

https://dspace.org/

Marketing to the postmodern consumer: advertising effectiveness of product placement in reality television

Hassim, Rehana

2014-09-22
http://hdl.handle.net/10539/15569

Downloaded from a DSpace repository. https://dspace.org/

MARKETING TO THE POSTMODERN CONSUMER:

ADVERTISING EFFECTIVENESS OF PRODUCT PLACEMENT IN REALITY TELEVISION

Rehana Hassim

A research report submitted to the Faculty of Commerce, Law and Management, University to the Witwatersrand, in partial fulfilment of the requirements for the degree of Master of Management in Strategic Marketing

Johannesburg

June 2014

ABSTRACT

The world as we know it is rapidly transforming into what is frequently referred to by many scholars as the era of 'postmodernism'. The postmodern consumer is more flexible, instinctive, more individualistic in preference and needs, and builds an identity through the products he/she consumes.

Postmodern consumers are exposed to increased levels of advertising clutter and are becoming difficult to reach via traditional media. As a result, marketers have found alternative methods to get their message across and have looked at innovative ways to engage postmodern consumers and have turned their attention towards non-conventional advertising practices such as product placement within mass media entertainment. Reality television has emerged as a prominent genre in South Africa among young adults (Generation Y) and the incidence of product placements within these shows has grown substantially over the past few years.

With marketing spend allocated to traditional television advertising (when marketing to Generation Y), the research aims to explore if traditional television advertising is effective compared to product placement in reality television in creating brand awareness and brand identity. It also aims to identify if product placement in reality television can be integrated as an element in IMC strategies.

Key Words: • postmodernism • postmodern marketing • reality television • product placement

DECLARATION

I, Rehana Rabia Hassim, declare that this research is my own, unaided work. It is submitted in partial fulfilment of the requirements for the degree of Master of Management in Strategic Marketing in the University of Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination in this or any other university.

Rehana Rabia Hassim
18 June 2014

ACKNOWLEDGEMENTS

The success of any study depends largely on the encouragement and support of many others. I would like take this opportunity to express my gratitude to the people who have been instrumental in the successful completion of this study.

To my parents, your encouragement in the pursuit of knowledge and continuous improvement is the reason why I have undertaken this study. Thank you for your endless love, guidance and support.

To Keith, my Love. Thank you for your endless support, understanding, encouragement, patience, love and unending belief in me. Without you, this study would not have been possible.

To my supervisor, Dr Oren Dayan, thank you. I wish to express my sincere gratitude to you for the continuous support throughout the year. Your unwavering guidance, support, patience, motivation, enthusiasm and immense knowledge is the reason this study is what it is. I could not have imagined having a better supervisor and mentor for my study.

CONTENTS TABLE

Table of Contents ……vi

List of Figures ……..ix

List of Tables ……....x

TABLE OF CONTENTS

Page

1. Introduction to the Study 1

1.1.Introduction……1
1.2.Problem Statement……...2
1.3.Purpose of the Study……4
1.4.Delimitations of the Study……...4
1.5.Context of the Study……5
1.6.Hypothesis Model……8
1.7.Definition of Terms……...10
1.8.Assumptions……..12

2. Literature Review – Postmodern Theory and Reality Television 13

2.1. Introduction ……13
2.2. Modernism……...13
2.3. Postmodernism……14
2.4. The Modern and Postmodern Era……15
2.5. Modern Marketing ……..20
2.6. Postmodern Marketing ……21
2.7. Evaluation of Postmodern Marketing as a Method……22
2.8. How Viewers Process Media ……27
2.9. Reality Television……31

3. Literature Review – Product Placement and Branding Theory 39

3.1.Introduction ……....39
3.2.Product Placement as a Marketing Strategy ……39
3.3.Defining Product Placement……41
3.4.Types of Product Placement ……...43
3.5.Dimensions of Product Placement……...44
3.6.Purposes of Product Placement ……..45

