.1%).

James Bond films are typical examples of films with PP. Released in 2012, *Skyfall* featured several brands, including Land Rover, Audi, Aston Martin, Omega, Sony, Tom Ford and Heineken (Renko, 2012). Among them, Heineken reportedly paid US \$45 million for PP, although their product only appears in two scenes (Renko, 2012). It was roughly a third of *Skyfall*'s production budget (Renko, 2012). *Transformers: Age of Extinction* (as known as *Transformers 4*), a Hollywood movie sequel based on Japanese toy/anime/comics, had 55 distinct brands, including Budweiser, Coca-Cola, Gucci, Lenovo, Nike and Victoria's Secret (Hawkes, 2015; Sauer, 2015). Since it is known that a Chinese tourism company paid US \$750,000 for PP (Lee, 2016), the *Transformers: Age of Extinction* film company can potentially earn several tens of millions of dollars in total PP revenues.

It seems that PP has already been established as an alternative advertising vehicle to

traditional advertising. However, it has not yet fully developed into paid advertising. In fact, more than 50% of the worldwide value of PPs is in the form of barter arrangements, mainly featuring brand-name product offers (Chang, Newell & Salmon, 2009). Such barter arrangements, usually referred to as 'unpaid PP' or 'free prop supply', are obvious issues which cannot be ignored (Hackley & Tiwsakul, 2012). In the case of animated films, however, physical products are not needed for productions unlike live-action media. Thus, exchange deals cannot be offered to animation projects. Moreover, production costs should increase when PPs are included in animation, since the artists must draw the brand's products and their logos realistically. Thus, PPs in animated films should always come with cash exchanges and animated film producers should know how to monetise PPs, which is still an unknown among live-action film producers and agents.

Producers and directors play the primary role in PP practices because it is on the film production side where it is decided whether or not brands will be used in a film. However, the artistic aspects and the business aspects are often conflicted in film projects (DeFillipi & Arthur, 1998). Therefore, how do producers manage directors to monetise PPs?

To reveal the underlying factors behind PPs in animated films, practitioner research is needed.

1.2 Research objective

The objective of this thesis is to determine possible way(s) to develop PP into paid advertising. For this investigation, the Japanese animated film industry is considered the most appropriate industry compared to other countries' animation industries, because Japanese animated films are made for a wide age range of people, like live-action films (Dizikes, 2013; Gillespie, 1998; Sanders, 2012). Recent Japanese animated films have actually shown various kinds of brands, including cars, personal devices, snacks and beers (NICO NICO PEDIA, n.d.). Although the biggest animation market in the world is the US (Japan is the second biggest market), a large proportion of American animated films do not show brand products for adults because they are generally geared towards children under 12 years old (Dizikes, 2013; Gillespie, 1998; Sanders, 2012). Thus, PP practices in Japanese animated films is more adaptable to other entertainment media, including live-action films.

Meanwhile, no specific PP industry exists in Japan (Kuramoto & Ueno, 2005) whilst there is a huge PP industry in the US (Russell & Belch, 2005). Kuramoto and Ueno

(2005) suggest that film producers should be able to receive money from placements. However, far from establishing the PP industry in Japan, most placement deals in live-action films are still unpaid transactions (Kuramoto & Ueno, 2005). With the exception of the US, many other countries have the same kind of situation. For example, the United Kingdom (UK) has no PP industry where unpaid PP issues are also seen (Hackley & Tiwsakul, 2012). By investigating the Japanese animated film industry, it is expected that invaluable implications can be offered to practitioners in countries where the PP business has not yet developed.

1.3 Thesis structure

This thesis consists of two phases as illustrated in Figure 1. First, this thesis's main objective is to determine the clue(s) to solve unpaid PP issues through the practices of PPs in animated films. The Japanese animation industry could be a good reference point to develop PP into paid advertising for live-action filmmakers and advertising practitioners.

From the results of the case study on PPs in animated films, this thesis found a sub-problem which should be revealed: the reasons behind the director's power in the Japanese animation industry. Thus, a second case study on power in organisations is conducted. The organisation of this thesis is outlined below.

Phase 1/Product placement

Chapter 1: Background of the theme of this thesis and the objective of this thesis are described.

Chapter 2: The academic gap on PP studies, which is presented as the main problem of this thesis, is given through a literature review. Two research questions are posed.

Chapter 3: The research methodology including the philosophical standpoint of this thesis is explained. Then, a research summary, such as the case selection method and a description of selected interviewees, is presented.

Chapter 4: An analysis of the interview data collected in Phase 1 is conducted. Three process models of PPs in animated films and the relationships between key players are revealed as the results of the analysis. This thesis found that the director's power, which is delegated by the producer, hinders PPs from becoming paid advertising. Thus, it is decided to investigate the reasons behind the director's power in filmmaking

organisations.

Phase 2/Power in organisation

Chapter 5: Through a literature review on power in organisations, a theoretical perspective and how individuals gain power in organisations are explored. Subsequently, this thesis offers two additional research questions to find the answer to the sub-problem.

Chapter 6: As in Chapter 3 in Phase 1, the research methodology is also presented here. Also, the method for selecting cases and interviewees is explained. Eventually, six interviewees in the three different cases are introduced.

Chapter 7: Through the case studies, two kinds of reasons for using new directors, as well as two types of values for producers to delegate power to directors, are revealed. In addition, it is found that the producers' status in their companies and the respective film budget are two of the most important factors that can potentially affect delegating power to directors. Consequently, this thesis reveals that producers can be categorised into eight types. The data from the interviews with the producers collected in Phase 1 is applied to the findings in Phase 2.

Chapter 8: The characteristics of producers who may have the highest potential to conduct paid PPs are discussed here based on the classification of producers stated in the previous chapter. After this discussion, a possible solution for the main problem is offered. The thesis concludes with a summary and future suggestions.

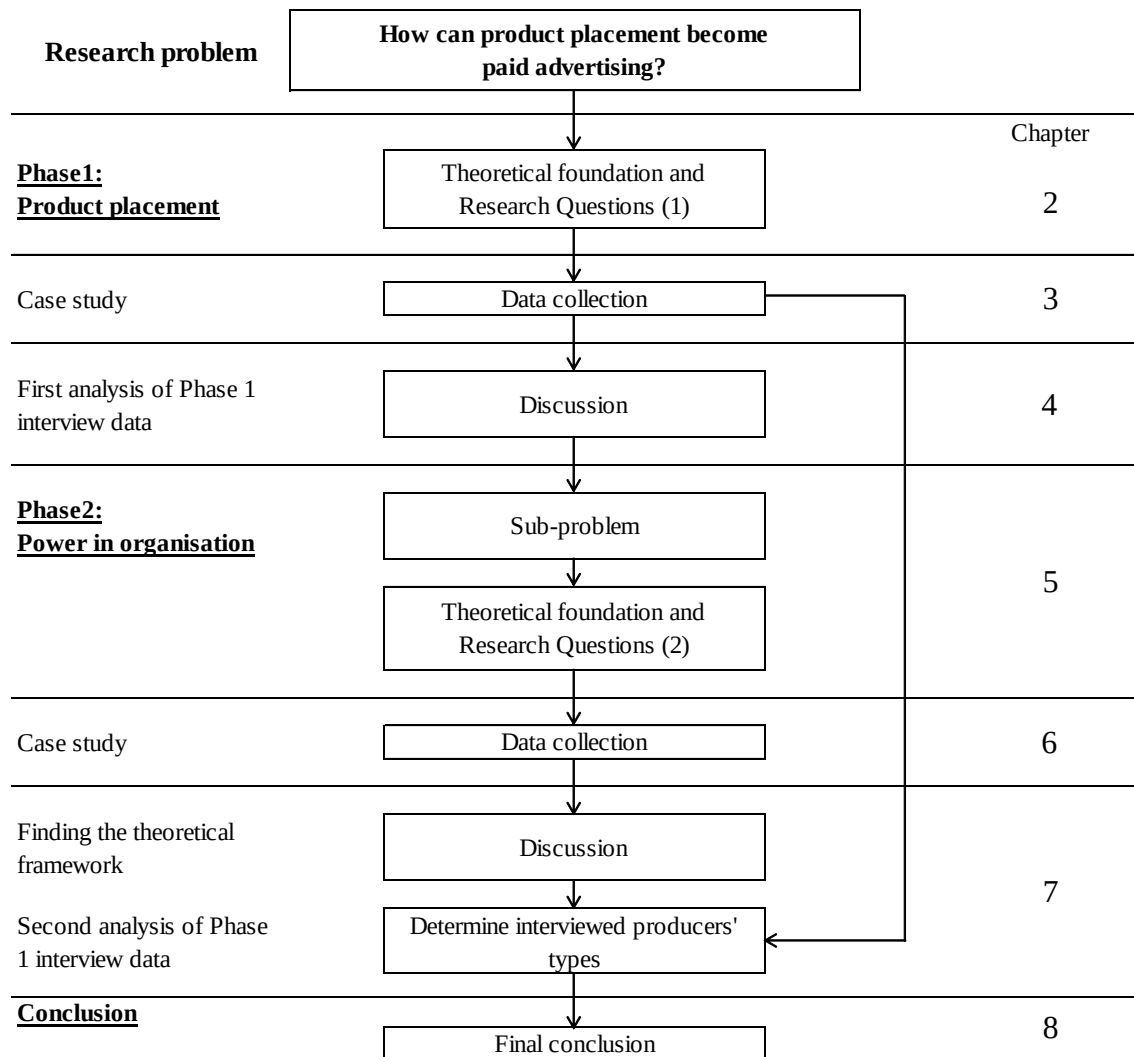


Figure 1: Thesis structure

1.4 Summary

By providing background information, this chapter presents the essential features of this thesis including the research objective: To investigate possible way(s) to develop PP as paid advertising, this thesis chose the Japanese animated film industry because these films are made for adults as well as children, while most other countries' animations are only geared for children. Readers can refer to the thesis structure shown in Figure 1 to understand the development process that led to the thesis's final conclusion. Previous literature will be introduced in the next chapter.

Chapter 2 Literature Review

This chapter introduces essential information on PP, including a definition and research trends. Based on previous literature, unpaid PP issues are indicated as an academic gap. After offering the research framework for this theme of study, two research questions are presented.

2.1 Overview of previous literature on product placement

The phenomenon of PP was identified and began to draw researchers' attention in the 1980s (Chan, 2012). In the 1990s, early academic studies on PP, mostly US-based, were published by Balasubramanian (1994), Babin and Carder (1996), Gupta and Gould (1997), Gupta and Lord (1998), Karrh (1998) and Russell (1998). These studies indicated several research directions classified mainly into three categories: (1) Effectiveness and impact of PP/effects measurement (e.g., Bressoud, Lehu, & Russell, 2010; d'Astous & Chartier, 2000; Ferle & Edwards, 2006; Karniouchina, Uslay, & Erenburg, 2011; Matthes, Schemer, & Wirth, 2007; Morton & Friedman, 2002; Russell & Stern, 2006; Soba & Aydin, 2013; Wei, Fischer, & Main, 2008); (2) Consumer attitudes towards PP (e.g., Balasubramanian, Karrh, & Patwardhan, 2006; de Gregorio & Sung, 2010; Delorme & Reid, 1999; Hackley & Tiwsakul, 2006; Redondo, 2006; Russell, 1998; Sung, de Gregorio, & Jung, 2009); and (3) Ethical and public policy issues (e.g., Brennan, Rosenberger, & Hementera, 2004; Christy & Haley, 2008; Gupta & Gould, 1997; Hackley, Tiwsakul, & Preuss, 2008; Hudson & Hudson, 2006; Kim & McClung, 2010; Kovalenko & Wooliscroft, 2012; Newell, Blevins, & Bugeja, 2009; Sutherland, 2006; Wenner, 2004). To date, many researchers, not only in the US but also in Europe, Asia and Latin America, have focused on these three areas.

Besides the three major streams stated above, studies on practitioners' beliefs about PP have gradually been appearing since 1995. This stream of study was initially reported by Karrh (1995), followed by Pardun and McKee (1999) and Karrh, McKee and Pardun (2003). Such research focuses on practitioners' beliefs about PP, since there is a considerable gap in the previous literature regarding "unpaid PP" issues. Although PP has gained increasing attention from both the advertising industry and scholars as an alternative advertising vehicle since approximately 1990 (Chang et al., 2009; de Gregorio & Sung, 2010; Russell & Belch, 2005; Sung et al., 2009; Wiles & Danielova, 2009), more than 50% of the worldwide value of PP is still in the form of barter arrangements, mainly featuring brand-name product offers (Chang et al., 2009). Such barter arrangements are usually referred to as "unpaid PP" or "free prop supply"

(Hackley & Tiwsakul, 2012). This is certainly true in the US, which also has a mature paid-placement market (Hackley & Tiwsakul, 2012). Since there are no generally accepted measures for evaluating the effectiveness of PP, no one can put an accurate price tag on the placements (Donaton, 2004, p.174). Only the practitioners can negotiate and decide whether each placement will be a paid arrangement or a barter arrangement; however, few researchers have investigated practitioners' attitudes and the processes involved in placement practices.

2.2 Definitions of product placement

Some research has found that many placements were conducted on a barter basis, where the brand-name product is simply offered in return for free exposure in the entertainment media. Among the early studies, Karrh (1998) mentioned that a great majority (over 85%) of placements are the result of barter arrangements. Among later studies, Chang et al. (2009) determined that 56% of the worldwide value of PPs is made through cash-free arrangements. Chan (2012) indicated that the commonly used definition of PP has been changing since researchers have gradually recognised that a large number of placement practices are far from paid-advertising activities. For definitions of PP from previous literature published up until 2010, see Table 1 of Chan, 2012, p.42. For instance, Balasubramanian (1994, p. 31) defined PP as “a paid product message aimed at influencing movie (or television) audiences via the planned and unobtrusive entry of a branded product into a movie (or television programme)”, while Russell and Belch (2005, p. 74) defined the same phenomenon as “the purposeful incorporation of a brand into an entertainment vehicle”. Some recent studies, however, still adopt Balasubramanian's (1994) definition (e.g., Matthes, Wirth, Schemer, & Kissling, 2011) (as shown in Table 1), although it must be difficult for researchers to identify whether a particular movie/programme receives payment from brand manufacturers (Chan, 2012). Some researchers adopt definitions similar to Russell and Belch (2005), which include the terms “purposeful” or “intentional” (e.g., Wilson & Till, 2011). However, as Nelson and Deshpande (2013) indicated, how can researchers know which placements are purposeful and which ones are not? It is very difficult to distinguish, especially when the placement is intentionally subtle. Therefore, the latest studies have often avoided definitions with an emphasis on the monetary return of placements and the intentions of placement activities.

As listed in Table 1, recent researchers have defined PP as “a unique marketing communication technique, in that product presence is evident but only in a non-commercial context” (Khalbous, Vianelli, Domanski, Dianoux, & Maazoul, 2013, p.

Table 1: Definitions of product placement from previous literature published after 2010

Articles	Definitions
Kim & McClung (2010, p. 412)	Proposed by Karrh (1998, p. 33) <i>Compensated inclusion of branded products or brand identifiers, through audio and/or visual means, within mass media programming.</i>
Matthes, Wirth, Schemer, & Kissling (2011, p. 85)	Proposed by Balasubramanian (1994, p. 3) <i>A paid product message aimed at influencing movie (or television) audiences via the planned and unobtrusive entry of a branded product into a movie (or television program).</i>
Karniouchina, Uslay, & Erenburg (2011, p. 27)	Proposed by Gupta & Gould (1997, p. 37) <i>Involves incorporating brands in movies in return for money or for some promotional or other consideration.</i>
Lee, Chung, Sung, & Lee (2011, pp. 33–34)	Proposed by Hudson & Hudson (2006, p. 492) <i>The integration of advertising into entertainment content, whereby brands are embedded into the story line of a film, television program, or other entertainment media and brands.</i>
Wilson & Till (2011, p. 375)	Proposed by Russell & Belch (2005, p. 74) <i>The purposeful incorporation of a brand into an entertainment vehicle.</i>
Cholinski (2012, p. 14)	Adopted by Russell & Belch (2005, p. 74) <i>The purposeful incorporation of a brand into an entertainment vehicle.</i>
Chae & Sun (2013, p. 54)	In a narrow sense, PPL usually refers to products that are being used as props on broadcast sets. More broadly, PPL can also refer to a form of indirect advertisement that promotes any product but the sponsor's.
Khalbous, Vianelli, Domanski, Dianoux, & Maazoul (2013, p. 139)	A unique marketing communication technique, in that product presence is evident but only in a non-commercial context.
Soba & Aydin (2013, p. 111)	Product placement is the conceived insertion of a brand within a movie, broadcast, computer, cable TV programs, blogs, video games, music video/DVD's, magazine, books, musicals, internet and mobile phones and etc.
Shears (2014, p. 67)	Proposed by the AVMS Directive (2007, p. 91) <i>Any form of audiovisual commercial communication consisting of the inclusion of or reference to a product, a service or the trademark thereof so that it is featured within a programme, in return for payment or for similar consideration.</i>

139), or “the conceived insertion of a brand within a movie, broadcast, computer, cable TV programmes, blogs, video games, music video/DVD's, magazine, books, musicals, internet and mobile phones and etc.” (Soba & Aydin, 2013, p. 111).

2.3 Three main streams in product placement research

As mentioned earlier, there are three main streams in PP research:

- (1) Effectiveness and impact of PP/effects measurement;
- (2) Consumer attitudes towards PP; and
- (3) Ethical and public policy issues.

In terms of the effectiveness and impact of PP/effects measurement, prior research has mainly utilised two ways to measure placements: (1) economic effects such as share price and sales of the placed product (e.g., Karniouchina et al., 2011; Wiles & Danielova, 2009); and (2) consumer memory, including implicit/explicit memory, brand recall and brand recognition (e.g., Bressoud et al., 2010; d'Astous & Chartier, 2000; Matthes et al., 2007; Russell, 2002; Tsai, Liang, & Liu, 2007). Although this subject has been extensively discussed over the years, a widely accepted measurement has not yet been established. If an established measurement existed, PP could be priced more easily by entertainment companies or agencies and developed more quickly as paid advertising.

Consumers' attitudes consist of individual consumer's (1) beliefs, (2) feelings and (3) behavioural intentions towards some products/services (Kothandapani, 1971). Many researchers, such as Balasubramanian et al. (2006), Cowley and Barron (2008), de Gregorio and Sung (2010), Dens, de Pelsmacker, Wouters and Purnawirawan (2012) and Nelson and Deshpande (2013), have studied this issue. Some recent researchers have turned their attentions to cross-cultural differences in consumers' attitudes towards PP activities (e.g., Craig-Lees, Scott, & Wong, 2008; Khalbous et al., 2013; Lee, Sung, & Choi, 2011).

Lastly, studies on ethical and public policy issues are usually based on customer concerns and/or government regulations (Hudson & Hudson, 2006). This stream encompasses three main areas: (1) consumers' acceptability of ethically charged products, such as firearms, alcohol, tobacco (e.g., Kim & McClung, 2010; Kovalenko & Wooliscroft, 2012; Newell et al., 2009; Wenner, 2004); (2) PPs in children's programmes and their influence on children (e.g., Auty & Lewis, 2004; Campbell, 2006; Hudson, Hudson, & Peloza, 2008); and (3) opinions for or against PP-related laws and regulations and the relaxing of restrictions (e.g., Chae & Sun, 2013; Hackley & Tiwsakul, 2012; Hackley et al., 2008; Shears, 2014; Sutherland, 2006). In addition, general ethical concerns about "subliminal" or "subconscious" promotional effects of the practice have been discussed in previous studies (e.g., Chae & Sun, 2013; Gupta & Gould, 1997; Hackley et al., 2008; Morton & Friedman, 2002).

2.4 Literature on practitioners' beliefs about product placement

This thesis does not focus on the three main PP research streams mentioned earlier. Instead, this thesis focuses on studies of practitioners' beliefs about PP to fill the academic gap in previous literature regarding unpaid PP issues. More than 50% of PP deals are cash-free arrangements (Chang et al., 2009). The question then is why so many placements are still conducted without cash exchanges. Although many PP researchers have already recognised the issue, previous literature has failed to answer the question. To discover the underlying factors of unpaid PP issues, studies should be conducted on practitioners who are involved in placement deals. Few studies focus on practitioners' attitudes towards PP.

Karrh (1995) initially explored this fourth stream of PP. Karrh's (1995) research objective, however, failed to reveal the reasons for cash-free PP arrangements. Karrh's (1995) objective was to examine practitioners' perceptions of PP usage and effectiveness, since no commonly accepted measures for evaluating the effectiveness of PP existed. Karrh (1995) believed that executional factors must be important for the placement to be effective. Following Karrh (1995), Pardun and McKee (1999) surveyed 106 practitioners from the advertising industry and found that the size of the audience, the placement cost and the theme of the film were considered important factors when deciding whether to use PP. Karrh et al. (2003) conducted a survey of 28 practitioners, which showed that practitioners considered the two best measures of assessing placements are unaided recall and brand recognition. Although these seminal studies provided insights into the underlying mechanisms of PP and brought some new perspectives to placement research, the processes and factors of the appearance of PP were not yet well understood. For example, studio producers and brand managers, who are normally considered the key players in PPs, were not studied by Pardun and McKee (1999) or Karrh et al. (2003).

Russell and Belch (2005) and Chang et al. (2009) bridged this gap in the literature. First, Russell and Belch (2005) conducted in-depth interviews with not only advertising/PR agents but also film company/studio producers and brand managers, to reveal the structures of PPs. Through their interviews with 56 key players (9 producers, 26 agents, 11 clients and 10 industry analysts and researchers), they analysed relationships between brands and/or agencies and studios from a social exchange perspective, and found that the PP industry was relationship driven. Although the studios' aim of PP is to cut costs, they usually choose a brand from companies with which they have

established social relationships, even if the brand does not pay for PP. Free prop supply is beneficial enough for studios if they can maintain good relationships with their old friends. Russell and Belch (2005) suggested that this is because the industry is still driven by the Los Angeles/Hollywood subculture, in which personal and social relationships have a considerable effect on business. Moviemakers or artists choose some brands because of their distinct niche image and popular designs, but most other brands need to pay cash to join the industry and have placement opportunities for the first time (Russell & Belch, 2005). In other words, paid PPs can occur when a brand is eager to build a relationship with an entertainment firm. These opportunities are quite rare, however. Studios usually place a high priority on existing relationships, rather than payment offers from strangers. Furthermore, relationships between brands and studios can occur with or without the intermediary of an agent (Russell & Belch, 2005). If brands use agents as intermediaries for PP offers, cash exchanges between the brand and the agent must occur, making it likely for studios to occasionally receive cash payments from brands through agents. Russell and Belch (2005) also indicated that many directors might even compromise their productions' values if PPs bring significant promotional support; that is, studios might sometimes choose monetary benefits over social exchanges.

Chang et al. (2009) investigated the process of PP based on Russell and Belch (2005). Through in-depth interviews with 19 key players (4 from entertainment firms, 13 agents and 2 brand marketers), they found three models of the placement process: serendipitous PP, opportunistic PP and planned PP. Serendipitous placements are defined as those occurring by chance and are usually informal. Although this type of placement does not come from existing relationships between studios and brands and/or agents, it creates the conditions for future relationships that are socially and/or economically beneficial (Chang et al., 2009). Opportunistic placements generally originate from the side of the entertainment firm and require agents to negotiate with clients for partnerships. In this scenario, studios can often enjoy benefits, such as free prop supply and promotional support from brands. Planned placements occur when an entertainment firm has an agreement with a corporate brand to use its products in the film/TV programme. Chang et al. (2009) analysed the three types of placements through the social exchange perspective and reached the same conclusion as Russell and Belch (2005), specifically that the PP business structure is based on social-exchange relationships. At the same time, Chang et al. (2009) indicated that all industry players are monetarily driven. Social relationships can function as “collateral”, and since

collateralised social relationships can replace monetary-driven needs, many PPs are in the form of barter arrangements (Chang et al., 2009). Essentially, studios want brands to satisfy at least one of three main demands: (1) cross-promotional or advertising media opportunities to offset their promotion and advertising budget; (2) cash for shooting scenes; and (3) products to reduce the costs of their productions (Chang et al., 2009). The least risky and the most reasonable way for brands to satisfy studios' demands is to donate their products to studios free of charge. It can be said that free prop supply is the basis for PP practices. However, neither Russell and Belch (2005) nor Chang et al. (2009) have argued that free prop supply or unpaid PP issues are obstacles to the development of the PP market. Recent studies on practitioners' beliefs, such as Smit, van Reijmersdal and Neijens (2009) and Lee, Chung, Sung and Lee (2011), have also ignored these issues. Hackley and Tiwsakul (2012, p. 703) expressed unpaid PP issues as "the elephant in the room in regulation and academic research". Thus the main research problem of this thesis is set as: "How can PP become paid advertising?"

2.5 A possible research framework for practitioner research

This thesis proposes a possible research framework for practitioner research (Figure 2). Before conducting any research, researchers have to select an appropriate context. Contextual variables of placement studies are often discussed among researchers, and cultural differences are the most controversial topic in this field. Many researchers, such as Chang et al. (2009) and Chan (2012), pointed out the necessity to conduct research outside the US. Since many films and TV shows are intended for worldwide distribution, research should be conducted not only in the US, but also in other countries (Chang et al., 2009). Thus, "country" can be considered one of the most important contexts for practitioner research. At the same time, a targeted media selection is also important. In early literature, most articles focused on the film industry and/or the TV industry. Nevertheless, in recent studies, the targeted media has been extended to video games, novels, magazines, comics and even online virtual worlds, such as *Second Life*. In fact, PP is currently used in every entertainment product.

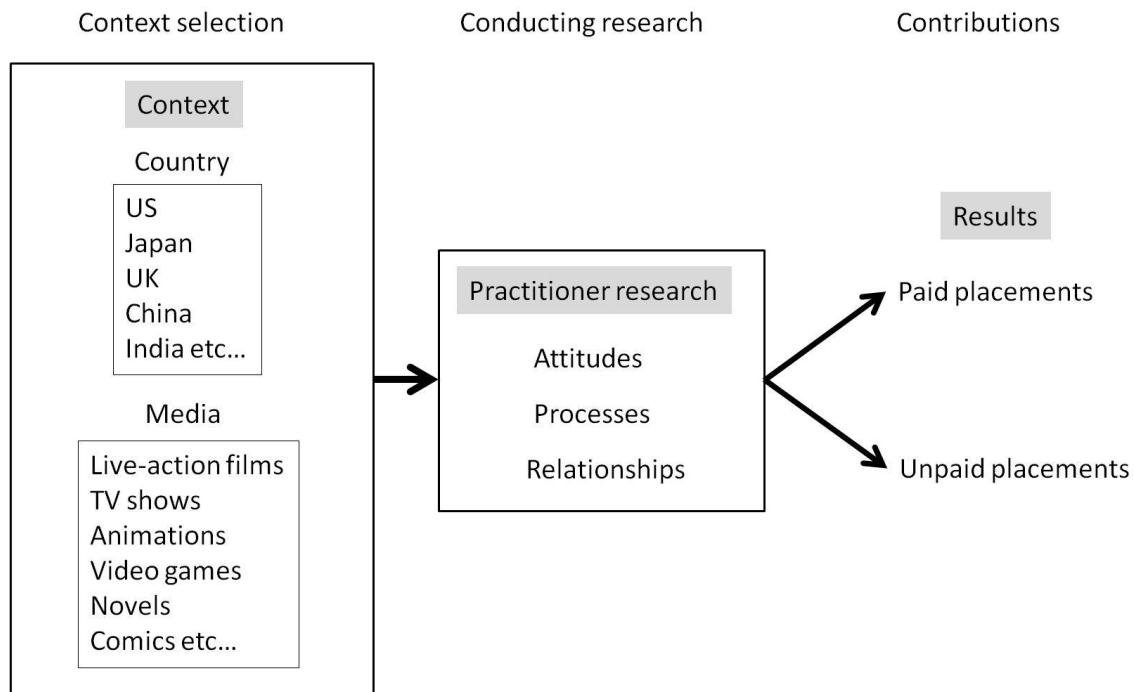


Figure 2: A possible research framework for practitioner research

Most former research, including Karrh (1995), Karrh et al. (2003), Russell and Belch (2005) and Chang et al. (2009), selected American live-action films and/or TV shows as contexts for their research, while Craig-Lees et al. (2008) selected the Australian film and TV industries. Smit et al. (2009) selected the Dutch TV industry, and Lee, Chung et al. (2011) conducted a comparative study between American and Korean practitioners involved mainly in the film or TV industries. The objectives of the former researchers were to ascertain practitioners' views on PP effectiveness and the executional factors of placement practices through surveys and/or interviews and/or content analysis. Although their findings are suggestive and implicative, none of these studies focused on the difference between paid PP and unpaid PP. This may be because their selected contexts were inappropriate for revealing the factors of paid/unpaid PP practices. Most of the researchers chose to focus on the US and all of them chose live-action media. Many placements in live-action media are on a barter basis, and free prop supply may be the basis for PP practices, especially in Hollywood (Chang et al., 2009; Russell & Belch, 2005). It may be more important for former researchers to reveal the underlying mechanisms of the industry, rather than find the key to developing the industry.

2.5.1 Unpaid product placement issues: A context selection

It is widely recognised among researchers that a large number of placements occur without cash exchanges (Chan, 2012), as mentioned in their published papers (e.g., Chang et al., 2009; Kamleitner & Jyote, 2013; Karrh, 1998; Soba & Aydin, 2013). Therefore, it is unclear why most researchers continue to ignore or fail to argue against unpaid PP issues. Hackley and Tiwasakul (2012) conducted one of the few studies that deemed this issue a concern for the entertainment industry. They featured PP in British commercial TV shows, which a media regulator permitted as a paid advertisement for the first time in February 2011 (Hackley & Tiwasakul, 2012). Although the new rules were expected to generate new revenue streams for TV companies, only six paid deals were realised by August 2011 (Hackley & Tiwasakul, 2012), meaning that all other placements were free prop supply, namely, unpaid PP. By February 2012, PP earned less than 2% of the £150 million that optimists estimated the industry to be worth (Hackley & Tiwasakul, 2012). While this context may be more or less particular to the UK, it is evident that many placements worldwide are on a barter basis and generate no cash for the entertainment industry. It is, therefore, unlikely that the US is different. Based in North America, Karniouchina et al. (2011, p. 45) also stated, “It would be worthwhile to distinguish between paid and nonpaid forms of PPs in further research”. Free prop supply is an obvious obstacle to developing the PP market. The question that should be asked is: “When do key players choose paid placements rather than barter arrangements?”

PP can not only be seen in live-action films, but also animated films. Animation is a medium that cannot make use of free prop supply arrangements. Since animation studios do not need physical products for their production, they cannot reduce their production costs even if brands offer their products free of charge. Animation is a media form characterised by a complete absence of barter relationships. PPs in animated films must always coincide with cash exchanges or other financial support from brands. Therefore, PP in the animation industry should already be established as a paid-advertising medium. It is reasonable to investigate the processes and the drivers of PPs in the animation industry. Therefore, the animation industry is selected as the context for this thesis.

2.5.2 Product placement in animated films: A context selection

Jin (2011) defined animations, or cartoons, as motion pictures “created by recording a series of still images – drawings, objects or people – in various positions of incremental movement”. Animation is a popular form of entertainment throughout the world. In

2013, the size of the global animation industry (including film, TV and broadcasting, direct to DVD) was about US \$222 billion (Research and Markets, 2014). In addition, most segments of the animation industry are growing at a rate of 7% year on year (Research and Markets, 2014). Compared with live-action drama, animation is easier to dub, has much less local context, and can be easily accepted by people all over the world (Westcott, 2011). Therefore, the animation industry is usually described as “global”, and its production network is structured truly globally (Westcott, 2011; Yoon & Malecki, 2009). On the other hand, in many countries, including the US, PP is not permitted in any TV programmes aimed at children under 16 years old, while PP in animated films is usually permitted. Thus, it can be said that animated films are more appropriate for PP research than animated TV series.

The biggest animation market in the world is the US (Westcott, 2011). The value of American animated film production was estimated at US \$776 million in 2008 (Westcott, 2011). Many PPs can be seen in American animated films, such as in *Toy Story 3*, where placed brands included Apple computers, Barbie, eBay, Fisher-Price and Monopoly (Sauer, 2011), *Madagascar*, with placed brands such as L'Oréal, McDonald's, and Toys “R” Us (Sauer, 2012) and *Bee Movie*, where Bumble Bee Foods and Cinnabon were featured (Holman, 2007). Among the top 30 highest-grossing animated movies from 2006 to 2010 at the American box office, 15 movies had PPs (50%) (Box Office Mojo, 2006–2010a; Brandchannel, 2006–2010).

The second biggest animation market is Japan (Westcott, 2011). According to the Association of Japanese Animations (AJA), the value of Japanese animated film production was JPY 50,046 million (about US \$500 million) in 2008 (AJA, 2013). Many Japanese animated films have placements as well. For example, the *Rebuild of Evangelion* movie series' placed brands include Doritos, UCC Ueshima Coffee and Yebisu Beer (Hughes, 2011), *Summer Wars*' placed brands include SONY, Adidas, MAZDA and Nintendo (Anime News Network, n.d.), and *Tiger and Bunny*, the movie duology, placed brands include Softbank, Calbee, Bandai and Pepsi (Hughes, 2011). Between 2006 and 2010, 6 out of 16 Japanese animated feature films (animated films based on television series are not included) released in Japan had placements (37.5%) (Box Office Mojo, 2006–2010b). Many researchers often refer to Steven Spielberg's *E.T. the Extra-Terrestrial* as the film that used PP to attract the attention of practitioners in the US (Balasubramanian et al., 2006; Chang et al., 2009; Karrh et al., 2003; Russell & Belch, 2005; Newell, Salmon, & Chang, 2006; Tsai et al., 2007). The chocolate brand,

Reese's Pieces, attracted not only the alien in the film, but also the audience. In Japan, the "PP discovery" film comparable to *E.T.* is Hayao Miyazaki's animated feature, *Majo no Takkyubin (Kiki's Delivery Service)* (Namba, 2010). Takkyubin is a registered trademark for a delivery service company in Japan. Since their brand logo features a black cat, the film's main character's friend is a black cat. The delivery service company paid for the collaboration, including PP (Kano, 2006); therefore, it is considered one of the rare examples of paid PP in Japan.

Japanese animated films attract audiences of various age ranges (Dizikes, 2013; Gillespie, 1998; Sanders, 2012), as many animated films are made for adults in Japan. In fact, some films are even R-rated. On the other hand, most American animated films are targeted at children under 12 years old (Dizikes, 2013; Gillespie, 1998; Mendelson, 2013; Sanders, 2012). Thus, most placed products in American animated films are for children, while placed products in Japanese animated films are not only for children but also for adults depending on the film's target audience. Gillespie (1998, para. 8) stated that Japanese animation is "simply another vehicle to send the same messages and provide the same entertainment that live-action movies do". Incidentally, no legal restrictions of PP, including animated TV series for kids, exist in Japan, although the industry group voluntarily controls the exposure of some products, such as tobacco and alcoholic drinks (Harata, 2011). However, animated film should still be more appropriate for PP research than animated TV series because TV shows usually have traditional advertisers purchasing commercial air time. Studios must be cautious with placements on television to avoid conflicts of interest between traditional advertisers and placement clients (Russell & Belch, 2005). Normally, such conflicts cannot occur with film.

This thesis suggests that the Japanese animation industry is one of the most appropriate industries to use to obtain a better understanding of the practitioners' views of PPs in animation for the following reasons:

- 1) The Japanese animation industry is the second largest animation market in the world, and 37.5% of Japanese animated films released between 2006 and 2010 had PPs; and
- 2) Japanese animated films target audiences of various age ranges and can have a variety of products and services for placements, similar to live-action films.

2.6 Research questions (1)

Based on the discussions above, this thesis selects “Japanese animated films” for its research. First, the following research question will be examined:

RQ1: What characteristics do PP structures and process models have in the Japanese animated film industry?

On the other hand, the production style of the Japanese animated film industry has another unique characteristic in that it is known for its “artisan style”, which involves a traditional director-driven production focusing on artists’ creativity. This is in contrast to Hollywood, which has adopted a producer-driven system that focuses on market appeal (Yoon & Malecki, 2009). Thus, it is understandable why there are many PPs in Hollywood animation films. However, it has not yet been revealed why and how producers/practitioners conduct PPs under the director-driven industry in Japan. It can be assumed that contemporary producers are gradually adopting the producer-driven style of Hollywood. Working with new directors may make it easier for producers to control productions by themselves. Japanese producers are actually a rare example of those who continue to work with new directors. For example, in China and Korea, new directors can hardly expect to debut because film producers in these countries simply invest in honoured directors to avoid uncertainties (Takehata, 2015). PPs may occur based on the relationship among key players in the animated film industry. Thus the second research question of this thesis would be:

RQ2: What are the practitioners’ objectives of placement decisions and what kinds of relationships exist between key players in the Japanese animated film industry?

2.6.1 Product placement process models in the animation industry

When exploring the animation industry to find the key to developing PP as a paid-advertising medium, it is important to reveal the process(es) of placement practices first. As this paper introduced in the literature review, Chang et al. (2009) proposed three process models of PP in live-action films and TV shows (see Table 2).

Table 2: The three product placement models proposed by Chang et al. (2009)

Placement process	Description
Serendipitous product placement	Placements that occur by chance and are short term are typically unpredictable.
Opportunistic product placement	Entertainment firms usually initiate opportunities by sending scripts to agencies, which then notify their clients of upcoming opportunities for product placement.
Planned product placement	Typically, these placements occur when an entertainment firm has a previous agreement regarding the exclusive use of a brand in their media. These are very predictable.

Of the three PP process models, serendipitous placement cannot occur in the animation industry. As Chang et al. (2009) explained, serendipitous placement comes about by chance or accident and from the need to simply fill a space. However, as animation is a drawn medium, it is impossible for brands to appear on the screen unless the animators draw the shapes of their products and/or their brand logos realistically; thus, planning their inclusion in the drawings is necessary. Chang et al. (2009) also indicated that some corporate brands are constantly trying to build relationships with studios by offering items such as jackets for the crew or hosting the wrap party in the hopes of formal brand appearances in upcoming films. Therefore, serendipitous placement may be a result of such corporate brand's efforts (Chang et al. 2009). Some brands may offer some items to the animation studio to build relationships with them, but it may not be possible for animation artists to arbitrarily draw a particular brand's products or logos in return. Compared with live-action media, it takes a long time to create animation. Animators have to draw 24 frames for one second of film, and they usually work in teams to create a scene. If someone decides to include a brand in a scene, each animator will receive additional work. In the case of live-action, a prop master can easily choose a particular brand to fill a space; however, animation requires greater organisation when the studio decides to use PP. The producer normally organises the whole production, so s/he may be the decision-maker of PP on the studio side. It is possible for PP in animation to occur as planned PP. Since planned placements are always "formal, contractual and represent an institutional relationship between a brand and an entertainment entity" (Chang et al. 2009), it is easier for producers to persuade the director and animators to accept the extra work. Opportunistic placements can occur if brand manufacturers are willing to pay cash for placements. Since physical products

are not necessary for animated productions, producers may not accept PP without a monetary return from the brands. If many manufacturers consider it worthwhile to use their marketing budget for placements, PP should generate revenue streams for the animation industry. Although a planned placement may sometimes generate cash, it is more likely carried out to build relationships such as business partnerships between companies (Chang et al. 2009). Therefore, opportunistic PP may be the only process to generate paid placements, although it is possible to find a completely different process model(s) in the animation industry.

If unpaid PP occurs in the animation industry, the brand company might consider providing the film company with strong promotional support in exchange for PP. This can help to reduce the film company's promotional costs for the movie. According to Chang et al. (2009), this kind of PP is categorised as opportunistic PP. It is possible that promotional support, as a key driver of PP in the animation industry, is comparable to the barter arrangement in the live-action film industry.

2.6.2 Identifying practitioners' objectives in placement decisions and analysing relationships between key players in the industry

Russell and Belch (2005) found that in the US, social relationships permeate the industry and tend to drive PP decisions far beyond the artistic or financial aspects of the decision. Russell and Belch (2005) and Chang et al. (2009) analysed such relationships between key players from a social exchange perspective and found that they can be explained by the premises of social exchange theory (SET). To confirm that the same thing can be said outside the US, it is necessary to identify practitioners' objectives for placement decisions.

Russell and Belch (2005) identified several objectives sought by American practitioners when using PP:

- artistic objectives (director and producer);
- financial objectives (entertainment firm/studio);
- exposure of the products to a more sophisticated industry (brand manufacturer);
- assuming the role of traditional advertising agencies (PP speciality firm); and
- establishing relationships with the entertainment industry (agency, brand manufacturer).

Some of the objectives listed here are applicable to the animation industry. In

Hollywood, relationships form a key theme in the industry structure (Russell & Belch, 2005). Therefore, building and/or keeping personal and social relationships are the most important objectives for practitioners (Russell & Belch, 2005). Russell and Belch (2005) found that power, trust and commitment play an important role in a relationship-driven industry like Hollywood. In the case of the Japanese animation industry, however, different results may be found because its production style is completely different from Hollywood's. Since the artistic quality of animated film depends on the director's creativity, the director is the first priority in the Japanese animation industry, meaning it may not be easy for producers to advise directors to accept the use of PPs, even for social relationships or financial benefit. However, it can be proposed that lately the Japanese production style has been evolving into a Hollywood-like relationship-driven style or a monetary-driven style. Japanese producers working with new directors especially have a chance to use PPs for social relationships or financial benefit because new directors can be controlled more easily than established artisan directors. To reveal the hidden processes of PP in Japanese animated films, key players need to be investigated.

2.7 Summary

Some researchers have already noticed that unpaid PP is a significant problem for both the entertainment industry and the advertising industry, but no previous literature has focused on this. Thus, this thesis studies practitioners' beliefs about PP to answer the main research problem: How can PP become paid advertising? Furthermore, this thesis identified the most appropriate medium and country for this research, namely the Japanese animated film industry. The two research questions will be investigated.

Chapter 3 Methodology

As this research is intended to contribute to the field of marketing, this thesis conducts qualitative research from a relativistic point of view. The reasons for choosing the post-positivistic paradigm will be clarified in this chapter. Then, why the case study method was chosen among various qualitative research methods will be explained. The concrete research design is presented.

3.1 Research paradigms

Philosophical foundations for market researchers can be classified into two main streams: positivistic/empiricist and relativistic/constructionist views of science (Peter & Olson, 1983). Another “ism” is “falsificationism”, but it can be involved in positivism/empiricism due to the similar nature of its philosophical concept (based on Anderson, 1983). The summary of the differences between the positivistic/empiricist and relativistic/constructionist paradigms is shown in Table 3 below (adopted from Collis & Hussey, 2003; Gummesson, 2001; Peter & Olson, 1983).

As many former researchers have argued, every paradigm has weaknesses which cannot be resolved mainly by their reliability and validity (Anderson, 1983; Peter & Olson, 1983). This means that there is no absolutely “correct” perspective that every market researcher should adopt (Anderson, 1983). Thus, the chosen paradigm depends on the researcher’s decision.

First, it is important for researchers to ask themselves whether or not they believe absolute “truth” exists (see the top row of Table 3). If the study objective is to discover the “truth”, then the research will depend on the positivistic/empiricist paradigm. However, the objective of this thesis is not discovering a single truth, but a possible truth based on the targeted context.

The “Recognition” row in Table 3 may be a useful hint for researchers when determining the paradigm of the research. A researcher should realise how s/he treats her/himself when faced with the research target. The researcher must ask whether it is possible to remain perfectly independent of the target, or if it is necessary to gather data through dialogue or participant observation, which is then interpreted by the researcher. It may be possible to remain independent if the research target is far from human intentions and emotions. This thesis, however, focuses on people who are related to PP practices and will be deeply related to human nature. Unlike a natural science discipline, the researcher cannot ignore humanity in certain contexts, such as personal beliefs and social situations involved in most social science research (Hanson, 1958; Peter & Olson, 1983). It might be difficult for researchers to remain completely independent from the

Table 3: A summary of the differences between the positivistic/empiricist and the relativistic/constructionist paradigms
(Adapted from Collis & Hussey, 2003; Gümnesson, 2001; Peter & Olson, 1983)

	Positivistic/Empiricist paradigm	Relativistic/Constructionist paradigm
Nature of reality (Realist/Anti-realist)	Realist: There is "truth" out there to be discovered, identified and classified.	Anti-realist: The world is socially constructed and creates many realities.
Recognition (Relationship between the researcher and the research target)	Researcher is totally independent of the research target and objective. Science can be understood without considering cultural, social, political and economic factors.	Researcher is involved in the research target and subjective. Researcher and the research target mutually affect each other. Science is a social process and cannot be understood without considering cultural, social, political, and economic factors.
Methodology (Process of research)	Deductive and quantitative	Inductive and qualitative

people being researched or the people behind the phenomenon being researched. In some cases, the researcher may prefer to be involved in the research target to better understand the people or the phenomenon. Furthermore, no absolute “truth” might exist that can adopt any situations and conditions when highlighting the human nature in a particular society (Hanson, 1958, Peter & Olson, 1983). As a result of the discussion above, the author found that the most appropriate perspective for the theme of this thesis would be the relativistic/constructionist paradigm.

3.2 Philosophy of science controversies in marketing

The relativistic/constructionist paradigm is actually accepted by many modern market researchers as a “convenient” view of science (Kaminuma, 1991, p. 233). However, since marketing studies have traditionally depended on logical empiricism, relativism has long been criticised by many logical empiricists such as S.D. Hunt (e.g., 1976, 1990). Marketing is a controversial discipline in the first place and has been argued on various subjects. For example, beginning with Converse (1945), scientists and market researchers have had heated arguments about whether marketing is science or art. One market researcher who entered into the marketing philosophy debates was Hunt, who strongly wished the marketing discipline would move toward scientific status (Kaminuma, 1991, pp. 210–211). Hunt (1976) expounded on why marketing should be accepted as a science in his article, “The Nature and Scope of Marketing”. According to Hunt (1976), marketing can be called a science when the researcher takes a positivistic

perspective to study a micro/macro phenomenon in the profit/non-profit sectors. Hunt (1976) believed that the aim of science is to discover the “truth” via deductive methods and that the positivistic/empiricist view was the only perspective of science.