3.7.Affects of Product Placement ……48
3.8.Elements of Product Placement Success ……49
3.9.Variables that impact the effectiveness of Product Placement……50
3.10. Drawbacks of Product Placement……57
3.11. Ethics of Product Placement……58
3.12. Brand Awareness……59
3.13. Brand Image……59
3.14. Conclusion……...59

4. Research Methodology 62

4.1. Introduction……62
4.2. Research Hypothesis……...63
4.3. Research Design ……65
4.4. Pilot Study ……..67
4.5. Data Collection ……...68
4.6. Data Analysis and Interpretation ……69
4.7. Sampling……..69
4.8. Conclusion……...69

5. Presentation of Results 71

5.1. Introduction ……71
5.2. Overall Response……71
5.3. Reliability……72
5.4. Validity 72
5.5. Regression Analysis……83
5.6. Conclusion……..……93

6. Interpretation of Results 95

6.1. Introduction ……95
6.2. Hypothesis 1……....97
6.3. Hypothesis 2 ……...97

6.4. Hypothesis 3……...98
6.5. Hypothesis 4 ……100
6.6 Revised Model ……...103
6.7. Discussion……104
6.8. Conclusion…….104

7. Implications and Conclusions **107**

7.1. Introduction ……107
7.2. Implications……...107
7.3. Limitations……109
7.4. Future Research…….110
7.5. Conclusions ……..110

8. References **111**

9. Appendices **127**

LIST OF FIGURES

Figure 1. Hypothesised Model……..**.....**9
Figure 3.2. Proposed Model Framework ……...……..51
Figure 4.1. Research Hypothesised Model……...63
Figure 4.2. Males and Female Respondents…….70
Figure 5.1. Final Hypothesised Model…….94
Figure 6.1. Revised Model for Brand Awareness……..103
Figure 6.2. Revised Model for Brand Image……..103

LIST OF TABLES

Table 2.1. Modern and Postmodern Era……...15

Table 2.2. Modern and Postmodern Society……17

Table 2.3. Modern and Postmodern Consumer……....18

Table 3.1. Product Placement Definitions…….……...42

Table 4.1. Constructs for Pilot Study…….....67

Table 4.2. Revised Constructs for the Pilot Study……...68

Table 4.3. Respondent's Questionnaire Outline……...68

Table 5.1. Reliability Test……....72

Table 5.2. Exploratory Factor Analysis for ETA Scale……...74

Table 5.3 Exploratory Factor Analysis for Brand Programme Fit Scale…….....75

Table 5.4 Exploratory Factor Analysis for Information and Transformational Ad Content Scale…….....76

Table 5.5. Exploratory Factor Analysis for Purchase Intent Scale……..78

Table 5.6 Exploratory Factor Analysis for Brand Image Scale……...79

Table 5.7. Exploratory Factor Analysis for Brand Image Scale……..82

Table 5.8. Summary of Hypothesis Testing and Regression Analysis……....84

Table 5.9. Summary of Regression Analysis……...85

Table 5.10. Analysis of Variance for H1……..87

Table 5.11. Parameter Estimates for H1……...88

Table 5.12. Analysis of Variance for H2……..89

Table 5.13. Parameter Estimates for H2……...89

Table 5.14. Analysis of Variance for H3……90

Table 5.15. Parameter Estimates for H3……..91

Table 5.16. Analysis of Variance for H3……93

Table 5.17. Parameter Estimates for H4……..93

Table 6.1. Summary of Responses……...96

CHAPTER 1

INTRODUCTION TO THE STUDY

1.1.Introduction

Our current knowledge and understanding of the world is evolving into what many scholars refer to as the "era of postmodernism" (Berner and Van Tonder, 2003). The use of postmodernism as a theory to detail this occurrence of universal alteration has also become prevalent in modern societies irrespective of whether its existence can be substantiated (Strinati, 1993). It has been advocated that the postmodern / modern contrast has been in existence for all this time and has been observed by several who, presumably, have not labelled the phenomenon (Thomas, 1997).