Anderson (1983), however, argued for the necessity of a relativistic view to cover the limitations of the traditional scientific method in contrast to Hunt (1976). In his article, “Marketing, Scientific Progress, and Scientific Method”, Anderson (1983) claimed that if science was a truth-seeking system, it has never existed and never will exist. He redefined science as a “societal consensus”, meaning “whatever society chooses to call a science” (Anderson, 1983).

Peter and Olson (1983) supported the relativistic/constructionist paradigm as well. They suggested that what researchers should explore is the context-specific meaning, rather than strive to produce universal laws and theories. Furthermore, it should be evaluated in terms of usefulness, and not whether it is the truth (Peter & Olson, 1983). Hunt (1990) opposed the claims of relativists, including Anderson (1983) and Peter and Olson (1993), and argued that relativists cannot live outside of their communities and cannot decide anything since relativism only depends on self-justification and has no validity and reliability. Hunt (1990) persistently claimed that the most appropriate philosophy for marketing is scientific realism. Peter (1992), however, compared realism with relativism and again concluded that market researchers should focus on the usefulness, not on the universal truth.

One of the biggest differences between Hunt and relativists such as Anderson is their belief as to whether or not observers can ever be independent from the contexts. Realists believe that the world exists outside of individuals and, thus, we can observe it completely objectively. Conversely, relativists believe that individuals are involved in the world and always see the world through the lenses of our own eyes. Every situation is observed with a subjective view of an observer and, thus, all observations depend on the contexts. The author of this thesis agrees with the relativists’ views, especially when researching the social science disciplines including marketing. It would be difficult to explain the world while ignoring the influence of the contexts, such as the society, culture and people who are involved. Even though the author of this thesis adopts the relativistic/constructionist views, the author maintains that the investigator must strictly adhere to the procedure and the appropriate process of analysis to guarantee validity and reliability. Otherwise, the research cannot make useful contributions.

3.3 Approaching methodology

As shown in Table 3, an inductive and qualitative approach is usually appropriate for

the relativistic/constructionist paradigm. This thesis also adopts an inductive, qualitative methodology for this research.

There are mainly three kinds of methods for collecting qualitative data: case study, ethnography and grounded theory (Creswell, 2007; Crotty, 1998; Flick, 2009; Meyer, 2001). Case study is an approach for studying the subjective meaning that individuals attribute to their activities and their environments (Flick, 2009, p.57). Ethnography is interested in the routines of everyday life and their production (Flick, 2009, p.57). Meanwhile, grounded theory is a data- and field-driven method for the study of theoretical assumptions (Flick, 2009, pp.90–91). The key difference between case study and the other two approaches is that it is acceptable to use theory or conceptual assumptions as the guide for the research and analysis of the data (Flick, 2009, p.57). Meanwhile, grounded theory and ethnography presuppose that theories are grounded in and to be discovered from first-hand data (Meyer, 2001). Yin (1984), who is frequently cited by case study researchers, also clearly distinguishes between case study and ethnography. However, Yin (1984) categorised grounded theory (proposed by Glaser & Strauss, 1967) as a part of case study, although he indicated that grounded theory cannot start from the existing theory or former studies, similar to ethnography.

This thesis obviously refers to previous literature, so grounded theory and ethnography are not appropriate. Case study is the preferred research strategy when the focus is on “understanding the dynamics present within single settings” (Eisenhardt, 1989) or “when ‘how’ or ‘why’ questions are being posed, when the investigator has little control over events, and when the focus is on a contemporary phenomenon within some real-life context” (Yin, 2003). Thus, case study is considered the most appropriate method to find answers to the research questions raised earlier and to attempt to establish a hypothesis (hypotheses), which can be a possible solution(s) for this thesis’s main problem.

3.3.1 Types of case studies

The author clarifies the type of case study this thesis will apply. Opinions among researchers on the categorisation of case studies vary considerably. Table 4 shows the categorisations from four previous studies.

Table 4: Types of case studies in previous literature

Researcher(s)	Case study types	Description
Yin (1984)	Descriptive case study	This type of case study traces the sequence of interpersonal events over time, describes a subculture that had rarely been the topic of previous study, and discovers key phenomena.
	Exploratory case study	This type of case study is used when "what" questions are being posed. The goal of this type is to develop pertinent hypotheses and propositions for further inquiry.
	Explanatory case study	This type of case study is used when "how" or "why" questions are being posed, when the investigator has little control over events, and when the focus is on a contemporary phenomenon within some real-life context.
Stake (1995)	Intrinsic case study	This type of case study is used when the intent is to better understand the case.
	Instrumental case study	This type of case study is used to accomplish something other than understanding a particular situation. It provides insight into an issue or helps to refine a theory.
	Collective case study	This type of case study is similar in nature and description to multiple case studies, and draws comparisons between cases to study similarities and differences. The goal of this type is to test the theory or to generalise it.
Tao & Wakabayashi (2001)	Descriptive case study	The objective of this type of case study is to describe the phenomenon as it is.
	Exploratory case study	The objective of this type of case study is to build theories or frameworks.
	Explanatory case studies	This type of case study is to test (a) hypothesis(es).
Shibuya (2009)	Descriptive case study	The objective of this type of case study is to describe the phenomenon as it is.
	Theory-building case study	This type of case study starts without any premises, prepositions or hypotheses. The goal is to build theories.
	Theory-testing case study	The goal of this type of case study is to test the existing theories.

By integrating these four, this thesis found four types of case studies.

(1) Descriptive case study (Shibuya, 2009, Descriptive case study; Stake, 1995, Intrinsic case study; Tao & Wakabayashi, 2001, Descriptive case study; Yin, 1984, Descriptive case study): This is the case study for describing the phenomenon as it is.

- (2) Exploratory case study (Shibuya, 2009, Theory-building case study; Tao & Wakabayashi, 2001, Exploratory case study; Yin, 1984, Exploratory case study): This is the case study for answering “what” questions and building hypotheses, theories or frameworks.
- (3) Explanatory case study (Stake, 1995, Instrumental case study; Yin, 1984, Explanatory case study): This is the case study for finding the answers to “how” and “why” questions regarding a phenomenon or for providing insights into a phenomenon.
- (4) Testing-oriented case study (Shibuya, 2009, Theory-testing case study; Stake, 1995, Collective case study; Tao & Wakabayashi, 2001, Explanatory case study): This is the case study for testing theories or hypotheses.

Among these four types, the most suitable for exploring PP in animated films is exploratory case study, mainly because the research questions are “what” questions. However, this thesis does not adopt grounded theory (proposed by Glaser & Strauss, 1967), which is a method often used for building theories (Yin, 1984). The reason is that the correct procedure for grounded theory is to start without reviewing previous literature or gathering background information. This thesis obviously referred to previous studies as stated earlier. However, different methods exist for building theories other than grounded theory. For instance, Eisenhardt (1989) proposed a more flexible framework and suggested that “an initial definition of the research question, in at least broad terms, is important in building theory from case studies” (Eisenhardt, 1989). The author asserted that deciding on a research focus before conducting a case study was essential in order to deal with the huge volume of data (Eisenhardt, 1989). Thus, it is recommended that investigators set up the research question in advance even though it may shift during the research (Eisenhardt, 1989).

In addition to Eisenhardt (1989), Yin’s (1981, 1984, 2003) works on case studies can also be used as guidelines for this thesis as some of the most commonly cited.

As above, this thesis adopts an exploratory case study and mainly follows the theory-building method proposed by Eisenhardt (1989) and Yin (1981, 1984, 2003).

3.3.2 Validity and reliability of the case study method

As a method of qualitative research, case study is always controversial regarding its generalisability and validity (Shibuya, 2009, pp. 111–112). Since the majority of business research has long adopted positivistic quantitative methods, qualitative case study has been argued as a non-scientific unreliable approach (Numagami, 1995). Among several topics, the case study method’s generalisability (external validity) and

reproducibility (reliability) are the two most often debated issues (Numagami, 1995). Regarding generalisability, many researchers argue that it is a fundamental issue inherent in the case study method (Shibuya, 2009). Yin (1984) describes an “analytical generalisation” in the contradistinction to “statistical generalisation”. In analytical generalisation, the investigator can generalise a certain set of results to some broader theory even though no samples are used as in statistical generalisation (Yin, 1984). Numagami (1995) indicated that analytical generalisation can be effective for increasing internal validity, but it is pointless for external validity. Although Numagami (1995) concluded that case studies cannot be used to build theories, the author of this thesis considers it possible for case studies to have generalisability when a widely accepted procedure is followed. For example, Kauremaa, Smaros and Holmstrom (2009) conducted a multiple case study and strived to generalise their findings using the theory-building approach proposed by Eisenhardt (1989). Kauremaa et al. (2009) carefully established the research design by following the six steps shown below.

- (1) Clarify the reasons why the case study method was chosen.
- (2) Clarify the unit of analysis and the process of the case selection.
- (3) Explain the protocol of the data collection procedures.
- (4) Clarify the data analysis procedure and the structure of the study.
- (5) Propose the findings as a result of the data analysis.
- (6) Clearly show how the researcher ensured “construct validity”, “internal validity”, “external validity” and “reliability”.

Kauremaa et al. (2009) apparently succeeded in ensuring generalisability by following these six steps strictly. This thesis will follow the same procedure as Kauremaa et al. (2009). The detailed procedure will be presented later in this chapter.

On the other hand, it is very difficult for case studies to ensure reliability since its analysis process is affected by the subjective perspective of the researcher to some extent (Numagami, 1995). However, even positivistic quantitative methods can be more or less affected by the researcher’s subjective views, especially in social science disciplines (Tao & Wakabayashi, 2001, pp .240–241). There may be little chance for researchers to be perfectly objective and guarantee reproducibility. However, one thing researchers can do is to adopt a commonly used method that is designed to verify reliability. This thesis adopts the framework offered by Creswell and Miller (2000). Nine different methods to verify reliability are normally used for qualitative inquiries as shown in Table 5:

Table 5: Validity procedure for each type of case study
(Adapted from Creswell & Miller, 2000)

Preferred type of case study/Lens	Exploratory case study Explanatory case study	Descriptive case study	Testing-oriented case study
Lens of the Researcher	Triangulation	Disconfirming evidence	Researcher flexibility
Lens of the Study Participants	Member checking	Prolonged engagement in the field	Collaboration
Lens of People External to the Study (Reviewers, Readers)	The audit trail	Thick, rich description	Peer debriefing

The nine methods are: triangulation; disconfirming evidence; researcher flexibility; member checking; prolonged engagement in the field; collaboration; the audit trail; thick, rich description; and peer debriefing (Creswell & Miller, 2000). Researchers either choose one or a combination of these nine methods, although which method or methods are appropriate for certain types of case studies have been discussed (Creswell & Miller, 2000). Creswell and Miller (2000) clarified the most appropriate combination from the viewpoints of three different lenses: lens of the researcher, lens of the study participants and lens of people external to the study, such as reviewers and readers. Creswell and Miller (2000) also indicated that the paradigm of the researcher makes it easier to recognise which set of verification methods should be followed. This thesis offers the adapted framework of Creswell and Miller (2000) as shown in Table 5. Each type of case study has the appropriate combination of verification methods.

Since the type of this thesis's first case study will be "exploratory" as stated earlier, triangulation, member checking and the audit trail would be appropriate verification methods. According to Denzin (1978), there are four types of triangulation: across data sources, i.e. participants, theories, methods, i.e. interviews, observations, documents, and among different investigators. This thesis uses multiple data sources and conducts interviews in addition to studying archival data. For the lens of the study participants, the participants were asked to confirm data as member checking. This thesis records the interviews as the audit trail for the lens of the people external to the study. By using these three methods, this thesis verifies the reliability of the results.

3.4 Case selection

Based on the research of Russell and Belch (2005) and Chang et al. (2009), this thesis conducted qualitative in-depth interviews with industry practitioners, including film

companies/studios, ad agents and brand communication managers. This thesis followed several steps to choose the interviewees.

- Step 1: Make a list of Japanese animated films commercially released in Japan from 2006 to 2010.

Since the author of this thesis started to conduct research in 2011, the films released in the last five years at that point were chosen.

- Step 2: Pick up only original animated films among the list.

This thesis excludes animated films based on TV animation shows because such films are normally made in the manner of TV productions under the guidance of the show's station and sponsors (Kishitani & Mizuno, 2008). It is quite important to distinguish between original animation and theoretical versions, especially in Japan since the relationship between Japanese TV stations and their sponsors is much tighter than those of other countries' TV stations and sponsors (Kishitani & Mizuno, 2008). Thus, this thesis chose only original animated films, leaving 16 films on the list.

- Step 3: Exclude certain genres of films which are inappropriate for PP, such as science fiction/fantasy films that take place in completely fictional worlds and Japanese historical samurai dramas.

Even though the films may attract brand managers, some genres cannot have brand products in scenes. This thesis deleted such films from the list.

- Step 4: View the films to find PP.

The author watched all the remaining films on the list at least two times each and excluded those which had neither visual placements nor verbal placements.

As a result, six films had placements. Of these six films, eight film companies/studios, three ad agents and nine brands (20 companies in total) were involved in placements. Each company was contacted, either directly or through mediators, to determine the people in charge of PP or public relations.

Eventually, four producers and a PR manager of film companies/studios, two ad agents,

and three PR managers of brands accepted the interview request. When compared with the number of interviewees in Russell and Belch (2005) and Chang et al. (2009), one might think that 10 interviewees is insufficient. The author, however, believes that 10 is a large enough sample for various reasons. First, this thesis targeted only animated film and did not include live-action or television as did previous studies. In addition, only 20 companies were involved in PP deals from 2006 to 2010. Second, in Japan, placements without an agent's mediation are quite common. Considering that 46% of the interviewees were ad agents in Russell and Belch (2005) and 68% in Chang et al. (2009), having fewer participants in this thesis was quite natural.

This thesis used the same interview guide as in Chang et al. (2009). It was translated from English to Japanese by the author, then verified by a professional translator and translated back to English by another translator to confirm accuracy. Some questions were omitted or revised for localisation purposes. The interview guide used by the author can be found in Appendix I. Each interview was digitally recorded with the participants' permission and fully transcribed afterward. To identify pertinent evidence, this thesis followed the verification procedure by Creswell and Miller (2000) as presented earlier. Thus, the findings can be considered valid and reliable.

3.5 Summary

This thesis applies a relativistic/constructionist view of science and conducts a qualitative research. Although many positivists argue that neither relativism nor qualitative research are scientific paradigms or methods, the relativistic/qualitative approach is the most appropriate for this thesis, because this study deals with the humanity of the people who are in the targeted context. Among the commonly used qualitative approaches, the case study method is chosen. For verification purposes, this thesis adopts the framework proposed by Creswell and Miller (2000). Eventually, 10 practitioners were chosen for the investigation.

Chapter 4 Results

Ten informants and their organisations (film companies/studios, advertising agencies and brands) are introduced in this chapter. Through interviews, this thesis found the three process models of PP in animated films: unplanned PP, cooperative PP and opportunistic PP. These models suggested that few paid PPs exist even in the animated film industry. In addition, a new problem – the irrational director’s power in filmmaking projects – is revealed.

4.1 Informants and their organisations

The 10 interviewees included a PR specialist from one of the biggest film companies in Japan, a producer who recently produced a blockbuster animated film and a brand manager from a company with more than US \$10 billion in revenue. In Japan, there are no PP speciality firms, so participants from the advertising industry not only deal with PP, but also with the traditional advertising services such as newspaper ads and TV commercials. Details of the interviewees are shown in Table 6. All participants were guaranteed anonymity and confidentiality.

The interviews were conducted from December 2012 to February 2013. Face-to-face meetings lasted 60 to 120 minutes (90 minutes on average).

By referring to former research and comments made by the interviewees for this study, it is found the key players in PP are film producers from film companies/studios, ad agents from ad agencies and PR managers from brands. The roles of each organisation for PP are defined in the following sections.

Table 6: List of interviewees

Organisational category	Index of interviewees	Position	Description of firm	Placed product/brand category
Film production company/ Studio	1	CEO/ Producer	Animation studio	Beverages, Automobile, Home appliances, Clothing brands, Computing devices
	2	Manager of production department/ Producer	Animation studio	Beverages, Home appliances, Media services
	3	CEO/ Producer	Animation studio	Consumer products
	4	PR/ tie-in specialist	Film production company	Beverages, Clothing brands, Transportation services, Food products, Cosmetics
	5	Producer	Film production company	Clothing brands, Optical products
Agency	6	Entertainment division	Integrated advertising agency	Toys
	7	CEO	Public relations agency	Beverages, Food services
Brand	8	Manager of marketing planning department	Newspaper publishing company	Media services
	9	Advertising & sales promotion department	Retailer	Retail brand
	10	PR	Retailer	Retail brand

4.1.1 Film companies/studios

Normally, film companies in Japan manage all aspects of film production from the planning and the production to the release, which includes PR and distribution. Conversely, production studios usually manage only the planning and the production. Both film companies and production studios have producers. Producers belonging to film companies usually assume the role of managerial producers who mainly take care of business aspects of the filmmaking project, including fundraising and negotiations with committee partners, while producers belonging to studios assume the role of onsite producers who manage the onsite staff and day-to-day operations (Yamashita, 2000; Yamashita & Yamada, 2010, p. 98). In the Japanese animated film industry, directors usually work with onsite (studio) producers.

In the case of animated films, every placement is a conscious decision. The onsite producer, who is in charge of the production and is the closest person to the director, usually creates a plan for PPs with the director and asks animators to draw brand-name products or gives them permission to draw particular brands in scenes. At the same time, PR specialists working for the film company read the script and make a PR plan, including the PPs with managerial producers. Once the plan is established, managerial producers ask the director if s/he accepts the placement ideas. PPs will not occur if the director refuses these ideas. In Japan, the director's power usually supersedes that of the producer as this thesis mentioned earlier.

“Speaking of the Japanese film industry, especially the animation industry, the culture dictates that every staff member respects the director’s opinions, including decisions for making placements.” (Interviewee #1/Studio)

“A film is a medium for the director’s creativity, not for the producer’s revenue. I believe we should carry out our job for the sake of the director basically. If we don’t, I have no idea how we can make a good movie for our audience.” (Interviewee #3/Studio)

4.1.2 Advertising Agencies

Brands usually employ advertising agencies for their expertise in publicity and sales promotions. However, PP often occurs without the agency’s participation. For most advertising agencies, PP is considered a fringe offering, not an actual promotional tool like TV commercials or other traditional advertising services. More fundamentally, film companies and brands do not want to involve agencies for several reasons.

“No one wants to work with agencies because we can propose placement plans to the brands directly. Why should we use a mediator just to pay the commission? If we have a good relationship with an agent, that’s another story. But we have no reason to work with them now. Lately, many producers have not even accepted agency sponsorship.” (Interviewee #1/Studio)

“It’s complicated if we use agencies for placements or other promotion deals. So we usually offer our plans to the brands directly. If producers or top executives of our company ask me to use this agency or that agency, I will use them. Otherwise, I talk directly to the brands.” (Interviewee #4/Film company)

“We used to use agencies, but not anymore. I can talk directly to production companies or studios. We use agencies only when we need their contacts. But we have been working in the entertainment industry for a long while, we also have our own network. It is getting bigger and bigger.” (Interviewee #9/Brand, Retailer)

Since PP effectiveness is unestablished, agents have not determined how to use placement as a valuable form of advertising. The primary goal for agents is to maximise their clients’ benefits. However, no one knows the definitive effectiveness of placements. In addition, PP does not have a clear and useful pricing model.

“I am actually doubtful of the effectiveness of PP. I don’t think it’s worth negotiating with film companies just to show our client’s product on the screen. I’m afraid there is no benefit for our client. And I suppose a drawing medium such as animation is not

suitable for PP because it looks unnatural.” (Interviewee #6/Integrated Advertising Agency)

“I think the situation with PP won’t change for at least the next 10 years. If the price of placement becomes 100 million yen or so, then it will change. But I can’t see that happening since we only get several million yen at most now.” (Interviewee #7/PR Agency)

4.1.3 Brands

Brands usually do not conduct PPs instinctively and often show a passive attitude toward PPs. Most placements occur when film companies/studios offer their placement ideas to brands first.

“A production member offered me placement of our newspaper because newspaper is a key item of the film. Of course, I answered ‘YES!’ at once. I couldn’t believe that our newspaper would be a part of a film by such a great director.” (Interviewee #8/Brand, Newspaper Publishing Company)

“It is very unlikely that we’ll ask studios if our corporate brand can be used in their films as a placement. They always contact us for our permission when they want to use our brand in their story or their animators happened to have drawn our brand logo in some scenes. We just answer them like ‘thank you for choosing us.’” (Interviewee #9/Brand, Retailer)

According to an interviewee for Russell and Belch (2005), brands have to pay if they are new to the industry and want a good placement. Brand applicants from this study, however, stated that they have never initiated PPs and never considered PPs a paid-advertising method or a way to get into the network of the industry. This may be a reason why many placements are still far from cash exchanges. Moreover, it is quite rare for production companies to ask the brands for permission to use their brand in the film beforehand. The brand often happens to realise that their product was in the film after the film release. The participants from brands stated that they would not accuse the studios of unauthorised use of their brand identity.

“I heard that they used our corporate brand because the director likes our brand personally. We really appreciated it.” (Interviewee #9/Brand, Retailer)

“We don’t care about placements unless they have a negative impact on consumers. We never thought that we’d have to pay for placements or we’d have to sign a contract with

them.” (Interviewee #10/Brand, Retailer)

Obviously, brand marketers view PPs as free advertising. However, one participant from a brand confessed that the effectiveness of placements is actually doubtful.

“We don’t think PP has value in advertising. We also don’t think consumers will pay attention to our brand even if the film is a box-office success. We really don’t expect our sales to increase by PP. It’s not the same as promotional campaigns or traditional advertising. That’s why we don’t use placements vigorously.” (Interviewee #10/Brand, Retailer)

4.2 Three process models of product placement in animated films

Similar to Chang et al. (2009), this research found common statements among interviewees in each organisational category. These statements revealed that there are three process models of PP in animated film: unplanned, cooperative and opportunistic.

4.2.1 Unplanned product placement

As in Figure 3, studio producers carry out unplanned PPs. When the producer decides to conduct placements without permission from the brand side, unplanned PP occurs. These placements are usually based on requests from the director for creative purposes, such as adding reality to a scene or using a brand name to introduce a character’s dress sense. All brand placements in animated film are intentional. A natural question then is: “How did they pick this particular brand?” Through interviews, three main reasons were found:

- 1) The brand was in a photograph taken during the location search.
- 2) Animators use the brand’s product as a reference when drawing a prop.
- 3) The brand is the director’s personal favourite.

Russell and Belch’s (2005) research suggests the third reason for unplanned PPs can serve as the catalyst for future collaboration.

“First of all, they used our brand in their film in a very recognisable way. I cannot tell

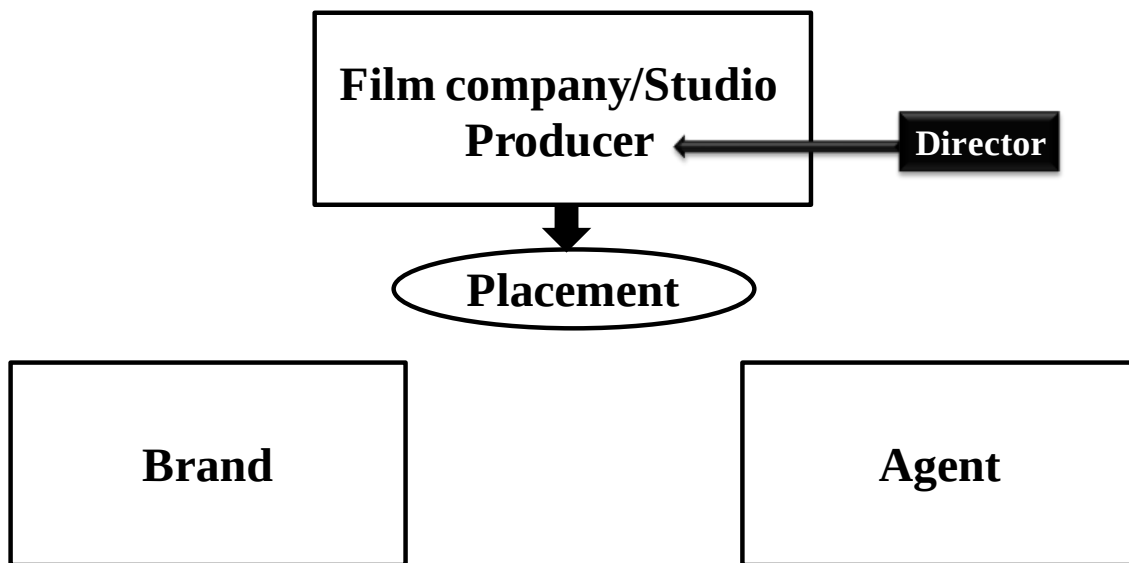


Figure 3: Unplanned product placement

you how excited we were when we knew our brand was in the film and when we saw our logo on screen. We hadn't been asked for permission from the studio, but how could it be a problem? Our desire to collaborate on the film's sequel has increased. I was a big fan of the film's director for a long time and I was really pleased because I found a reason to be involved in his film officially." (Interviewee #9/Brand, Retailer)

Unplanned PP is similar to serendipitous PP shown in Chang et al. (2009); however, in unplanned PP, the brand side rarely actively approaches the animation studio (at least in Japan). Therefore, animation studios are free from brand interference when selecting brands to use.

4.2.2 Cooperative product placement

Cooperative PP (Figure 4) exists when brand-name products needed for creative purposes by the director forces studio producers to ask the brand for usage permission in advance. Brands sometimes participate in the production and/or sometimes collaborate with film companies for promotional purposes.

Placements never occur if the brand side refuses the placement offer. Therefore, when cooperative placements do occur, it always signals a cooperative relationship between the studio and the brand. This type of placement will rarely evolve into a paid placement because the studio side only wants to use brand-name products in their film

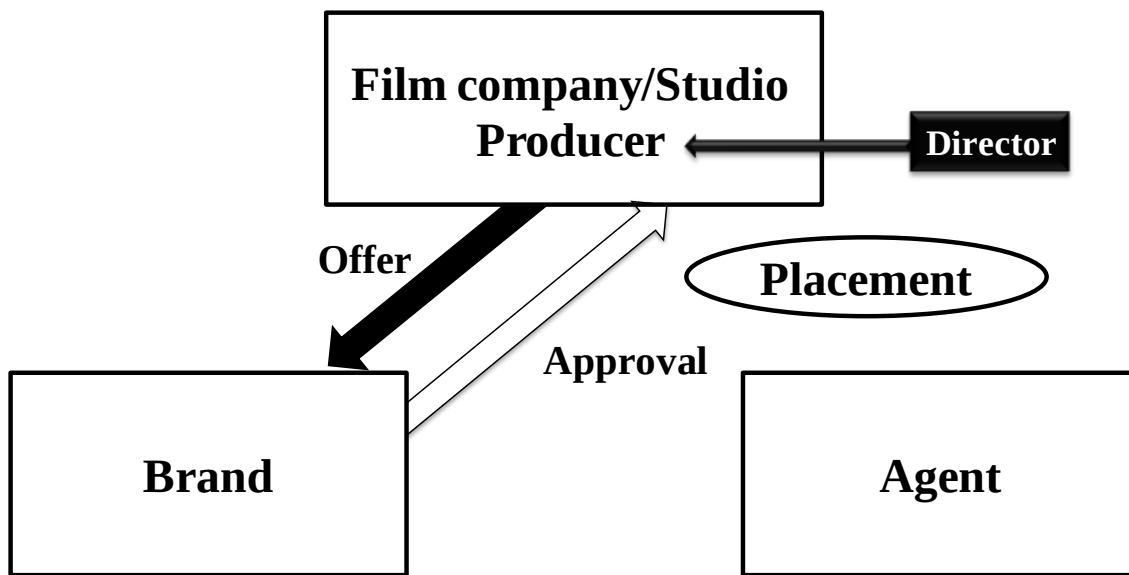


Figure 4: Cooperative product placement

for creative purposes. If the studio receives cash from the brand side, the brand would likely insist on longer and more overt brand exposure in the film. The studio does not like such restrictions because the director's creativity is their first priority. Karrh et al. (2003) found that the US movie industry considers the "movie producer/director" as one of the least important factors in making PP decisions. However, this research found the opposite is true in the Japanese animated film industry.

"Since some masterpieces go down in history, I believe it is very important for us to use such potential films for corporate branding. It doesn't matter whether placements will actually increase our sales figures or not since these figures are just a temporary thing." (Interviewee #8/Brand, Newspaper Publishing Company)

"The studio asked us to support the promotional campaign of their new film. We accepted their offer because we wanted to build a relationship with the studio. Although they gave us the script in advance, we didn't care much about the story actually. We just wanted to work with the studio." (Interviewee #9/Brand, Retailer)

4.2.3 Opportunistic product placement

Opportunistic PP (Figure 5) is usually initiated by producers/promotion managers from the film company/studio offering brand placements or development of a placement plan with agents aimed at generating financial and/or promotional support from the brand. This type of placement model always results in financial or promotional benefits for the

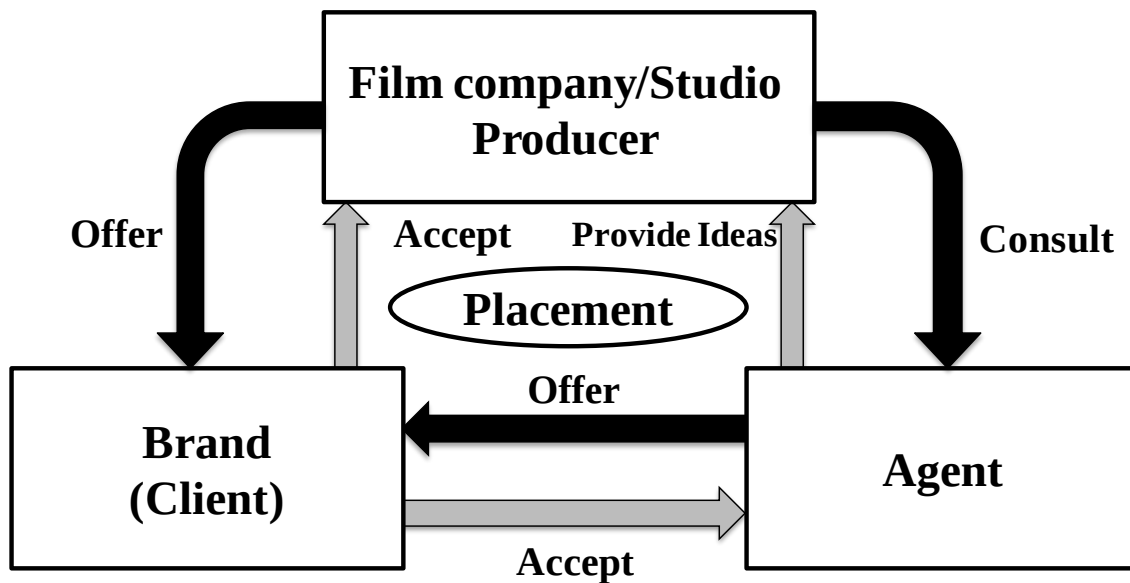


Figure 5: Opportunistic product placement

studio, such as cash payments, promotional collaborations or tie-in campaigns. In return, the brand usually requests a large amount of exposure in the film. As a result, opportunistic PP can backfire when brands are spotlighted too much on screen. Some interviewees stated that many people respond negatively to such overt placements.

“We paid for this collaboration, including the promotional campaigns and PP. But our brand was overexposed on screen, and afterward, many consumers spoke poorly of us on the Internet. We were so disappointed when people accused the film of engaging in stealth marketing.” (Interviewee #9/Brand, Retailer)

“PP really bothers me. I don’t want to use it even when it is possible. I know people are not fools. If placements are too obvious, it really irritates the audience. It is very difficult to limit exposure and not irritate the audience.” (Interviewee #3/Studio)

“I think PP has actually become stereotyped recently. Since audiences are smart, it is very hard for us to make placements effective.” (Interviewee #4/Film Company)

For the brand side, the difficulty in using PPs as a promotional tool lies in the brand’s inability to control the film production (Russell & Belch, 2005). Therefore, several interviewees state that PPs cannot be an alternative advertising vehicle (Chang et al., 2009).

“Basically, I don’t use PP. Instead, I offer the brand side the option to produce a TV commercial using characters from our film. Then, if we are both happy with it, I offer a space for their products in our film. We cannot get money from the placement itself, but we build relationships with brands that include cash exchanges.” (Interviewee #2/Studio)

“PP is probably a small part of a promotional package or cross promotion for agents and their clients. I suppose agents view PP as an additional service.” (Interviewee #5/Film Company)

Unlike traditional advertising, key players rarely engage in a contract even when conducting paid PPs. Producers cannot or do not want to guarantee anything to the client companies in most cases, and as such, many practitioners do not think a contract is necessary.

“PP is very difficult because it is not predictable. We cannot guarantee how the product will be shown or how long it will appear on screen in advance. It is just like a future transaction. We offer client companies the opportunity to buy exposure, even though we cannot guarantee anything specific. So, we normally don’t engage in a contract with them. We just say ‘we will do our best for you.’” (Interviewee #3/Studio)

“We use a contract only when our client demands it. I know we should make it every time though. Well, to be honest, I don’t like making contracts because it bothers me.” (Interviewee #6/Integrated Advertising Agency)

“No contracts at all. Since PP is included in the total promotional cost, we have never made a contract.” (Interviewee #9/Brand, Retailer)

Producers and agents cannot guarantee the effectiveness of placements as well as the exposure, and the brand side accepts that. Despite such conditions, producers do not want to be bothered by requests from the placement clients. There are few placements where both the entertainment firm and the client company are completely satisfied. The opinion below expresses the producer’s view of placements.

“For film companies, PP cannot be a goal. We use placements as one of the promotion tools of our film because we can use the client company’s network. So, we have never thought about being for the placements themselves.” (Interviewee #4/Film Company)

4.3 Discussion

Table 7: Characteristics of each model

	Initiated by	Objectives	Results	Appearance
Model 1 Unplanned placements	Director	Creative purposes	Few profit exchanges	Often
Model 2 Cooperative placements	Director	Creative purposes	Few profit exchanges	Often
Model 3 Opportunistic placements	Producer	Financing Promotion	Profit exchanges	Few

This thesis considered that PPs in animated films should always incorporate paid deals. Through research, however, it was found that film companies/studios (either directors or producers) initiate PPs in animated films and do not necessarily require cash exchanges. When placements are used to reach creative objectives, the process is usually initiated by the director as an unplanned placement or a cooperative placement. If a placement is designed for a financial and/or promotional objective, the placement is initiated by the producer as an opportunistic placement (Table 7).

Russell and Belch (2005) indicated that since social relationships permeate the US entertainment industry, they also drive PP decisions more than creative or financial aspects. The opposite is true in the Japanese animated film industry; PP decisions are typically artistically driven.

“I think there are three essential factors to increase the possibility of a film’s box office success. Those are: 1) artistic excellence; 2) the strength of the production team; and 3) good luck. So, even if our close friend offers us a placement, we would never accept it unless the brand fits in with our film perfectly.” (Interviewee #1/Studio)

The production style in Japanese animation studios is known as “artisan style animation,” whereas the production style in the US is known as “the globalised Hollywood system” (Yoon & Malecki, 2009). The main difference between these styles is that Japanese animation studios focus on the artistic value of the film while Hollywood studios focus on market appeal (Yoon & Malecki, 2009). Since the artistic quality of animated film depends on the director’s creativity, the director is the first priority in the Japanese animated film industry. Therefore, it is not easy for producers to initiate opportunistic placements.

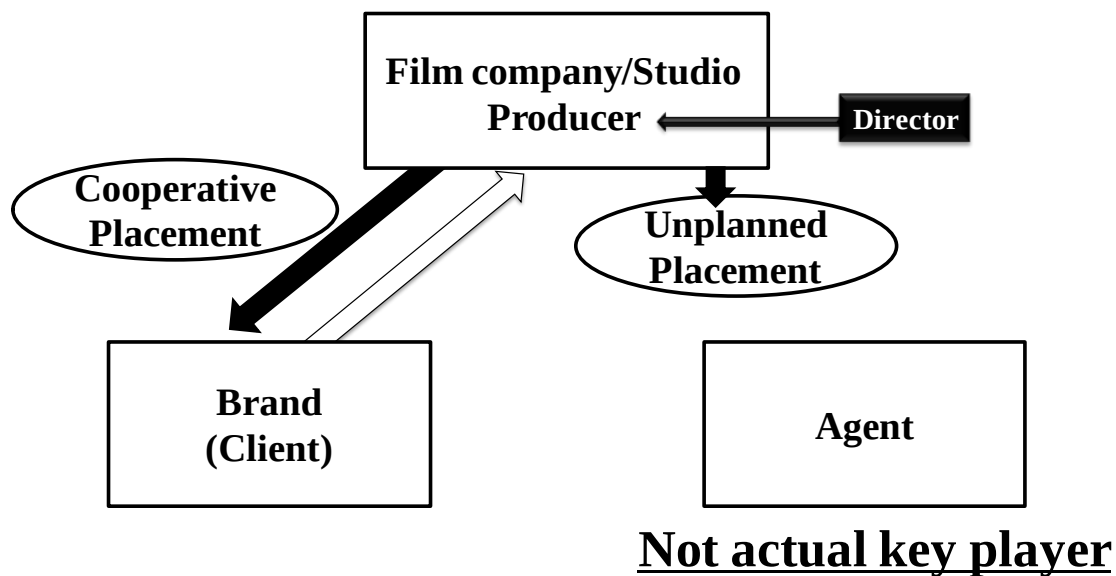


Figure 6: Role of the agent in unplanned placement and cooperative placement

Three different process models were found and the reasons for few cash exchanges in PP in animated films were discussed. This thesis found only one situation when the entertainment firm and the brand's needs meet. This is when the director decides to use a placement for creative purposes and chooses a brand that s/he simply likes and, in turn, the brand wants to build a relationship with the entertainment industry. The placement creates a buzz among fans, especially when the director is quite popular with a large fan base. The audience favourably views the placement, thereby satisfying the entertainment firm and the brand and strengthening their relationship (Chang et al., 2009). This kind of placement is, however, normally unpaid.

Without accurate measurements of placement worth and utility (few placements directly impact sales), interviewees from client brands stated that they are doubtful of the effectiveness of PP and cannot decide whether it is worth paying for. This mindset makes cash exchanges for PP more difficult.

Another problem in the development of PPs as an alternative to traditional advertising is the agent. As shown in Figure 6, agents are not key players for the studios or brand companies. One of the interviewees suggested this in the following quote:

"I really want to meet an agent who is passionate about developing PP as a business. I'm afraid I've never met such a person before. I think producers can make more successful negotiations with brands than agents can, because producers are passionate about their films. I believe such passion can move people." (Interviewee #5/Film

Company)

Thus, the agents' passion is another key to developing PPs as paid advertising. As Russell and Belch (2005) and Chang et al. (2009) suggested, cash exchanges must occur at least between agents and brands every time agents take part in placement deals as mediators. One studio producer among our interviewees stated that he thinks agents are necessary for his studio because their contacts include more than 2,000 large companies, and they are, therefore, able to propose more beneficial placement ideas for the film company/studio. Producers may use PPs more strategically if agents are willing to take an active role in placement deals.

In the case of live-action media in the US, many placement agents started as prop masters for the studios, contributing to the historically close relationship between studios and agents (Russell & Belch, 2005). Many placements are, however, in the form of barter arrangements because free prop supply is the least risky way of exchange for both the studio and the brand. Additionally, there are no prop masters in animation studios. Hackley and Tiwsakul (2012) suggested that the PP industry has to communicate the benefits of subtle and congruent placements to client brands to resolve the unpaid PP issues.

In the case of the Japanese animated film industry, however, producers may not be willing to collaborate with agents because they normally give priority to directors. The biggest obstacle to developing PPs into paid advertising may be this "director-first" principle based on the traditional "artisan style" of production. In the Japanese animated film industry, producers usually delegate power not only to honoured directors, but also to emerging young directors. To suggest agents cultivating the paid-PP possibilities, the underlying mechanisms of delegating power to directors should be revealed.

4.4 Summary

Three process models exist for PPs in animated films: unplanned PP, cooperative PP and opportunistic PP. Only opportunistic PP has a chance for cash exchanges. However, few opportunistic PPs occur because film producers want to be free from brand interference to secure the director's creative freedom. Although it is a problem that agents have not eagerly tried to develop PP as a new revenue stream, the underlying reason(s) that producers give power to the director should be clarified first.

Chapter 5 Power in Organisations

This thesis discovered the existence of another research problem, specifically, why do Japanese animated film producers give power to directors? From the perspective of power in organisations, two research questions are raised: 1) Why do Japanese animated film producers produce their films with new directors? 2) Why do Japanese animated film producers give power even to new inexperienced directors?

5.1 Sub-research problem

Through the investigation of the key players of PPs in Phase 1, a new problem has been found, which is the directors' power delegated by film producers. It would be very difficult to develop PPs as paid advertising if the director always has the greatest power among the project participants, including the producer(s) regardless of his/her past success. On average, 20% of the original animated films produced and released in Japan each year are directed by less-experienced directors (based on MPPAJ, 2015).

Moreover, emerging young directors are also given power regardless of their lack of experience and skills in the Japanese animated film industry (JILPT, 2005, p. 97). This is an unusual phenomenon. Normally, directors with established fame and successful careers are given power because this can have a direct effect on the box office (Kim, 2013). Furthermore, for example, producers in contemporary China and Korea hardly work with new directors due to the risk of a negative impact on box office success (Takehata, 2015). It is not yet clear why Japanese animated film producers not only continue to use new directors but also delegate power to them, even though the producers should be trying to control risks to maximise the possibility of success in this risky industry (Lubbers & Adams, 2004). To reveal the factors that affect this unreasonable management style in the Japanese animated film industry, practitioner research is needed.

5.2 Director's power in film production

First, what exactly the director's power is should be clarified. Decisions on two aspects need to be made in film productions, namely the artistic aspect and the management aspect. The artistic aspect is related to development and the practical operation of film production, including script development, giving directions to animators and post production work. These tasks are often described as "creative control" (Yamashita, 2000). The management aspect, on the other hand, is related to administrative work including scheduling and budget management. In Hollywood, producers have the power for both the artistic aspect and the management aspect. However, in the Japanese animated

film industry, directors are usually given power over the artistic aspects. Although producers control the management aspect, their priority is to give the directors control over the artistic aspect. Since PPs can affect the artistry of the film, directors have the right to make decisions on whether or not to use brand-name products. Producers cannot easily control PP deals.

5.3 Literature review and research questions (2)

In the second phase, this thesis focuses on an unusual power delegation observed in the Japanese animated film industry. To clarify academic gaps related to this phenomenon, former literature on power in organisations was reviewed. This thesis found that one of the most typical and often used perspectives is the strategic contingency theory (see Appendix II) to explain informal power in organisations. Originally proposed by Hickson, Hinings, Lee, Schneck and Pennings (1971), the strategic contingency theory (SCT) has been supported by scholars both conceptually and empirically at not only the subunit level but also the individual level after Schein (1977) introduced it, and it can be adapted to interpersonal power (Blackburn, 1981).

Meanwhile, studies have been conducted on how individuals and subunits gain and/or share power. New directors may follow the process of gaining power as previous research has found. Through a literature review, this thesis established new research questions which should be investigated.

5.3.1 Literature on the strategic contingency theory

Power is defined as the ability to achieve goals or outcomes that power holders desire (Salancik & Pfeffer, 1974). According to Blackburn (1981), early studies on power were devoted to the individual perspective. Although the basis of individual formal/informal power presented by French and Raven (1959) dominated the power literature for more than a decade, their taxonomy could provide only simplistic responses to power existing in organisations (Blackburn, 1981). A different approach was necessary for power researchers, and the SCT was proposed by Hickson et al. (1971) as a theory of horizontal, informal power. This theory indicates that power adheres to those who can cope with an organisation's critical problems. There are three sources of power: (1) the ability to cope with uncertainty; (2) nonsubstitutability; and (3) workflow centrality (Hickson et al., 1971). This theory has been empirically tested by many researchers (e.g., Brass & Burkhardt, 1993; Hambrick, 1981; Hinings, Hickson, Pennings & Schneck, 1974; Homburg, Workman Jr. & Krohmer, 1999; Merlo, 2011; Ocasio, 1994; Salancik & Pfeffer, 1977; Saunders, 1990; Tegarden, Tegarden, Smith, & Sheetz, 2016; Voss & Brettel,

2013). For example, Hinings et al. (1974) concluded that power will be given to those who can strategically manage uncertainties by creating dependencies. The immediacy of coping is also important to becoming powerful (Hinings et al., 1974). More recently, Voss and Brettel (2013) were among the first to explain the consumer connection as a source of the marketing department's power by combining the SCT and the resource-dependent theory (proposed by Pfeffer & Salancik, 1978). In addition, Voss and Brettel (2013) found that the strength of the relationship between the marketing department's power and the consumer connection is affected by contextual factors derived from the SCT. Essentially, most studies that have adopted the SCT use it to explain interpersonal power, subunit power or interfirm power in various situations.

In the case of the Japanese film industry, experienced directors' power can be explained by using the SCT because they possess valuable resources and capabilities. Moreover, the power of a director's fame is directly related to market performance, namely box office success (Addis & Holbrook, 2010; Cattani, Ferriani, Negro, & Perretti, 2008; Elberse, 2007; Elberse & Eliashberg, 2003; Kim & Jensen, 2014; Ravid, 1999; Simonton, 2009; Wallace, Seigerman, & Holbrook, 1993). In contrast, it is difficult to use the SCT to describe inexperienced directors' sources of power. Such directors' potential for success is unknown and there must be many replacements. An inexperienced director is a major source of serious uncertainty for a project. The SCT cannot apply to this position because one of the premises of the SCT suggests that power can be given to rational agents. Thus, directors do not always have power and new directors cannot be rational agents. Based on the discussion above, the primary research question of this phase could be stated as follows:

RQ3: Why do Japanese animated film producers produce their films with new directors?

5.3.2 Literature on gaining power in organisations

Some studies have focused on how individuals and subunits gain and/or share power in organisations (e.g., Bouquet & Birkinshaw, 2008; Hollander & Offermann, 1990; Lawler, 1986; Mudambi, Pedersen, & Andersson, 2014; Mumby, 1988; Rothschild & Whitt, 1986; Treadway, Breland, Williams, Cho, Tang & Ferris, 2013). A large proportion of studies are based on the concept offered by French and Raven (1959), who found that personal power is actually gained in accordance with expert power. Among those studies, Katz (1998) conducted a case study whereby the researcher herself observed a newcomer young woman who was able to gain power in an organisation. This newcomer credited

the source of her power to her rhetorical expertise. The newcomer's colleagues and supervisors gradually became involved in the newcomer's specialised knowledge and verbal skills and grew to depend on her. Eventually, the newcomer gained the power in her workplace. Katz's (1998) observation continued for years, indicating newcomers need some time to gain power even though they possess significant ability and skills. However, new directors are given power from the start. They may have specialised knowledge and technical skills, but such abilities have not yet been practically confirmed. Although the position can be a source of power (called "legitimate power" as offered by French & Raven, 1959), "director" is not the position formally placed higher than the "producer" position in the organisational hierarchy. Rather, it is the producers who have legitimate power since they or their company normally hire a director for their film.

Meanwhile, from the perspective of the delegation of power, the delegate should have the necessary ability, experience and motivation, and managers must rationally assess the probability of success (Youngwirth, 2010). An emerging director's ability is uncertain. Such a director has a huge amount of motivation, but not enough experience. It is too simplistic to assume that producers delegate power merely to motivate directors. There should be some special context or reasons for this delegation of power to emerging, inexperienced directors.

As discussed above, another research question in this phase is as follows:

RQ4: Why do Japanese animated film producers give power even to new, inexperienced directors?

5.4 Summary

Japanese animated film producers follow the traditional "director-first" principle irrespective of the director's career. No former studies on power in organisations can explain the sources of inexperienced director's power as well as the reason(s) why Japanese producers delegate power to directors. This research realised that it is necessary to reveal the underlying mechanisms of director's power in the Japanese animated film industry to find the answer(s) to the main research problem on unpaid PP issues.

Chapter 6 Methodology

In this chapter, the concrete method for the case study of Phase 2 is explained. The case study type, case selection process, data collection strategy and the analysis method are described. The three selected animated filmmaking project cases and six interviewees (three managerial producers, two onsite producers and one executive producer) are introduced.

6.1 The type of case studies

Similar to the research on PP in Phase 1, case study is also the appropriate method for this phase because the theme of the study should also be focusing on “understanding the dynamics present within single settings” (Eisenhardt, 1989) and on “a contemporary phenomenon within some real-life context” (Yin, 2003). Among the four major types of case studies raised in Chapter 3 (reintroduced in Table 8 below), the case study of Phase 2 can be categorised as “explanatory case study” mainly because both research questions are “why” questions regarding the phenomenon of power delegation in Japanese animated filmmaking organisations. The exploratory case study was conducted in Phase 1 since hidden processes or rules might have been behind PPs in animated films, and this thesis tried to establish process models of PPs. However, here in Phase 2, the author focuses more on the reasons hidden behind the phenomenon. The objective of the case study in Phase 2 is to determine the reason(s) for power delegation and provide suggestions on how agents can develop PPs as paid advertising with producers.

Table 8: Four major types of case studies
(Based on Tao & Wakabayashi, 2001; Shibuya, 2009; Stake, 1995; Yin, 1984)

Case study types	Description
Descriptive case study	Case studies for describing the phenomenon as it is.
Exploratory case study	Case studies for answering “what” questions and building hypotheses, theories or frameworks.
Explanatory case study	Case studies for finding the answers to “how” and “why” questions regarding a phenomenon or for providing insights into a phenomenon.
Testing-oriented case study	Case studies for testing theories or hypotheses.

6.2 Case selection

In this study, three Japanese animated filmmaking project cases were selected by following several steps.

Step 1: This study was limited to animated films theatrically released from 2005 to 2014.

The reason for this time period restriction is the industry’s business environment. The film business changed dynamically after 2005 because of the evolution of new media technologies (Franklin, Searle, Stoyanova, & Townley, 2013). Revenues from DVD and TV rights continue to decline and producers have had to change their business strategies as a matter of necessity (Franklin et al., 2013). Because such environmental changes have affected filmmaking projects both technically and fundamentally, the method of making films released more than a decade ago and those released in the past 10 years are not comparable.

Step 2: Only original animated films were chosen; animated films based on animated TV shows are not included.

This is because animated films based on TV shows are normally produced in the manner of TV productions under the guidance of the show’s station and sponsors

(Kishitani & Mizuno, 2008), as this thesis stated earlier in Phase 1. Such film projects normally cannot be controlled exclusively by film producers.

Step 3: The career of the director of each film on the list was checked and films directed by either first- or second-time directors were selected.

After the selection, 11 films remained on the list. Finally, we contacted the producers of each listed film directly via email through their company contacts or through mediators. Here, this thesis reintroduces the types of producers. In Japanese filmmaking projects, the two types of producers are normally managerial producers and onsite producers (Yamashita, 2000; Yamashita & Yamada, 2010, p. 98). Managerial producers usually work for film companies and primarily manage the business aspects of the filmmaking project, including fundraising and negotiations with committee partners (Yamashita, 2000; Yamashita & Yamada, 2010, p. 98). Onsite producers usually work for studios and manage onsite workers and day-to-day operations (Yamashita, 2000; Yamashita & Yamada, 2010, p. 98). There is one additional type of producer, namely the executive producer. The role of the executive producer is to oversee the work of the producers and to ensure the final quality and delivery of the film (Mediamatch Magazine, n.d.). In reality, however, many executive producers are producers in name only; they are the top executives of companies who invest in the film and do not play any important role in production (Sue Rowe Studios, n.d.). Eventually, the author was able to conduct interviews with six key producers of three different films. Table 9 summarises the major characteristics of the selected three films.

Table 9: Outlines of selected films

	Film A	Film B	Film C
Budget	Low budget (150 million yen or under)	Medium budget (over 300 million yen)	High budget (over 500 million yen)
Number of screens	Approx. 20	Approx. 80	Approx. 400
Number of firms in production committee	3	5	11
Career of director	First feature film for theatrical release	Second feature film for theatrical release	First feature film for theatrical release
Director's affiliation	Freelance	The managerial producer's company	The production service company that produced this film as a subcontractor

Table 10: List of interviewees

Case	Index of interviewees	Role	Description of firm	Status of work
Film A	1	Managerial producer	Film company	Hired
	2	Onsite producer	Animation studio	Hired
	3	Executive producer	Action figure company	Owner
Film B	4	Managerial producer	Animated film production/distribution company	Owner
Film C	5	Managerial producer	Film company	Hired
	6	Onsite producer	Animation studio	Self-employed

6.3 Data collection

Data from qualitative in-depth interviews with three managerial producers, two onsite producers and one executive producer were collected for this thesis; in addition, the author had access to archives of their films. The list of interviewees from each film is shown in Table 10. To guarantee the interviewees' anonymity and confidentiality, detailed information about the films, including production years and the amount of box office revenue, is not disclosed. Each interview was digitally recorded with the participants' permission and lasted an average of 130 minutes. The interviews were fully transcribed. Some interviewees were asked additional questions via email after the direct interviews. All of the interviews were conducted from September to October 2015. Because qualitative research is always controversial for its validity and reliability, the validity procedures proposed by Creswell and Miller (2000) were followed.

6.4 Data coding and analysis method

Qualitative data analysis is the search for patterns in data and penetrates the factors through which those patterns were generated (Bernard, 2006, p. 452). Following commonly used content-analysis procedures (Diesing, 1972; Lincoln & Guba, 1985; Saldana, 2009; Strauss, 1987; Taylor & Bogdan, 1984; Westbrook, 1994), all of the interview data were coded. The codes found included "respect", "trust", "fulfilment", "ties", "sharing common values", "approvals", "persuadability", and "quality assurance". Table 11 provides examples of our data coding. To secure validity and reliability, the author and the cooperative researcher independently evaluated the coding data, subcategories and categories and then compared their findings to develop a deeper,

Table 11: Examples of data coding

Codes	Examples
Respect	Although he (the director) is well aware of the three-act structure, he has his own theory of screenplay development. That is so-called "talent". We, as ordinary people, should never interrupt it.
Trust	We found that he (the director) creates a film strictly in accordance with the storyboard that he designed at the beginning of the production. Many other directors often change their creative plans in the middle of production without asking and it is not unusual for the new plan to go over budget. In that sense, I trust him and would rather give him creative freedom.
Fulfilment	I actually do not have the internal motivation to work. Therefore, I need someone to motivate me. He (the director) is one of the people who motivates me. That is why I want to support him. I hope that I was of some help to him.
Ties	He (the director) is like a part of our family because he belongs to our company. For that reason, this film would not be our last together even though it was an abject failure. We are aiming for long-range success.
Sharing common values	We (committee members) were aiming for future success, not only for this film's box office success. We placed value on long-term sales.
Approvals	We are attracted to his (the director's) freshness and uniqueness. All of the partners agreed to produce this film to develop his talent for future success.
Persuadability	Provided the film is produced under the council system, it is easier for producers to persuade committee partners by using the director as a leader and placing the responsibility on him/her.
Quality assurance	When the film fails, few people blame the producer. Everybody thinks that it is the director who should be blamed. For that reason, I think the director—more than the producer—should seriously consider how to make a hit film.

more objective understanding of participants' statements in the analysis process.

6.5 Summary

This thesis conducted “explanatory case study” for Phase 2 of this research. By following several steps, Films A, B and C were chosen as target cases. Three key producers from Film A, one key producer from Film B and two key producers from Film C agreed to be interviewed. All the data were coded using a common analysis procedure after the data collection. To secure validity and reliability, this thesis adopted the validity procedure proposed by Creswell and Miller (2000) here as well.

Chapter 7 Results

The answers for the two research questions are presented in this chapter. First, the reasons why Japanese film producers continue to use new directors are described. Then, the mechanisms behind irrational power delegation in the Japanese animated film industry are revealed. These results are closely intertwined. Finally, possible ideas to resolve the main research problem of this thesis are discussed.

7.1 Reasons for using new directors

The interviews revealed two types of reasons why producers use new directors, namely relationship-based and strategy-based reasons. Each type is explained below.

7.1.1 Relationship-based reasons

Relationship-based reasons can emerge when either: 1) producers want to build a new relationship with a talented young director; or 2) producers want to develop an existing relationship with a director. Although professional filmmaking projects fundamentally target both monetary success and artistic success (Baumann, 2002; Faulkner & Anderson, 1987; Holbrook & Addis, 2008), producers with relationship-based reasons do not care whether a director's debut is a box office hit. This career solidarity between producer and director can often be observed in the Japanese film industry (Wakabayashi, Yamashita & Yamada, 2009; Yamashita & Yamada, 2010, p. 118), and building a close relationship with a young director who has yet to have a "buddy" producer can be a strong reason for producers to make a film, i.e., to grow their own career.

However, although many directors are freelance and independent, others belong to or are affiliated with animation studios. In such cases, an animation studio has an incentive to invest in the director to develop his/her ability. The producer is not just the manager of a film project, but should be developing directors from a long-term standpoint. Therefore, the producer will not judge the director's potential solely from the result of a single film. The following comment by the managerial producer of Film B is evidence of this attitude:

"Film B was deep in the red, but I never considered stopping producing films with him (the director), because he was already part of our family. I wanted him to make his next film as soon as possible after Film B was over. I am always ready to pay his production costs." (Interviewee #4: Managerial Producer of Film B)

When a producer finds a young talented animation artist, the producer tends to be more of a patron than a filmmaker.

7.1.2 Strategy-based reasons

Sometimes producers strategically decide to use a new director. For instance, when a producer finds a young director who is achieving fame in the indie scene and believes the director will be successful in the commercial market, the producer makes a business plan to work with the director. To cultivate the new market and customers in the difficult situation that is currently affecting the film business, many producers believe that certain indie film directors can be appealing to larger audiences. One of our interviewees who has collaborated with an indie director stated the following:

“I felt I could create something new with this indie director, because I thought it was unique that he was becoming popular online first. In addition, he was very clever. So, I proposed a filmmaking plan to my company to collaborate with him, and the company approved my proposal on the condition that I did not spend very much money on the production.” (Interviewee #1: Managerial Producer of Film A)

Furthermore, some producers attempt to make their films completely self-driven, including the artistic aspects. In such cases, producers sometimes choose an inexperienced director who seems easily controllable. It is often mentioned by our interviewees that animation directors usually stick to their ideas and are difficult to persuade. This is true not only for honoured directors, but also for certain types of young directors. Thus, some producers strategically choose a director who belongs to the production service company they are using as a client.

7.2 The mechanisms for the generation of irrational power in the organisation

Along with the reasons for using a new director, there might be two different values for producers giving power to directors: *emotional value (EV)* and *practical value (PV)*. Every interviewee focused on one of these values when giving power to the director.

List 1: Emotional value and practical value

Category: Emotional value (Personal)

- Subcategory (1) Positive feelings
- Subcategory (2) Self-satisfaction
- Subcategory (3) Mission achievements

Category: Practical value (Organisational)

- Subcategory (1) Commitment formation
- Subcategory (2) Avoiding conflicts
- Subcategory (3) Delegation of responsibilities

7.2.1 Emotional value (EV)

EV is composed of three subcategories, as shown in List 1: positive feelings towards the director, producer's self-satisfaction and mission achievements. When choosing or working with a director, producers assess the director's values such as talent, possibilities and personality. If positive feelings are created within the producer, he is happy to give power to the director.

"I suppose the only essential resource of the director is just to be loved by everyone on the team. If she or he has that, we can easily overlook his or her bad points such as a lack of experiences or his or her eccentricities. The producer has to love the director, develop a trusted relationship with him or her, and support him or her to the end."
(Interviewee #3: Executive Producer of Film A)

Some interviewees expressed the relationship between producer and director as "husband and wife". This means that their ties are beyond business and that producers do not expect short-term economic returns, unlike other business relationships, as indicated by Hakansson and Wootz (1979). In addition, producers state that they want to participate in the challenge of making a film with a young director because technically, producers cannot create a film themselves. Thus, producers secure the director's creative freedom and give him/her the power. This is more for their self-satisfaction than for their management strategy.

"Actually, I just enjoy working with creative people who have the same taste in films as

I do. Therefore, I don't want to work with a director who doesn't like my favourite films or who wants to make a film that is not my taste. I will leave everything to the director if she or he makes a film to my taste." (Interviewee #2: Onsite Producer of Film A)

Furthermore, some producers believe that their job should contribute to either society or the industry. Such producers establish goals to achieve missions derived from their own beliefs. For instance, among our interviewees, a managerial producer stated that for reasons related to world peace, he fundamentally supports the director.

"I set up the environment to let the person I trust do anything he wants. I know what the person I trust wants to do is, in most cases, linked to world peace. Don't you feel relieved when you see his (the director's) film? I will be happy if people can have hope just by showing them this beautiful world through our film. I don't even care if it's a small number of people. If our film gives some people hope to live, it's worth making, isn't it?" (Interviewee #4: Managerial Producer of Film B)

Producers are often driven by personal demands when they invest in an emerging director's film and give the director power to satisfy his/her internal values. In addition, producers sometimes make crucial management decisions – including financial decisions – in a very emotional manner.

7.2.2 Practical value (PV)

Other than personal emotional values, producers will also give power to new directors to enhance their practical values. As shown in List 1, the category of these values is also composed of three subcategories: commitment formation, avoiding conflicts and delegating responsibilities. In the Japanese animated film industry, producers typically produce their films under the production committee system (Yamashita, 2000). It is a film production approach unique to Japan, wherein a committee is formed for each film and various companies, such as film distributors, toy companies, and video sales companies, participate in and contribute capital to the project, similar to joint ventures (NTV Annual report, 2007). According to Beamish and Lupton (2009), commitment formation and avoiding conflicts are two of the most important keys to successful joint venture (JV) management. Japanese producers attempt to form a committed relationship among partners by sharing the common value known as the "director-first" principle. The director-first principle is one of the most acceptable rules for committee members because they normally believe that whether a film is good or not depends on

the director. The producers' most important job is to make their partners trust the director's talent. The partners are then willing to give creative freedom to the director. However, when JV partners have different objectives, the potential for conflicts among partners increases (Beamish & Lupton, 2009). The same thing can happen in Japanese film production committees. The director-first principle is actually a key to avoiding such conflicts. Once the committed partnership has been established, the partners have no choice but to follow the director's lead, despite a demand to achieve their own objectives. Producers use the director's power very wisely to control their partners.

"I believe films should fundamentally be made for the audience. We have to thoroughly think about the target audience and how we can satisfy that audience. That is definitely a film producer's job. However, we are apt to fall into the trap of thinking that we should make a film to satisfy investors. When you choose a council system by forming a production committee, I strongly recommend you delegate power to the director so that the committee can be more easily managed. It is very difficult to mediate between investors who insist on their own benefit, but you might be able to persuade them to relinquish their business demands by telling them the director wants them to do so to make an excellent movie." (Interviewee #6: Onsite Producer of Film C)

Moreover, many Japanese producers delegate both responsibility and power to directors. It is said that responsibility comes with the power of management control (Beamish & Lupton, 2009; Mjoen & Tallman, 1997; Yan & Gray, 1994), and that management control and its corresponding responsibilities should normally be split among partners according to their functional expertise to achieve the full benefit of a JV (Beamish, 1985; Beamish & Choi, 2004; Beamish & Lupton, 2009; Steensma & Lyles, 2000). Therefore, managers from each partner firm must carefully consider the equity level in the initial stage of negotiating JVs to split management control in an appropriate manner (Beamish & Lupton, 2009). In the case of the Japanese film production committees, however, producers tend to avoid taking responsibility, although they are willing to exercise management control. This is because producers, especially hired producers, need to have excuses in the event of a failed project. Thus, they shift both power and the final responsibility to the director. As the result of this delegation of power and responsibility, producers maintain good relationships with committee partners more easily, even if the project's market performance is not as good as expected. There have been cases where producers have started another project with almost the same members as the former project, but have used a different director (JFDB, n.d.).

RQ3: Reasons for using new directors

RQ4: Reasons for delegating power

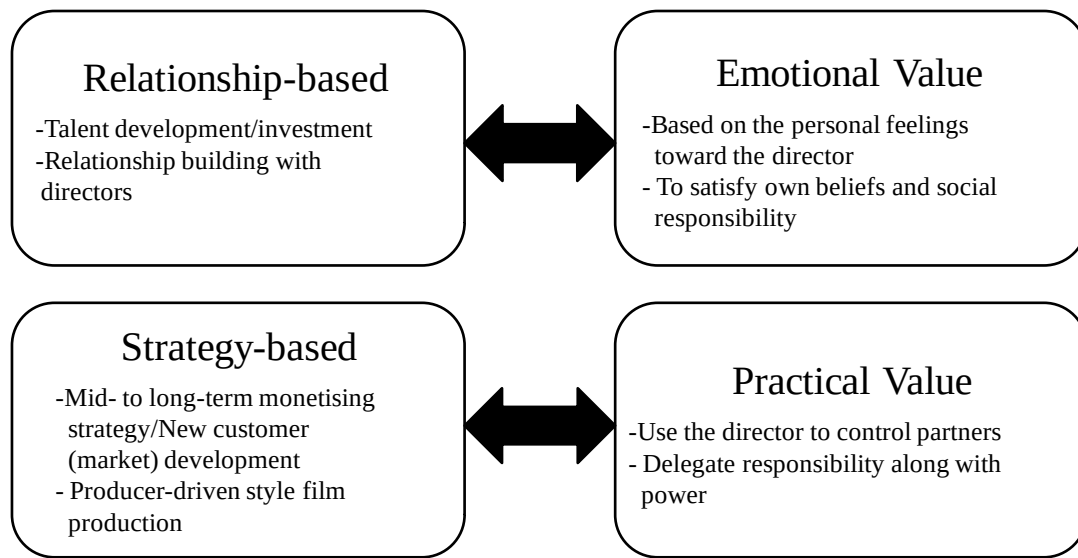


Figure 7: The connection between the results of the two research questions

Across the three cases, all of the producers mentioned their responsibilities. However, surprisingly, most of the PV-focused producers stated that it is the director who should take final responsibility for the project. Since the film business is extremely risky and it is difficult to achieve success, producers use delegation to insist that any failure is caused by the director, not themselves.

7.3 The connection between the results of RQ3 and RQ4

As shown in Figure 7, producers who use new directors for relationship-based reasons focus on EV, and producers who use new directors for strategy-based reasons focus more on PV. Simultaneously, it is also true that producers who focus on EV tend to use new directors for relationship-based reasons, and producers who focus on PV tend to use new directors for strategy-based reasons. Relationship-based reasons would never come in conjunction with PV, nor would strategy-based reasons ever come in conjunction with EV. This means that producers can be categorised into two types: EV-focused producers (who have relationship-based reasons to work with new directors) and PV-focused producers (who have strategy-based reasons to work with new directors).

7.4 Producer's preference of values

Through the interviews, no interviewees were found to focus 100% on EV or PV. All interviewees perceive more or less both values, but focus more on one value than the

other as shown in Figure 8. For example, interviewee #3 and interviewee #5 made the following statements:

“Our objective for investing in films is to back-up the animation industry. A huge amount of animated films are released every year, and I believe it’s an industry player’s mission to somehow make a profit from them. Thus, I invest in animated films.” (Interviewee #3: Executive Producer of Film A)

The statement above suggests the interviewee perceives EV. However, at the same time, the same interviewee stated:

“People believe a film belongs to the director. So, some producers treat directors as the final person responsible for the film.” (Interviewee #3: Executive Producer of Film A)

The above statement can be based on PV.

Similarly, interviewee #5 stated:

“When our investors insist on their unprofessional ideas about our film, I tell them like, ‘The director would never accept your ideas’ and ‘Please tell it directly to the director.’ Then, they say, ‘No, that’s not necessary’ and won’t bring it up any more. I can easily control investors because they don’t know much about our industry.” (Interviewee #5: Managerial Producer of Film C)

This statement obviously suggests that this interviewee uses the director for practical purposes. But the interviewee also stated:

“You will eventually know if this director is talented or not when you see the shots she or he has created and you develop the script together. You will think like, ‘Wow, this director is the one who can create something new’ and ‘I definitely should accept anything this director wants to do.’” (Interviewee #5: Managerial Producer of Film C)

The above statement may emanate from the interviewee’s EV.

Every producer perceives both EV and PV as interviewees #3 and #5 do. However, some producers focus on EV and others focus on PV. The characteristics of producers who

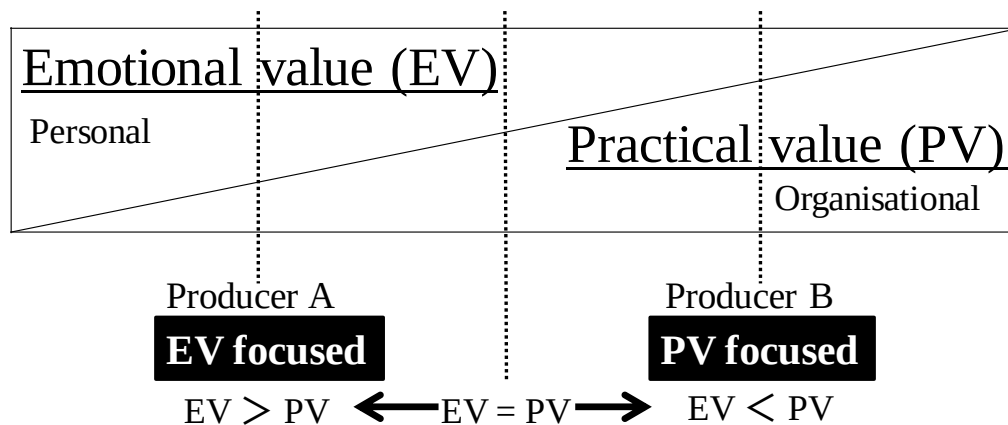


Figure 8: Producer's preference of values

focus on either EV or PV are explained in the following section.

7.5 Characteristics of each value-focused producer

EV-focused producers have positive expectations, hope, special feelings and passion about filmmaking with emerging directors. Their primary objective is to introduce audiences to a young director's talent. Producers typically believe that a project's success depends on the quality of the film. Producers of this type often establish career-solidarity relationships with directors.

Conversely, PV-focused producers pay more attention to box office success. They essentially do not contemplate "unconditional" long-term relationships with directors and will not collaborate with a director again if their first project fails. PV-focused producers are more business-oriented and tend to prioritise economic profits instead of cultivating young directors. PV-focused producers believe that marketing and promotion strongly affect project results. Although they have some degree of confidence in the quality of the film, they more strongly believe that they cannot make a film a hit if they fail in their marketing and promotion. The objective of some PV-focused producers is to establish a strategic relationship with young directors. Such producers create a mid- to long-term strategy to monetise the director's talent. Although they choose a director based on personal preference (to some extent), their strategy is relatively critical and rational. If they find it difficult to be successful with the selected director or if their stakeholders (such as investors, partners and/or supervisors) do not like the director, they will leave the director and hire a different director. Table 12 summarises the characteristics of EV-focused producers and PV-focused producers.

Table 12: Summary of the characteristics of EV focused and PV focused

	Performance objectives	Expected impact on profitability	Repeatability
EV focused	Introducing the director's talent	Quality of the film	High
PV focused	Monetary success (Box-office/ longer-term strategy)	Marketing Promotion	Low

This thesis also revealed that there are common characteristics among the producers that espouse each value. Independent producers tend to focus on EV, whereas hired producers tend to focus on PV. The reason is because independent producers can normally make a final decision unilaterally, since they have the greatest power among stakeholders (as owner managers) and also strong leadership abilities. Thus, independent producers are probably free to make emotional decisions. Kakkonen (2005) indicates that a successful entrepreneur needs to rely more often on intuition when making decisions. Independent Japanese animated film producers often obey their emotions, even though they cannot be explained rationally.

In contrast, PV seems to be more important for hired producers, as indicated earlier. Unlike independent producers, hired producers must always obtain the green light from their companies before they start making a film. Thus, their reasons for using a new director must be persuasive and their project plan must be practical. For example, a hired producer stated the following:

“I have never thought about making a film to develop a new director’s talent for future success. This way of thinking is absolutely wrong. Of course, I know it is difficult to make a blockbuster film under the current business circumstances. However, as a company employee, we have to make a film enthusiastically that we can be 100% sure will be a box office success. Otherwise, something new cannot be created.” (Interviewee #5: Managerial Producer of Film C)

7.6 Discussion

This thesis found that Japanese animated film producers can be categorised into two types, namely *EV focused* and *PV focused*. EV-focused producers normally give a new director the power to satisfy his/her personal internal values and not the expectations related to business benefits. They often build deep, personal relationships with new

directors. EV-focused producers share several common attitudes, including the following: interests beyond business, personal enthusiasm and patronage behaviours. Those attitudes are based on their emotional commitment to the director.

PV-focused producers are more conscious of the business aspects of a filmmaking project and know that delegating power to the director can be used to achieve commitment formation and avoid conflicts among partners. Although the director is young and inexperienced, committee members cannot ignore him under the traditional belief of the “director-first” principle. Thus, delegating power to the director makes it easier for producers to control partners.

One remarkable difference between EV-focused producers and PV-focused producers is their sense of responsibility. PV-focused producers delegate both power and responsibility to the director, whereas EV-focused producers assume responsibility themselves. The difference in these attitudes is apparently linked to the producer’s status as either hired or independent. Hired producers tend to focus on PV to avoid assigning responsibilities in the event the film fails, whereas independent producers focus more on EV and take more responsibility as top managers for the project’s final results. PV-focused producers’ actual objective for making films seems to be to keep working as a hired producer without taking any risks. As a film investor, an executive producer among the interviewees deplored PV-focused producers’ attitudes:

“Japanese producers are not responsible for the result of the project. They normally form a film production committee, so responsibility will be decentralised among partners. I’m always wondering who the producer is every time I join the committee because nobody takes responsibility for the result. I’m not speaking ill of the producers I worked with, but I suspect there are no ‘real’ producers here in Japan. Maybe producers in Hollywood are different. Hence, they can make a film with producer-driven style.”
(Interviewee #3: Executive Producer of Film A)

One of the interviewees confessed that there is actually little recognition of responsibilities among the committee members, and Japanese producers traditionally only aim to complete fundraising, and not to give returns to investors.

Considering the findings above, there seems to be little chance to solve the main problem of this thesis: how can PP become paid advertising? While some producers strongly commit the director beyond the interests of the business, other producers give power to the director to avoid taking final responsibility. This thesis found another

factor affecting producers' management strategies: the scale of the project. Although the findings show that the performance objectives of EV-focused producers are not simply sales results, there may not be a single producer who is willing to suffer a loss. EV-focused producers may calculate if it is acceptable to focus on EV according to the project size. Whenever a new director is employed for a high-budget project, the producer should seriously consider how to design a profitable project plan. Otherwise, the producer will be asked by their employers and/or investors to use an established director who is appropriate for the size of the budget.

“It is completely different between low-budget films and high-budget films to produce. The way of strategy building, script development, audience targeting, and everything . . . the goal of the team should be totally different. I would focus more on commercial aspects when I produce a high-budget film. And I wouldn't choose a new director without special reasons since it's too risky. ” (Interviewee #1: Managerial Producer of Film A)

It can be assumed that even a producer who usually focuses on EV will focus more on PV depending on the scale. Our interviewees suggested that risk management is one of the most important roles of producers. The higher the budget, the more project risk increases. Finding multiple partners and forming production committees are basic efforts for risk reduction. Since producers realise the risk of new directors, they professionally set the proper budget amount or make a reasonable project plan, even emotional decision makers such as independent producers who usually focus on EV. In other words, even emotional decision makers do not make reckless decisions.

Consequently, this thesis found three factors that affect the management decisions of producers: 1) Focusing values – EV or PV; 2) Producer's status in the organisation – independent or hired; and 3) Project size – high budget or low budget. As illustrated in Table 13, producers can be categorised into eight types, four types for each status of independent or hired producer. It may be possible to determine the type of producer who has the highest potential to collaborate with agents for paid PP.

Table 13: Types of independent producers (above) and hired producers (below)

<i>Independent producer</i>	EV focused	PV focused
High budget	Type 1	Type 2
Low budget	Type 3	Type 4
<i>Hired producer</i>	EV focused	PV focused
High budget	Type 5	Type 6
Low budget	Type 7	Typr 8

7.7 Summary

This thesis identified two types of reasons why producers use new directors – relationship-based and strategy-based reasons. Furthermore, there are two kinds of values that can be applied to producers when they delegate power to the director – EV and PV. Relationship-based reasons and EV are strongly connected. Also, strategy-based reasons are intertwined with PV. Considering these findings, it seems very difficult to find a way to develop PP as paid advertising. However, it may be possible to identify the type of producer who has the highest potential to cultivate PP as a new revenue stream.

Chapter 8 Final Discussion and Conclusions

In this final chapter, the most favourable combination of the factors affecting the management decisions of producers to develop paid PP is discussed. Then, producers who participated in the interviews are categorised into the eight types offered in the previous chapter. In the final discussion, this thesis offers a possible answer to the main research problem. Contributions, limitations and future research directions are described.

8.1 Comparing factors affecting the management decisions of producers

As this thesis stated in the previous chapter, three factors affect the management decisions of producers: 1) Focusing value – EV or PV; 2) Producer's status in the organisation – independent or hired; and 3) Project size – high budget or low budget. This thesis attempts to identify which combination is more favourable to increase the possibility for paid PP development. The key may be whether or not the producer is business-oriented.

It should first be noted that producers working with new directors may have more possibilities to collaborate with agents to conduct paid PPs than producers working with honoured directors. Because honoured directors have power based on their successful careers, producers find it difficult to convince directors to use brands in their films, even when producers might think PPs are effective for the projects. Most honoured directors want to create their films without any external pressure, such as requests for longer and more overt brand exposure in the film from PP clients. New directors may feel the same way, but producers are more likely to be able to persuade them than honoured directors. Therefore, this thesis focuses only on producers working with new directors when discussing which type of producer is most appropriate to offer paid PP plans to agents.

8.1.1 EV focused vs. PV focused

PV-focused producers would be more flexible about accepting new business proposals than EV-focused producers, because the former are usually focused on management control to achieve success. PV-focused producers can be described as more business-oriented than EV-focused producers, who are obviously director-oriented. Although PV-focused-hired producers tend to delegate power to the director to avoid taking responsibility for the project results, PV-focused producers might have greater potential to be interested in paid PPs compared with EV-focused producers. For there to

be an opportunity to work with EV-focused producers for PP, it would be with a director who is business-oriented and interested in conducting PPs for money. However, such cases may rarely present themselves, considering what the producers stated in the interviews. Thus, PV-focused producers apparently have greater potential to work with agents as partners.

8.1.2 Independent vs. hired

Independent producers can make management decisions unilaterally, while hired producers should consult with their companies when making decisions. Thus, agents find independent producers more favourable for offering paid PP plans because they are the final decision makers and may have the power to control everything by themselves. On the other hand, in a scenario where hired producers are required to focus on the monetary success of their projects, they would have to establish profitable strategies not only for the box office, but also for other revenue streams such as PPs. Thus, it can be suggested that hired producers may also have the potential to work with agents.

8.1.3 High budget vs. low budget

As some interviewees for Phase 2 stated, producers who are working for high-budget films tend to focus on the monetary success of the film, while producers who are producing low-budget films tend to focus more on the director's potential and possible future success. High-budget film producers have to consider different ways to make money from a film other than from the box office, because few films in recent years have achieved box office success (based on data provided by MPPAJ). Thus, producers from high-budget film projects are more interested in new revenue streams compared with low-budget film producers. One possible revenue stream may be PPs. A low-budget film can be produced for more experimental purposes, such as to present challenges for new directors, since the risks are much lower than those of high-budget films. In this sense, low-budget films can focus more on the directors' artistry.

8.2 Identifying the most favourable type of producers for paid product placement development

The results of the discussion, as summarised in Table 14, reveal that there are some types of producers who might be more favourable for offering paid PP plans.

Table 14: Summary of the discussion in Section 8.2

		Final decision-maker of the company	Commit to director	Focus on business
<i>Independent producer</i>			EV focused	PV focused
High budget	Profitability-focused		Type 1	Type 2
Low budget	Artistry-focused		Type 3	Type 4
		Need company's approval	EV focused	PV focused
High budget			Type 5	Type 6
Low budget			Type 7	Type 8

First, producers who focus on PV should be chosen over producers who focus on EV. EV-focused producers almost always stand on the director's side, minimising the chances for agents to enter into these relationships. There are four combinations of PV-focused producers: types 2, 4, 6 and 8. Among these four types, low-budget films usually focus on the directors' artistry. Consequently, types 2 and 6 were left as shown in Table 14. Comparing these two types, type 2 (independent/PV-focused/high budget) may be the most favourable type of producer because this producer has the right to make decisions, while hired producers may have to get their companies' approval.

Meanwhile, producers of types 1, 4, 5 and 8 are theoretically hard to exist because producers who commit to the director (EV-focused) may not focus on profitability, and likewise, business-focused (PV-focused) producers may focus more on the film's profitability than its artistry. Only producers of types 2, 3, 6 and 7 might actually exist.

Next, this thesis categorised the interviewees who participated in Phases 1 and 2 of this research into eight producer types. All of the producers in Phase 1 had experiences producing films with new directors and talked about their beliefs and relationships with directors during the interviews. The author re-analysed the interview data of Phase 1 and asked additional questions via emails when necessary. As a result, this thesis found

no type 2 producers among the interviewees as shown in Table 15 (four cells that are theoretically hard to exist are shaded). Considering that this researcher interviewed most of the producers who produced original animated films directed by new directors and commercially released in these 10 years, it can be assumed that the type 2 producer is uncommon. This might be because independent producers tend to focus on EV. It can be suggested that those who became independent producers usually want to make films based on their personal emotions. Less enthusiastic producers will not produce films, even if they could borrow money from the bank.

The next favourable type of producer for paid PP development is type 6, as this thesis mentioned earlier. Type 6 producers are PV-focused, hired producers producing high-budget films. Producers in this type are not final decision makers but would be business-oriented because their companies normally want them to focus on monetary success, and at least recoup the investment for the high-budget production. Among the interviewees, three producers fell into this category. Although these three producers have not yet conducted paid PP as their regular job, all have conducted PPs or worked with brands in other forms of advertising. Interviewee 2 in Phase 1 stated that he basically conducts cooperative PP when brands are necessary for the film, but he offers the brand side the option of making a TV commercial using characters from the film as this thesis quoted in Chapter 4. Interviewee 2 in Phase 1 also stated the following:

“Even if we ask for payment for PPs from the brand side, they would probably not accept it. Instead, they would offer us a tie-up deal. Barter arrangements are basically okay for us. But if we have a good relationship with the brand, we could offer them the option of producing a TV commercial using characters from the film. Unlike PPs, commercials can be produced 100% for the client company. In such cases, we can naturally get payment from the brand side. I don’t mean that PPs don’t have potential for making money, but we’d be better to well consider which is better for both the brand and us – to just place a brand in the film or to produce commercials.” (Interviewee #2 in Phase 1)

Meanwhile, interviewees #5 and #6 in Phase 2 (both also type 6) are producers of the same high-budget film. They chose a director who belonged to the production service company they are using as a client because they considered that the director could be

Table 15: Types of interviewees (independent producers and hired producers)

※P1: Phase1 / P2: Phase 2

※Shaded cells: types considered theoretically hard to exist

<i>Independent producer</i>	EV focused	PV focused
High budget	<u>Type 1</u> P1-Interviewee 1 P2-Interviewee 4	<u>Type 2</u> None
Low budget	<u>Type 3</u> P2-Interviewee 3	<u>Type 4</u> P1-Interviewee 3
<i>Hired producer</i>	EV focused	PV focused
High budget	<u>Type 5</u> None	<u>Type 6</u> P1-Interviewee 2 P2-Interviewee 5, 6
Low budget	<u>Type 7</u> P2-Interviewee 2	<u>Type 8</u> P1-Interviewee 5 P2-Interviewee 1

controlled easily. They wanted to control the entire production by controlling the director. The two producers stated that they often use PPs for their films normally as tie-ups for efficiently enhancing the film's PR. Although they have rarely received payment from PPs, the two producers are strongly business-oriented and apparently have the potential to become partners with agents for developing paid PP if the agents offer them a good plan.

8.3 Discussion

As shown in Table 15, no type 5 producers (hired, EV-focused producers producing high-budget films) actually exist as this thesis assumed earlier. The reason for this may be that most hired producers cannot focus on their EV because they would normally ask their companies' opinions when making decisions. Furthermore, their companies probably would not assign EV-focused producers to such high-budget films.

Meanwhile, producers of types 1, 4 and 8 actually existed, although they are theoretically considered as hardly existing.

Type 1 producers are EV-focused, independent producers producing high-budget films. The existence of this type suggests that there are independent producers who focus on EV as well as monetary success. Type 1 producers may be confident that their chosen

director will be largely accepted and that his/her film will be a hit. Alternatively, these producers may just want to allow the director to face the challenge of creating a high-budget film, even though they know they have a huge risk of failure.

Type 4 and 8 producers are PV-focused, independent or hired producers producing low-budget films. Producers of these types focus on profitability rather than directors' artistry. Since low-budget films are more profitable than high-budget films when they accidentally become a big hit, business-oriented producers may not be able to ignore this area.

These types of producers are considered to have a strategy for mid- to long-term success, rather than simply the success of a single film. They tend to work with young directors to see if s/he has the potential for future success. Thus, they choose to produce low-budget films to minimise risks.

Considering type 4 and 8 producers as partners for paid PP development, "risk reduction" may be a keyword as to whether or not they would be willing to conduct PPs. When the film is high budget, producers want to find various revenue streams other than box office revenue to reduce the risk of failing and recoup the investment. Thus, type 6 producers would be willing to use PPs as a revenue stream or possibly a PR method.

Meanwhile, when the film is low-budget, producers may not want to conduct PPs because the risk is not very high. Producers rather secure the creative freedom of directors to see their potential through the film. Even when producers focus on making a big hit with a low-budget film, PPs seem unattractive to producers. Actually, interviewee #3 in Phase 1 (a type 4 producer) stated that he doesn't want to conduct PPs since managing a PP is truly annoying. When the director demands to use brands in the film, he would rather conduct cooperative PPs to avoid receiving requests from the brand side.

8.4 Conclusion

Consequently, these results indicate that type 6 producers (PV-focused, hired producers producing high-budget films) are most favourable for agents to offer paid PP plans.

Type 2 producers (PV-focused, independent producers producing high-budget films) are rarely seen in reality.

Type 4 and 8 producers (PV-focused, independent or hired producers producing low-budget films) may have the potential, but since low-budget films have much fewer

risks than high-budget films, producers would not be highly motivated to pursue paid PPs. Thus, it may be better for agents to target type 6 producers.

However, even type 6 producers working with new directors may not simply accept agents without an attractive business plan. Furthermore, agents have to display enthusiasm for paid PP development. Not only EV-focused producers, but also PV-focused producers recognise that enthusiasm creates a positive atmosphere in the team, which ultimately brings success. Thus, producers try to cope with internal marketing before external marketing just as Bansal, Mendelson and Sharma (2001) suggested. Delegating power to the director is actually one of the producers' strategies for internal marketing. According to Sandberg (2007), the enthusiasm of champions (individuals who actively promote innovation among colleagues, partners, investors and customers in order to gain support for the product development process) will fill such gaps as commitment, trust and engagement among the project participants. In the film industry, producers normally play the role of champions. If agents support producers with their valuable ideas and enthusiasm, producers (especially type 6 producers) would be willing to work with agents. As quoted earlier, one producer who participated in the research in Phase 1 stated: "I really want to meet an agent who is passionate about developing PP as a business." This may be the common feeling among animated film producers about agents. To become an actual key player for PP, this thesis suggests that agents develop their own passion first.

8.5 Summary of research findings

The fundamental research problem of this thesis is "how can PP become paid advertising?" Although PP has the potential to become an alternative advertising vehicle to traditional advertising, which is decreasing in effectiveness every year, it has not yet developed into paid advertising due to unpaid PP issues. To find a way to develop PPs as paid advertising, this thesis focused particularly on the animation industry, since barter arrangements cannot occur in animated productions that do not require physical products. It can be assumed that PPs in animated films must always coincide with cash exchanges or other financial support from brands. The Japanese animated film industry was chosen for investigation because these films are made for audiences of wider age ranges than other countries' animated films, including the US. Two research questions were raised in Chapter 2, and a multiple case study of practitioners was conducted to answer them. In the following, each research question and the findings are discussed.

RQ1: What characteristics do PP structures and process models have in the Japanese animated film industry?

For this question, the interviewees' statements revealed three process models of PP in animated films, namely unplanned, cooperative and opportunistic.

Unplanned PP occurs when the producer decides to conduct a placement without permission from the brand side. Cooperative PP is when brand-name products needed for creative purposes by the director force studio producers to ask the brand for usage permission in advance. Opportunistic PP is usually initiated by producers from the film company/studio offering brand placements or the development of a placement plan with agents aimed at generating financial and/or promotional support from the brand. In return, the brand usually requests a large amount of exposure in the film.

As stated in Chapter 4, only opportunistic PP has the potential for cash exchanges. The other two placements are initiated by directors and producers who dare to choose unpaid transactions to secure the creative freedom of directors.

RQ2: What are the practitioners' objectives of placement decisions and what kinds of relationships exist between key players in the Japanese animated film industry?

Unplanned placements and cooperative placements are basically conducted for creative purposes. Directors sometimes demand to use actual brand-name products or brand logos to add reality to their films. Conversely, opportunistic placements are conducted for financial or promotional purposes, although they rarely occur. Most producers tend to avoid using PP because their priority is to secure the creative freedom of directors. The production style in the Japanese animation industry is known as "artisan style", and filmmakers normally follow the traditional "director-first" principle. Moreover, many producers contend that agents are not worth working with. Here, two issues were revealed that interfere with the growth of paid PP.

- Issue 1: Directors have the greatest power in filmmaking projects (producers delegate power to directors).
- Issue 2: Agents are not actual key players.

To develop PP as paid advertising, agents have to play an important role among key players. Agents cannot gain any profits from PPs if they are conducted as unpaid transactions. In other words, if agents become actual key players, paid PPs would

increase. If the mechanisms behind issue 1 are clarified, agents may have the opportunity to become key players in PP deals. Therefore, this thesis established the following two additional research questions.

RQ3: Why do Japanese animated film producers produce their films with new directors?

It is quite understandable if producers use new directors to produce films under their control, but Japanese animated film producers delegate power to new directors similarly to honoured directors (JILPT, 2005, p. 97). Some special reasons may be behind such an irrational management style among Japanese animated film producers. Through the second multiple case study of practitioners in the Japanese animated film industry, this thesis found two types of reasons why producers use new directors: relationship-based and strategy-based reasons. These results are intertwined with the answers to the next question.

RQ4: Why do Japanese animated film producers give power even to new, inexperienced directors?

Through interviews with producers, two values of power delegation to directors for producers were revealed: emotional value (EV) and practical value (PV). EV is a personal, internal value which consists of three elements: positive feelings towards directors, producers' self-satisfaction and mission achievements. Meanwhile, PV is an organisational, external value which also consists of three elements: commitment formation, avoiding conflicts between partners and the delegation of responsibilities. EV is connected to the relationship-based reason of RQ3, and PV is connected to the strategy-based reason of RQ3. Producers can be categorised as EV-focused or PV-focused. The differences between these two producers are as follows:

- EV-focused producers strongly commit to directors while PV-focused producers focus more on building committed relationships among project participants to control management easily.
- PV-focused producers are more conscious about the monetary success of the film than EV-focused producers.
- While EV-focused producers assume that a film will achieve box office success if its quality is excellent, PV-focused producers do not consider quality in itself enough to create a film that will win at the box office. PV-focused producers contend that a good

marketing strategy, including effective PR plans, must be built for a film to be successful.

Comparing these two different types of producers, the PV-focused producers can be considered more business-oriented.

On the other hand, it was found that beliefs and decision-making processes differ between independent producers and hired producers. Independent producers tend to focus on EV while hired producers tend to focus on PV. Hired producers are normally asked to win at the box office, or at the very least, to recoup their companies' investment. Thus, it would be difficult for them to completely focus on their emotions.

Furthermore, differences emerge between producers producing high-budget films and those producing low-budget films. High-budget film producers have no choice but to somehow make money from a film. Thus, high-budget film producers normally focus on monetary success, while low-budget film producers can test new talents rather than focus on business aspects.

Consequently, depending on combinations of EV-focused/PV-focused, independent/hired and producing high-budget films/producing low-budget films as described in Chapter 7, eight types of producer emerged. Among these eight types, this thesis revealed that the most favourable type of producer for paid PP development is type 2 (independent, PV-focused producers producing high-budget films). However, such producers are rarely seen. In reality, type 6 (hired, PV-focused producers producing high-budget films) is the most favourable type for agents to offer paid PP plans and to work together.

8.6 Original contributions

This thesis makes contributions for both scholars and practitioners. Each contribution is described below.

8.6.1 Academic implications

- This thesis shows how to select cases when conducting practitioner research in a practical way.
- Based on Chang et al. (2009) who found the three process models of PP in live-action films/TV shows in Hollywood, this thesis found three different process models of PP in Japanese animated films.
- A new perspective on power in organisations is presented in this thesis. Delegating power to new talents seems irrational according to traditional power theory, but it is

actually possible to do this for better management control in a practical way.

- This thesis introduces a unique management style in the Japanese animated film industry. Beamish and Lupton (2009) suggested that commitment formation, avoiding conflicts and splitting responsibilities according to the functional expertise of each partner are the most important keys for better JV management. However, this thesis revealed that some JVs, such as film production committees in Japan, would rather concentrate responsibilities on a particular participant in order to more easily control partners.

8.6.2 Practical implications

- This thesis clarified the nature of the unpaid PP issues. Previous studies claimed that unpaid PP occurs mainly because key players find barter arrangements satisfactory. However, through the practitioner research of PPs in animated films, this thesis found that the issues derive from management styles and producers' beliefs. In particular, the problem is, in fact, that directors have the greatest power among filmmaking project participants because producers delegate power to them.
- Based on the results of the case studies, this thesis found that producers can be categorised into eight types, and offers the agents the most favourable type of producer to develop paid PPs together.
- This thesis introduces a unique management style of Japanese producers who manage JV organisations, which are normally called film production committees. This management style might be applied to JVs in other industries or other countries' filmmaking organisations.

8.7 Limitations and future research

For the case study in Phase 1, it might have been better to conduct more interviews to make the results more reliable if the situation allowed. However, the author believes that the number of interviewees (10) is a large enough sample, as stated in Section 3.4. The same thing can be said for the case study in Phase 2. Although the author realised that it would be better to research more cases to improve the reliability of the findings, few potential cases remained on the list after the initial case selection. It is suggested that future researchers follow this research by adding new cases and confirming the findings.

Since this thesis is focused on a unique context, namely the Japanese animated industry, the findings may not be adaptable to other contexts. Thus, it should be tested in other contexts, such as live-action films or TV shows, in future research.

When agents are motivated to work towards developing PPs as paid advertising and passionately offer PP plans to producers (perhaps type 6 producers), and the producers realise the potential of PPs and are willing to work with agents, PPs can bring great profits to both the film industry and the advertising industry. When the relationship between producers and agents is sufficiently developed, some producers may keep their power instead of delegating it to the director. If this happens, “the central producer system” (Lampel, 2006) can be launched in the Japanese animated film industry as in Hollywood. Considering such situations, the practitioners’ attitudes on PPs must be investigated continuously. Since the business environment in the entertainment industry can dramatically change in the near future, it is important to explore the professionals’ views of the entertainment business, including PP, to identify its potential as an alternative to traditional advertising.

8.8 Summary

As a result of the final discussion on producer types, this thesis identified type 6 producers (hired, PV-focused producers producing high-budget films) as most favourable for paid PP development. This thesis suggests that if agents approach type 6 producers to offer PP plans with passion and enthusiasm, PP may bring great profits to both the film industry and the advertising industry. This has the potential to change the style of the Japanese film industry dramatically. Thus, practitioner research in the film industry should be continuously conducted.

Appendix I: Interview guide for interviews with Japanese practitioners (based on the interview guide in English created and used by Chang, Newell & Salmon, 2005)

Questionnaire examples

個人の考え方、経験

--定義--

「プロダクト・プレイスメント」には様々な種類があります。

「ビジュアル・プレイスメント」「言語プレイスメント」、「ハンズオン・プレイスメント」などです。「セット」プレイスメント、あるいは「クリエイティブ」プレイスメントと呼ばれているものもあります。

あなたの会社では種類の異なるプレイスメントをどのように呼んでいますか。

また、あなたにとってのプレイスメントの定義を教えてください。

--価値---

広告業界では、広告宣伝に対する対価は比較的明確です。広告を出したら、広告主は広告料を支払います。プロダクト・プレイスメントの場合の対価は何ですか。

-広告料？

-商品？

-プロモーションタイアップ？

どの要素がプレイスメントの価値（価格）を決めるのでしょうか。

-プレイスメントの種類

-想定公開規模、観客数

-ターゲットとなる客層

「成功した」プロダクト・プレイスメントのプロジェクトはどんなものなのでしょうか。

プロダクト・プレイスメントの「成功」をどう定義づけますか。

あなたが成功だと考えるプロジェクト例をいくつか具体的に挙げてください。

プロダクト・プレイスメントが失敗する原因は何だと思いますか。

PP 成立プロセス、ストラクチャー

--進行--

どのようにプロダクト・プレイスメントのプロジェクトを始めますか。

- まず誰に声を掛けますか／誰から声が掛かりますか。
- あなた／あなたの会社にとっての PP の目的（狙い）は何ですか。
- PP を実行する決断を下すのは誰ですか。
- PP 成立のための最も重要なポイントは何ですか。

通常、スタジオ（もしくはプロデューサー）は、いつも決まった広告代理店と仕事をするのですか。

- 複数の代理店に脚本を送り、コンペをするといったことはあるのですか？
- あるとするとどのように？

PP が決まったら契約書を交わしますか？

プロダクト・プレイスメントを進行する中で力（発言力、決定権）を持っているのは誰ですか。

スタジオ（プロデューサー）／監督・出演者／広告代理店／提供メーカー

PP を行う際、クライアント企業は自社ブランド／製品の作画デザインや描き方（出し方）に口を出すことができますか。

- プロダクト・プレイスメントを見送る決定を下すのはどんな時ですか。
- また、どういう理由で見送ることになるのですか。

あなた／あなたの会社と以下の業界との繋がり（深さ）を教えてください。最も頻繁に連絡を取る順に順位をつけて下さい。

スタジオ／配給会社（プロデューサー）

クリエイティブ（監督）

広告代理店／PR会社

芸能プロダクション

メーカー（広告主）

該当作品で行った PP に満足していますか。

- 満足しているとしたら、なぜ？
- 満足していないとしたら、なぜ？

アニメーション映画と実写映画のPPには違いがあると思いますか。

PPの将来的展望、個人の意見

--有効性／プロダクト・プレイスメントの未来—

プロダクト・プレイスメントの目的は、売上の向上なのでしょうか？

プロダクト・プレイスメントはTV コマーシャルや新聞・雑誌広告など、従来の広告の代わりになると思いますか。

あなたは、映画の中のプロダクト・プレイスメントが増加していると思いますか、それとも増加していないと思いますか。（調査）

今後 10 年間で、プロダクト・プレイスメントの未来はどのように変わっていくと思いますか。

Appendix II: Former literature on power

Conceptual studies

Article	Unit of analysis	Utilised theories
Astley & Sachdeva (1984)	Individual	Power-dependence theory, Exchange theory
Blackburn (1981)	Individual	SCT
Grimes (1978)	Individual	Organisational theory
Hickson et al. (1971)	Organisation (subunit)	SCT
Kemelgor (1976)	Individual/Organisation	SCT, Social exchange theory
Lucas Jr. & Gresham (1985)	Organisation (subunit)	Contingency theory
Mackenzie (1986)	Individual	Contingency theory, Organisational theory
Mechanic (1962)	Individual	Role theory
Merlo, Whitwell & Lukas (2004)	Organisation (subunit)	Contingency theory, Network theory
Mone, McKinley & Barker (1998)	Organisation/Individual	Contingency theory
Pfeffer (2013)	Individual	Organisational theory
Pfeffer & Fong (2005)	Individual	Organisational theory
Raven (2008)	Individual	Bases of individual power proposed by French & Raven (1959)
Schein (1977)	Individual	SCT

Empirical studies

Article	Unit of analysis	Utilised theories
Al-Yahya (2009)	Individual	Organisational theory, Network theory, Culture-specific theory
Brass & Burkhardt (1993)	Individual	SCT, Structuration theory, Negotiated-order theory
Hambrick (1981)	Individual	SCT
Hardy & Thomas (2014)	Individual	Foucauldian approach
Hill & French (1967)	Individual	Social theories
Hinings et al. (1974)	Organisation (Subunit)	SCT
Homburg et al. (1999)	Organisation (Subunit)	SCT
Hultin & Szulkin (1999)	Individual	Network theory
Katz (1998)	Individual	Bases of individual power proposed by French & Raven (1959)
Mahoney (1992)	Organisation (Interfirm)	Contingency theory, Network theory
Merlo (2011)	Organisation (Subunit)	Contingency theory, Network theory
Ocasio (1994)	Organisation (Interfirm)	SCT, Political theories
Pfafman & Bochantin (2012)	Individual	Feminist standpoint theory
Pfeffer & Moore (1980)	Organisation (Subunit)	Organisational theory
Pfeffer & Salancik (1974)	Organisation (Subunit)	SCT, Resource theory
Rojas (2010)	Individual	Organisational theory, Resource dependence theory
Salancik & Pfeffer (1974)	Organisation (Subunit)	SCT, Resource theory
Saunders (1990)	Organisation (Subunit)	SCT
Tjosvold (1995)	Individual	Bases of individual power proposed by French & Raven (1959)
Yan & Gray (1994)	Organisation (Interfirm)	Bargaining theory
Yan & Gray (2001)	Organisation (Interfirm)	Bargaining theory
Voss & Brettel (2013)	Organisation (Subunit)	SCT, Resource dependence theory

References

- Addis, M., & Holbrook, M. B. (2010). Consumers' Identification and Beyond: Attraction, Reverence, and Escapism in the Evaluation of Films. *Psychology & Marketing*, 27, 821–845.
- AJA (2013). Nihon no anime shijo no suii [The transition of the animation market in Japan]. Association of Japanese Animations. Retrieved from <http://www.aja.gr.jp/data/doc/sangyodata-20130401.pdf>
- Al-Yahya, K. O. (2009). Power-Influence in Decision Making, Competence Utilization, and Organizational Culture in Public Organizations: The Arab World in Comparative Perspective. *Journal of Public Administration Research and Theory*, 19(2), 385–407.
- Anderson, P. F. (1983). Marketing, Scientific Progress, and Scientific Method. *Journal of Marketing*, 47 (4), 18–31.
- Anime News Network (n.d.). Summer Wars (Movie): trivia. Anime News Network. Retrieved from <http://www.animenewsnetwork.com/encyclopedia/anime.php?id=10544&page=22>
- Astley, W. G. & Sachdeva, P. S. (1984). Structural Sources of Intraorganizational Power: A Theoretical Synthesis. *Academy of Management Review*, 9(1), 104–113.
- Auty, S., & Lewis, C. (2004). Exploring children's choice: The reminder effect of product placement. *Psychology & Marketing*, 21(9), 697–713.
- Babin, L.A., & Carder, S.T. (1996). Viewers' recognition of brands placed within a film. *International Journal of Advertising*, 15(2), 140–151.
- Balasubramanian, S.K. (1994). Beyond advertising and publicity: Hybrid messages and public policy issues. *Journal of Advertising*, 23(4), 29–46.
- Balasubramanian, S.K., Karrh, J.A., & Patwardhan, H. (2006). Audience response to product placements: An integrative framework and future research agenda. *Journal of Advertising*, 35(3), 115–141.
- Bansal, H. S., Mendelson, M. B., & Sharma, B. (2001). The impact of internal marketing activities on external marketing outcomes. *Journal of Quality Management*, 6, 61–76.
- Baumann, S. (2002). Marketing, cultural hierarchy, & the relevance of critics: Film in the United States, 1935–1980. *Poetics*, 30, 243–262.
- Beamish, P. W. (1985). The characteristics of joint ventures in developed and developing countries. *Columbia Journal of World Business*, 20, 13–19.
- Beamish, P. W., & Choi, C. B. (2004). Split management control and international joint

- venture performance. *Journal of International Business Studies*, 35, 201–215.
- Beamish, P. W., & Lupton, N. C. (2009). Managing Joint Ventures. *Academy of Management Perspectives*, 23, 75–94.
- Bernard, H. R. (2006). *Research methods in anthropology: Qualitative quantitative approaches*. Walnut Creek, CA, USA: AltaMira Press.
- Blackburn, R. S. (1981). Lower Participant Power: Toward a Conceptual Integration. *Academy of Management Review*, 6, 127–131.
- Bouquet, C., & Birkinshaw, J. (2008). Managing Power in the Multinational Corporation: How Low-Power Actors Gain Influence. *Journal of Management*, 34(3), 477–508.
- Box Office Mojo (2006-2010a). Animation: Top grossing animation movies. Retrieved from <http://www.boxofficemojo.com/genres/chart/?id=animation.htm>
- Box Office Mojo (2006-2010b). Japan yearly box office. Retrieved from <http://boxofficemojo.com/intl/japan/yearly/>
- Brandchannel (2006-2010). Brandcameo. Retrieved from http://www.brandchannel.com/brandcameo_brands.asp
- Brass, D. J., & Burkhardt, M. E. (1993). Potential Power and Power Use: An Investigation of Structure and Behavior. *Academy of Management Journal*, 36, 441–470.
- Brennan, S., Rosenberger P.J., & Hementera, V. (2004). Product placements in movies: An Australian consumer perspective on their ethicality and acceptability. *Marketing Bulletin*, 15, 1–16.
- Bressoud, E., Lehu, J.-M., & Russell, C.A. (2010). The product well placed: The relative impact of placement and audience characteristics on placement recall. *Journal of Advertising Research*, 50(4), 374–385.
- Campbell, A.J. (2006). Restricting the marketing of junk food to children by product placement and character selling. *Loyola of Los Angeles Law Review*, 39(1), 447–506.
- Cattani, G., Ferriani, S., Negro, G., & Perretti, F. (2008). The Structure of Consensus: Network Ties Legitimation and Exit Rates of U.S. Feature Film Producer Organizations. *Administrative Science Quarterly*, 53, 145–182.
- Chae, M.-J., & Sun, H.-J. (2013). TV Product Placement in Korea. *Journal of Promotion Management*, 19(1), 54–75.
- Chan, F.F.Y. (2012). Product placement and its effectiveness: A systematic review and propositions for future research. *The Marketing Review*, 12(1), 39–60.

- Chang, S., Newell, J., & Salmon, C.T. (2009). Product placement in entertainment media: Proposing business process models. *International Journal of Advertising*, 28(5), 783–806.
- Christy, T.P., & Haley, E. (2008). The influence of advertising context on perceptions of offense. *Journal of Marketing Communications*, 14(4), 271–291.
- Collis, J., & Hussey, R. (2003). *Business research: A practical guide for undergraduate and postgraduate students* (2nd ed.). Basingstoke, UK: Palgrave Macmillan.
- Converse, P. D. (1945). The Development of the Science of Marketing: An Exploratory survey. *Journal of Marketing*, 10 (1), 14–23.
- Cowley, E., & Barron, C. (2008). When product placement goes wrong: The effects of program liking and placement prominence. *Journal of Advertising*, 37(1), 89–98.
- Craig-Lees, M., Scott, J., & Wong, R. (2008). Perceptions of product placement practice across Australian and US practitioners. *Marketing Intelligence & Planning*, 26(5), 521–538.
- Creswell, J.W. (2007). *Qualitative inquiry and research design: Choosing among five approaches* (2nd ed.). Thousand Oaks, CA, USA: Sage.
- Creswell, J. W., & Miller, D. L. (2000). Determining Validity in Qualitative Inquiry. *Theory Into Practice*, 39, 124–130.
- Crotty, M. (1998). *The foundations of social research: Meaning and perspective in the research process*. London, UK: Sage Publications.
- d'Astous, A., & Chartier, F. (2000). A study of factors affecting consumer evaluations and memory of product placements in movies. *Journal of Current Issues and Research in Advertising*, 22(2), 31–40.
- DeFillipi, R. J. & Arthur, M. B. (1998). Paradox in Project-Based Enterprise: The Case of Film Making. *California Management Review*, 40(2), 125–139.
- de Gregorio, F., & Sung, Y. (2010). Understanding attitudes toward and behaviors in response to product placement. *Journal of Advertising*, 39(1), 83–96.
- Delorme, D.E., & Reid, L.N. (1999). Moviegoers' experiences and interpretations of brands in films revisited. *Journal of Advertising*, 28(2), 71–95.
- Dens, N., de Pelsmacker, P., Wouters, M., & Purnawirawan, N. (2012). Do you like what you recognize? The effects of brand placement prominence and movie plot connection on brand attitude as mediated by recognition. *Journal of Advertising*, 41(3), 35–53.
- Denzin, N. K. (1978). *The research act: A theoretical orientation to sociological methods* (2nd Ed.). New Jersey, USA: Transaction Publishers.

- Diesing, P. (1972). *Patterns of discovery in the social sciences*. London, UK: Routledge & Kegan Paul.
- Dizikes, P. (2013, January 29). Why are Japanese cartoons a global hit? MIT News. Retrieved from <http://web.mit.edu/newsoffice/2013/the-soul-of-anime-0129.html>
- Donaton, S. (2004). *Madison & Vine: Why the Entertainment and Advertising Industries Must Converge to Survive*. New York, NY, USA: McGraw-Hill.
- Eisenhardt, K. (1989). Building Theories from Case Study Research. *Academy of Management Review*, 14(4), 532–550.
- Elberse, A. (2007). The Power of Stars: Do Star Actors Drive the Success of Movies? *Journal of Marketing*, 71, 102–120.
- Elberse, A., & Eliashberg, J. (2003). Demand and Supply Dynamics for Sequentially Released Products in International Markets: The Case of Motion Pictures. *Marketing Science*, 22, 329–354.
- Faulkner, R. R., & Anderson, A. B. (1987). Short-term projects and emergent careers: Evidence from Hollywood. *American Journal of Sociology*, 92, 879–909.
- Ferle, L.C., & Edwards, S.M. (2006). Product Placement: How brands appear on television. *Journal of Advertising*, 35(4), 65–86.
- Flick, U. (2009) *An Introduction to Qualitative Research (4th ed.)*. London, UK: Sage Publications.
- Franklin, M., Searle, N., Stoyanova, D., & Townley, B. (2013). Innovation in the Application of Digital Tools for Managing Uncertainty: The Case of UK Independent Film. *Creativity and Innovation Management*, 22, 320–333.
- French, J.R.P., & Raven, B. (1959). Bases of social power. In D. Cartwright and A. Zander (Eds.), *Group dynamics* (pp.607–623), New York, NY, USA: Harper & Row.
- Gillespie, J. (1998, July 9). Japanese vs. American animation. Anime News Network. Retrieved from <http://www.animenewsnetwork.com/editorial/1998-07-09>
- Glaser, B. G. & Strauss, A. L. (1967). *The Discovery of Grounded Theory: Strategies for Qualitative Research*. Chicago, IL, USA: Aldine.
- Grimes, A. J. (1978). Authority, Power, Influence and Social Control: A Theoretical Synthesis. *Academy of Management Review*, 3(4), 724–735.
- Gümnesson, E. (1987). The new marketing: Developing long-term interactive relationships. *Long Range Planning*, 20(4), 10–20.
- Gupta, P.B., & Gould, S.J. (1997). Consumers' perceptions of the ethics and acceptability of product placements in movies: Product category and

- individual differences. *Journal of Current Issues & Research in Advertising*, 19(1), 37–50.
- Gupta, P.B., & Lord, K.R. (1998). Product placement in movies: The effect of prominence and mode on audience recall. *Journal of Current Issues & Research in Advertising*, 20(1), 47–59.
- Hackley, C., & Tiwsakul, R. (2006). Entertainment marketing and experiential consumption. *Journal of Marketing Communications*, 12(1), 63–75.
- Hackley, C., & Tiwsakul, R. (2012). Observations: Unpaid product placement: The elephant in the room in UK TV's new paid-for product placement market. *International Journal of Advertising*, 31(4), 703–718.
- Hackley, C., Tiwsakul, R., & Preuss, L. (2008). An ethical evaluation of product placement: a deceptive practice? *Business Ethics: A European Review*, 17(2), 109–120.
- Hakansson, H., & Wootz, B. (1979). A Framework of Industrial Buying and Selling. *Industrial Marketing Management*, 8, 28–39.
- Hambrick, D. C. (1981). Environment, Strategy, and Power Within Top Management Teams. *Administrative Science Quarterly*, 26, 253–275.
- Hanson, N. R. (1958). *Patterns of Discovery: An Inquiry into the Conceptual Foundations of Science*, Cambridge, UK: Cambridge University Press.
- Harata, S. (2011). Of self-regulation morality: The soft law in expression regulation: Morality of Self-regulation as Soft Law. Japanese Information Society National Conference Papers, The Society for Socio-Informatics, 26(0), 71–76.
- Hardy, C. & Thomas, R. (2014). Strategy, Discourse and Practice: The Intensification of Power. *Journal of Management Studies*, 51(2), 320–348.
- Hawkes, R. (2015, March 4). Transformers: Age of Extinction wins 'worst product placement' award. *The Guardian*, Retrieved from <http://www.telegraph.co.uk/culture/film/film-news/11449730/Transformers-Age-of-Extinction-wins-worst-product-placement-award.html>
- Hickson, D.J., Hinings, C.R., Lee, C. A., Schneck, R. E., & Pennings, J. M. (1971). A strategic contingencies theory of intraorganizational power. *Administrative Science Quarterly*, 16, 216–229.
- Hill, W. W. & French, W. L. (1967). Perceptions of the Power of Department Chairmen by Professors. *Administrative Science Quarterly*, 11(4), 548–574.
- Hinings, C. R., Hickson, D. J., Pennings, J. M., & Schneck, R. E. (1974). Structural Conditions of Intraorganizational Power. *Administrative Science Quarterly*, 19, 22–44.

- Holbrook, M. B., & Addis, M. (2008). Art versus commerce in the movie industry: A two-path model of motion-picture success. *Journal of Cultural Economics*, 32, 87–107.
- Hollander, E. P., & Offermann, L. R. (1990). Power and leadership in organizations: Relationships in transition. *American Psychologist*, 45(2), 179–18.
- Holman, C. (2007, October 31). Bee Movie: Jerry Seinfeld comes back for a comic cartoon sting. CREATIVE LOAFING. Retrieved from <http://clatl.com/atlanta/beemovie/Content?oid=1270366>
- Homburg, C., Workman Jr., J. P., & Krohmer, H. (1999). Marketing's Influence Within the Firm. *Journal of Marketing*, 63, 1–17.
- Hudson, S., & Hudson, D. (2006). Branded entertainment: A new advertising technique or product placement in disguise? *Journal of Marketing Management*, 22(5-6), 489–504.
- Hudson, S., Hudson, D., & Peloza, J. (2008). Meet the parents: A parents' perspective on product placement in children's films. *Journal of Business Ethics*, 80(2), 289–304.
- Hughes, F. (2011, November 15). Corporate brands drawn to Anime's selling power. The Japan Times presents Japan Pulse. Retrieved from <http://blog.japantimes.co.jp/japan-pulse/corporate-brands-drawn-to-animes-selling-power/>
- Hultin, M. & Szulkin, R. (1999). Wages and Unequal Access to Organizational Power: An Empirical Test of Gender Discrimination. *Administrative Science Quarterly*, 44(3), 453–472.
- Hunt, S. D. (1976). The Nature and Scope of Marketing. *Journal of Marketing*, 40 (July), 17–28.
- Hunt, S. D. (1990). Truth in Marketing Theory and Research. *Journal of Marketing*, 54 (July), 1–15.
- JFDB (n.d.) Japanese film data base. Retrieved from <http://jfdb.jp/en/>
- JILPT (2005) Contents sangyo no koyo to jinzaikusei: Animation sangyo jittai chosa [Employment and human resource development in the content industry: Factual investigation on the animation industry]. *The Japan Institute for Labour Policy and Training*. Retrieved from <http://www.jil.go.jp/institute/reports/2005/documents/025.pdf>
- Jin, C.-H. (2011). The role of animation in the consumer attitude formation: Exploring its implications in the tripartite attitudinal model. *Journal of Targeting, Measurement and Analysis for Marketing*, 19(2), 99–111.

- Kakkonen, M.-J. (2005). Instiution of family entrepreseurs: An exploratory study of perceptions and experiences. *Journal of Enterprising Culture*, 13, 47–67.
- Kaminuma, K. (1991). Marketing Kagaku Tetsugaku Ronso to Sotaishugiteki Kagakukan no Taito [Controversies on Philosophy of Marketing Science and Rising Relativism]. In K. Hotta (Eds.), *Marketing Kenkyu no hohoron [The methods of Marketing]* (pp. 205–237). Tokyo, Japan: Chuokeizai-sha,.
- Kamleitner, B., & Jyote, A.K. (2013). How using versus showing interaction between characters and products boosts product placement effectiveness. *International Journal of Advertising*, 32(4), 633–653.
- Kano, S. (2006). *Miyazaki Hayao Zensho* [The Complete Miyazaki Hayao]. Tokyo, Japan: Filmart-sha.
- Karniouchina, E.V., Uslay, C., & Erenburg, G. (2011). Do marketing media have life cycles? The case of product placement in movies. *Journal of Marketing*, 75(3), 27–48.
- Karrh, J.A. (1995). Brand placements in feature films: The practitioners' view. In Proceedings of the 1995 Conference of the American Academy of Advertising (182–188). Waco, TX, USA: Hankamer School of Business, Baylor University.
- Karrh, J.A. (1998). Brand placement: A review. *Journal of Current Issues & Research in Advertising*, 20(2), 31–49.
- Karrh, J.A., McKee, K.B., & Pardun, C.J. (2003). Practitioners' evolving views on product placement effectiveness. *Journal of Advertising Research*, 43(2), 138–149.
- Katz, S. M. (1998). A Newcomer Gains Power: An Analysis of the Role of Rhetorical Expertise. *The Journal of Business Communication*, 35(4), 419–442.
- Kauremaa, J., Smaros, J., & Holmstrom, J. (2009). Patterns of vendor-managed inventory: findings from a multiple case study. *International Journal of Operations & Production Management*, 29 (11), 1109–1139.
- Kemelgor, B. K. (1976). Power and the Power Process: Linkage Concepts. *Academy of Management Review*, 1(4), 143–149.
- Khalbous, S., Vianelli, D., Domanski, T., Dianoux, C., & Maazoul, M. (2013). Attitudes toward product placement: A cross-cultural analysis in Tunisia, France, Italy, and Poland. *International Journal of Marketing Studies*, 5(2), 138–153.
- Kim, M. H. (2013). Determinants of revenues in the motion picture industry. *Applied Economics Letters*, 20, 1071–1075.
- Kim, H., & Jensen, M. (2014). Audience Heterogeneity and the Effectiveness of Market Signals: How to Overcome Liabilities of Foreignness in Film Exports?

- Academy of Management Journal*, 57, 1360–1384.
- Kim, M.S., & McClung, S.R. (2010). Acceptability and ethics of product placement in sport video games. *Journal of Promotion Management*, 16(4), 411–427.
- Kishitani, K., & Mizuno, Y. (2008). TV bangumi ni okeru kokoku ruiji koi no genjo to kadai: Nichi Be hikaku wo chushin ni. [Branded entertainment on TV program: a comparison between Japan and U.S.]. *Journal of advertising science*, 49, 109–126.
- Kothandapani, V. (1971). Validation of feeling, belief, and intention to act as three components of attitude and their contribution to prediction of contraceptive behavior. *Journal of Personality and Social Psychology*, 19(3), 321–333.
- Kovalenko, A., & Wooliscroft, B. (2012). Risky products in movies: a special type of the embedded message requiring special treatment? *International Journal of Nonprofit and Voluntary Sector Marketing*, 17(4), 334–340.
- Kuramoto, N. & Ueno, N. (2005). Houga ni okeru Product Placement [Product placement in Japanese films.]. *Advertising*, 12, 62.
- Lampel, J. (2006). The Genius Behind the System: The Emergence of the Central Producer System in the Hollywood Motion Picture Industry. in Lampel, J., Shamsie, J. and Lant, T. (Ed.), *The Business of Culture: Strategic Perspectives on Entertainment and Media* (pp.41–56), London, UK: Lawrence-Erlbaum.
- Lawler, E. (1986). *High involvement management*. San Francisco: Jossey-Bass.
- Lee, B. (2016, April 27). Paramount sued by Chinese company for failed Transformers product placement. *The Guardian*, Retrieved from <https://www.theguardian.com/film/2016/apr/27/paramount-sued-chinese-company-transformers-age-of-extinction-product-placement>
- Lee, T.D., Chung, W., Sung, Y., & Lee, J. (2011). Korean practitioners' managerial perspectives on brand placement. *International Journal of Integrated Marketing Communications*, 3(1), 33–51.
- Lee, T.D., Sung, Y., & Choi, S.M. (2011). Young adults' responses to product placement in movies and television shows: A comparative study of the United States and South Korea. *International Journal of Advertising*, 30(3), 479–507.
- Lincoln, Y., & Guba, E. (1985). *Naturalistic inquiry*. Beverly Hills, CA, USA: Sage.
- Lubbers, C. A., & Adams, W. J. (2004). Merchandising in the Major Motion Picture Industry: Creating Brand Synergy and Revenue Streams. *Journal of Promotion Management*, 10, 55–63.
- Lucas, G. H. Jr. & Gresham, L. G. (1985). Power, conflict, control, and the application of

- contingency theory in marketing channels. *Journal of the Academy of Marketing Science*, 13(3), 25–38.
- Mackenzie, K. D. (1986). Virtual Positions and Power. *Management Science*, 32(5), 622–642.
- Mahoney, J. T. (1992). The Adoption of The Multidivisional Form of Organization: A Contingency Model. *Journal of Management Studies*, 29(1), 49–72.
- Matthes, J., Schemer, C., & Wirth, W. (2007). More than meets the eye: Investigating the hidden impact of brand placements in television magazines. *International Journal of Advertising*, 26(4), 477–503.
- Matthes, J., Wirth, W., Schemer, C., & Kissling, A.-K. (2011). I see what you don't see: The role of individual differences in field dependence-independence as a predictor of product placement recall and brand liking. *Journal of Advertising*, 40(4), 85–99.
- Mechanic, D. (1962). Sources of power of lower participants in complex organizations. *Administrative Science Quarterly*, 7(3), 349–364.
- Mendelson, S. (2013, September 24). Animated Film In America Is Still A Genre, Not Yet A Medium. *Forbes*. Retrieved from <http://www.forbes.com/sites/scottmendelson/2013/09/24/animated-film-in-america-is-still-a-genre-not-yeta-medium>
- Mediamatch Magazine. (n.d.). Executive Producer: What do Executive Producers do? Retrieved from <http://www.media-match.com/usa/media/jobtypes/executive-producer-jobs-405700.php>
- Merlo, O. (2011). The influence of marketing from a power perspective. *European Journal of Marketing*, 45, 1152–1171.
- Merlo, O., Whitwell G. J., & Lukas, B. A. (2004). Power and Marketing. *Journal of Strategic Marketing*, 12(4), 207–218.
- Meyer C. B. (2001). A case in case study methodology. *Field Methods*, 13(4), 329–352.
- Mjoen, H., & Tallman, S. (1997). Control and performance in international joint ventures. *Organization Science*, 8(3), 257–274.
- Mone, M. A., Mckinley, W., & Barker, V. L. III (1998). Organizational Decline and Innovation: A Contingency Framework. *Academy of Management Review*, 23(1), 115–132.
- Morton, C.R., & Friedman, M. (2002). 'I saw it in the movies': Exploring the link between product placement beliefs and reported usage behavior. *Journal of Current Issues and Research in Advertising*, 24(2), 33–40.

- MPPAJ (2015) Statistics on the film industry in Japan. *Motion Picture Producers Association of Japan, Inc.* Retrieved from <http://www.eiren.org/toukei/data.html>
- Mudambi, R., Pedersen, T., & Andersson, U. (2014). How subsidiaries gain power in multinational corporations. *Journal of World Business*, 49(1), 101–113.
- Mumby, D. K. (1988). *Communication and power in organizations: Discourse, ideology, and domination*. Norwood, NJ, USA: Ablex.
- Namba, K. (2010). Kokoku no chronology [A chronology of advertising]. Kyoto, Japan: Sekaishisosha.
- Nelson, M.R., & Deshpande, S. (2013). The prevalence of and consumer response to foreign and domestic brand placement in Bollywood movies. *Journal of Advertising*, 42(1), 1–15.
- Newell, J., Blevins, J.L., & Bugeja, M. (2009). Tragedies of the broadcast commons: Consumer perspectives on the ethics of product placement and video news releases. *Journal of Mass Media Ethics*, 24(4), 201–219.
- Newell, J., Salmon, C.T., & Chang, S. (2006). The hidden history of product placement. *Journal of Broadcasting & Electronic Media*, 50(4), 575–594.
- NICO NICO PEDIA. (n.d.). Product placement, niconico, Retrieved from <http://brandsandfilms.com/2012/11/product-placement-in-pictures-skyfall/>
- NTV Annual report (2007). NTV's Multicontact-Point Growth Strategy: From Television Station to Comprehensive Media Company. NTV. Retrieved from www.ntvhd.co.jp/english/ir/annual/annual/2007-07.pdf
- Numagami, T. (1995). Kobetsu Jirei Kenkyu no Datosei ni tsuite (Note on the Validity of Idiographic Studies.). *Business Review*, 42(3), 55–70.
- Ocasio, W. (1994). Political Dynamics and the Circulation of Power: CEO Succession in U.S. Industrial Corporations, 1960-1990. *Administrative Science Quarterly*, 39, 285–312.
- Pardun, C.J., & McKee, K.B. (1999). Product placements as public relations: An exploratory study of the role of the public relations firm. *Public Relations Review*, 25(4), 481-493.
- Peter, J. P. (1992). Realism or Relativism for Marketing Theory and Research: A Comment on Hunt's "Scientific Realism". *Journal of Marketing*, 56 (April), 72–79
- Peter, J. P. & Olson, J. C. (1983). Is Science Marketing? *Journal of Marketing*, 47 (July), 111–125.
- Pfaffman, T. M. & Bochantin, J. E. (2012). Negotiating Power Paradoxes: Contradictions

- in Women's Constructions of Organizational Power. *Communication Studies*, 63(5), 574–592.
- Pfeffer, J. (2013). You're Still the Same: Why Theories of Power Hold over Time and Across Contexts. *Academy of Management Perspectives*, 27(4), 289–280.
- Pfeffer, J. & Fong, C. T. (2005). Building Organization Theory from First Principles: The Self-Enhancement Motive and Understanding Power and Influence. *Organization Science*, 16(4), 372–388.
- Pfeffer, J. & Moore, W. J. (1980). Power in University Budgeting: A Replication and Extension. *Administrative Science Quarterly*, 25(4), 637–653.
- Pfeffer, J., & Salancik, G. (1974). Organizational Decision Making as a Political Process: The Case of a University Budget. *Administrative Science Quarterly*, 19(2), 135–151.
- Pfeffer, J., & Salancik, G. (1978). *The external control of organizations: A resource dependence perspective*. New York, NY, USA: Harper and Row.
- Plunkett, J. (2010, August 24). TV advertising skipped by 86% of viewers. *The Guardian*. Retrieved from <https://www.theguardian.com/media/2010/aug/24/tv-advertising>
- PQ Media, (2015). PQ Media: Double-Digit Surge in Product Placement Spend in 2014 Fuels Higher Global Branded Entertainment Growth As Media Integrations & Consumer Events Combo for \$73.3B. Retrieved from <http://www.pqmedia.com/about-press-20150313.html>
- Raven, B. H. (2008). The Bases of Power and the Power/Interaction Model of Interpersonal Influence,” *Analyses of Social Issues and Public Policy*, 8(1), 1–22.
- Ravid, S. A. (1999). Information, Blockbusters, and Stars: A Study of the Film Industry. *Journal of Business*, 72, 463–492.
- Redondo, I. (2006). Product-placement planning: How is the industry placing brands in relation to moviegoer consumption? *Journal of International Consumer Marketing*, 18(4), 33–60.
- Renko, E. (2012, November 4). Product placement in pictures: Skyfall. Brands&Films. Retrieved from <http://brandsandfilms.com/2012/11/product-placement-in-pictures-skyfall/>
- Research and Markets (2014). Global Animation Industry Report 2014: Strategies, Trends & Opportunities. Retrieved from http://www.researchandmarkets.com/reports/2720918/global_animation_industry_report_2014

- Rojas, F. (2010). Power Through Institutional Work: Acquiring Academic Authority in the 1968 Third World Strike. *Academy of Management Journal*, 53(6), 1263–1280.
- Rothschild, J., & Whitt, J. A. (1986). *The cooperative workplace: Potentials and dilemmas of organizational democracy and participation*. Cambridge, UK: Cambridge University Press.
- Russell, C.A. (1998). Toward a framework of product placement: Theoretical propositions. *Advances in Consumer Research*, 25(1), 357–362.
- Russell, C.A. (2002). Investigating the Effectiveness of Product Placements in Television Shows: The Role of Modality and Plot Connection Congruence on Brand Memory and Attitude. *Journal of Consumer Research*, 29(3), 306–318.
- Russell, C.A., & Belch, M. (2005). A managerial investigation into the product placement industry. *Journal of Advertising Research*, 45(1), 73–92.
- Russell, C.A., & Stern, B. (2006). Consumers, characters, and products: A balance model of sitcom product placement effects. *Journal of Advertising*, 35(1), 7–21.
- Salancik, G.R., & Pfeffer, J. (1974). The bases and uses of power in organizational decision making: The case of a university. *Administrative Science Quarterly*, 19, 453–473.
- Salancik, G.R., & Pfeffer, J. (1977). Who gets power—and how they hold it: A strategic contingency model of power. *Organizational Dynamics*, 5, 3–21.
- Saldana, J. (2009). *The Coding Manual for Qualitative Researchers*. London, UK: SAGE Publications.
- Sandberg, B. (2007). Enthusiasm in the Development of Radical Innovations. *Creativity and Innovation Management*, 16, 265–273.
- Sanders, A.-L. (2012). What's the difference between Japanese and American animation? Retrieved from <http://animation.about.com/od/relatedtopics/a/Whats-The-Difference-Between-Japanese-And-American-Animation.htm>
- Sauer, A. (2011, February 2). Product Placement in 2010 Oscar-Nominated Films, from Barbie to Budweiser. brandchannel. Retrieved from <http://brandchannel.com/2011/02/02/product-placement-in-2010-oscar-nominated-films-frombarbie-to-budweiser/>
- Sauer, A. (2012, June 11). Brandcameo: Madagascar 3 Tips Hat to, But Doesn't Say, Cirque du Soleil. brandchannel. Retrieved from <http://brandchannel.com/2012/06/11/brandcameo-madagascar-3-tips-hat-to-but-doesnt-say-cirquedu-soleil/>

- Sauer, A. (2015, February 20). Announcing the 2015 Brandcameo Product Placement Awards. brandchannel. Retrieved from <http://brandchannel.com/2015/02/20/announcing-the-2015-brandcameo-product-placement-awards/>
- Saunders, C. S. (1990). The Strategic Contingencies Theory of Power: Multiple Perspectives. *Journal of Management Studies*, 27, 1–18.
- Schein, V. E. (1977). Individual power and political behaviors in organizations: An inadequately explored reality. *Academy of Management Review*, 2, 64–72.
- Shears, P. (2014). Product Placement: The UK and the new rules. *Journal of Promotion Management*, 20(1), 59–81.
- Shibuya, S. (2009). *Marketing Kenkyu ni okeru Case Study no Hohoron [The method of Case Study in Marketing Studies]*. In M. Shimaguchi (Eds.), *Marketing Kagaku no hohoron [The methods of Marketing Science]* (pp.111–139). Tokyo, Japan: Hakuto-Shobo.
- Simonton, D. K. (2009). Cinematic Success Criteria and Their Predictors: The Art and Business of the Film Industry. *Psychology & Marketing*, 26, 400–420.
- Smit, E., van Reijmersdal, E., & Neijens, P. (2009). Today's practice of brand placement and the industry behind it. *International Journal of Advertising*, 28(5), 761–782.
- Soba, M., & Aydin, M. (2013). Product placement efficiency in marketing communication strategy. *International Journal of Business and Management*, 8(12), 111–116.
- Stake, R. E. (1995). *The art of case study research*. Thousand Oaks, CA, USA: Sage Publications.
- Steensma, H. K., & Lyles, M. A. (2000). Explaining IJV survival in a transitional economy through social exchange and knowledge-based perspectives. *Strategic Management Journal*, 21, 831–851.
- Strauss, A. (1987). *Qualitative analysis for social scientists*. New York, NY, USA: Cambridge University Press.
- Sue Rowe Studios. (n.d.). The executive producer credit. Retrieved from <http://www.suerowestudios.com/sr-entertainment/executive-producer-dream-maker/>
- Sung, Y., de Gregorio, F., & Jung, J.H. (2009). Non-student consumer attitudes towards product placement: Implications for public policy and advertisers. *International Journal of Advertising*, 28(2), 257–285.
- Sutherland, M. (2006). Product placement - Regulators gone AWOL. *International*

- Journal of Advertising*, 25(1), 107–110.
- Takehata, N. (2015, December 4). Shinjin kantoku ni syogyo syugi no kabe (The wall of commercialism for emerging directors). *The Asahi Shimbun*, p.34.
- Tao, M. & Wakabayashi, N. (2001). *Soshiki Chosa Guide Book: Chosa To Sengen [Organisational Research Guide Book: Declaration of Researchism]*. Tokyo, Japan, Yuhikaku Publishing.
- Taylor, S. J., & Bogdan, R. (1984). *Introduction to qualitative research methods* (2d ed.). New York, NY, USA: Willey.
- Tegarden, D., Tegarden, L., Smith, W., & Sheetz, S. (2016). De-Fusing Organizational Power Using Anonymity and Cognitive Factions in a Participative Strategic Planning Setting. *Group Decision and Negotiation*, 25, 1–29.
- Tjosvold, D. (1995). Effects of Power to Reward and Punish in Cooperative and Competitive Contexts. *The Journal of Social Psychology*, 135(6), 723–736.
- Treadway, D. C., Breland, J. W., Williams, L. M., Cho, J., Tang, J., & Ferris, J. R. (2013). Social Influence and Interpersonal Power in Organizations: Roles of Performance and Political Skill in Two Studies. *Journal of Management*, 39(6), 1529–1553.
- Tsai, M., Liang, W., & Liu, M. (2007). The effects of subliminal advertising on consumer attitudes and buying intentions. *International Journal of Management*, 24(1), 3–14.
- Voss, C. M., & Brettel, M. (2013). Conditions of departmental power: a strategic contingency exploration of marketing's customer-connecting role. *Journal of Strategic Marketing*, 21, 160–178.
- Wakabayashi, N., Yamashita, M., & Yamada, J. (2009). Japanese Networks for Top-Performing Films: Repeated Teams Preserve Uniqueness. *Journal of Media Business Studies*, 6, 31–48.
- Wallace, W. T., Seigerman, A., & Holbrook, M. B. (1993). The Role of Actors and Actresses in the Success of Films: How Much is a Movie Star Worth? *Journal of Cultural Economics*, 17, 1–27.
- Wei, M., Fischer, E., & Main, K.J. (2008). An examination of the effects of activating persuasion knowledge on consumer response to brands engaging in covert marketing. *Journal of Public Policy and Marketing*, 27(1), 34–44.
- Wenner, L.A. (2004). On the ethics of product placement in media entertainment. *Journal of Promotion Management*, 10(1), 101-132.
- Westbrook, L. (1994). Qualitative Research Methods: A Review of Major Stages, Data Analysis Techniques, and Quality Controls. *Library & Information Science*

- Research*, 16, 241–254.
- Westcott, T. (2011). An overview of the global animation industry. *Creative Industries Journal*, 3(3), 253–259.
- Wiles, M.A., & Danielova, A. (2009). The worth of product placement in successful films: An event study. *Journal of Marketing*, 73(4), 44–63.
- Wilson, R.T., & Till, B.D. (2011). Product placements in movies and on Broadway: A field study. *International Journal of Advertising*, 30(3), 373–398.
- Yamashita, M. (2000). Eiga sangyo ni okeru producer no yakuwari to sono career. [Producers' roles and their careers in Japanese film industry]. *Japanese Journal of Administrative Science*, 14, 15–31.
- Yamashita, M., & Yamada, J. (2010). *Producer no career rentai: Eiga sangyo ni okeru sozoteki kojiri no soshikika senryaku*. [A sense of solidarity that guides careers of producers: Strategic collaborative organisation of creative individuals in the Japanese film industry]. Tokyo, Japan: Hakuto-Shobo publishing company.
- Yan, A., & Gray, B. (1994). Bargaining Power, Management Control, and Performance in United States-China Joint Ventures: A Comparative Case Study. *Academy of Management Journal*, 37, 1478–1517.
- Yan, A. & Gray, B. (2001). Antecedents and Effects of Parent Control in International Joint Ventures. *Journal of Management Studies*, 38(3), 393–416.
- Yin, R. (1981) The case study crisis: Some answers. *Administrative Science Quarterly*, 26, 58–65.
- Yin, R. (1984) *Case study research* (2nd Ed.). Beverly Hills, CA, USA: Sage Publications.
- Yin, R. (2003) *Case study research* (3rd Ed.). Beverly Hills, CA, USA: Sage Publications.
- Youngwirth, J. (2010). Guidelines for Good Delegation. *Journal of Financial Planning*, November/December, 12–13.
- Yoon, H., & Malecki, E.J. (2009). Cartoon planet: Worlds of production and global production networks in the animation industry. *Industrial and Corporate Change*, 19(1), 239–271.