It is commonly presumed and frequently inferred by scholars such as Takala (1999) that we are existing in a postmodern society – a society categorised predominately by consumption where individuals create a sense of who they are through what they consume (Goulding, 2000; Kacen, 2000). The modern consumer placed value in the utility and functionality of a specific service or product, and the potential of this service or product to satisfy his or her 'problem' while the 'postmodern' consumer is less perturbed about this.

During this distinct period or postmodern era (Goulding, 2000) consistent behaviour and orderliness are yielding to market instability and fragmentation (Dawes and Brown, 2000). Market conditions such as competition, market fragmentation, slowing growth and escalating market costs are eliciting a reconsideration of methodologies and marketing strategies (Dawes and Brown, 2000).

As today's postmodern consumers become exposed to increased levels of advertising clutter (Elliott and Speck, 1998), marketers have looked to other means to get their message across. Advertising clutter has led to the postmodern consumer being barraged with roughly 3225 marketing messages a day (Jaffe, 2005) and as a result, postmodern consumers have discovered ways in which to circumvent, disregard and overlook media messages as well as build a resistance towards it. This unremitting exposure to commercial messaging has necessitated marketers to find unconventional ways to engage postmodern consumers and have taken heed of non-conventional advertising practices such as product placement within mass media entertainment (Beneke, 2012). The placement of products and brands into

mainstream mass media is becoming a common practice including film, broadcast, television programmess, music, video and computer games blogs, magazines, videos / DVDs, comics, magazines, internet, radio, mobile phones, musicals and plays (Stephen and Coote, 2005). Product placement has become increasingly popular, even rivalling traditional advertising (Sherman, 2010).

Since the beginning of the 21st century, reality television has begun to monopolise broadcast primetime and cable television programming schedules (Dryer, 2010). Reality television is the most profitable form of television programming as it has low production costs, attracts the most viewers and generates higher advertising revenues than scripted programmes (Hirschorn, 2007).

Reality television in South Africa has emerged as a prominent television genre among young adults (Generation Y) in the last ten years (Penzhorn, 2009) and the incidence of product placements within these shows has grown substantially over the past few years.

1.2.Problem Statement

With most integrated marketing communication (IMC) strategies implemented in organisations, traditional television advertising is one the key elements, according to Beneke (2012). Broadcast television advertising is the largest advertising medium in South Africa and a total spend of R10 billion was reached in 2011 (PriceWaterHouseCooper, 2012). With the deterioration of marketers' trust in traditional advertising, coupled with the growing number of documented product placement success stories, product placement is becoming one of the fundamental elements to be included marketing strategies (Beneke, 2012).

Due to declining advertising efficacy, media proliferation and media fragmentation, product placement is increasingly becoming a successful way to reach existing consumers as well as potential consumers (Mackay, Ewing, Newton, and Windisch, 2009). It is projected that two in every three TV viewers channel-surf, mute the sound during ads or bypass the ads completely since they are considered irrelevant or annoying (Kiley, 2006). According to Smit, van Reijmersdal, and Neijens (2009), the industry deems brand-integrated programmes and product placement the 'hereafter' of television advertising. The growth of product placement is expected to overtake that of traditional advertising and marketing significantly (Williams, Petrosky, Hernandez and Page, 2010).

Gupta, Balasubramanian and Klassen (2000), emphasise three theories as to why product placement is preferred over traditional advertising. Firstly, the *attribution theory* predicts that there is a higher risk for the product to be attenuated if the viewer's believe that the endorser was financially motivated for participating in the advertisement. Conversely, associating the product with the actor in the movie or television show may increase the credibility since they apparently have nothing to gain financially from using the product within the movie context. Secondly, the *classical conditional theory* suggests that product placement allows marketers to demonstrate the product in a way that is more natural and less expensive than traditional forms of advertising. Lastly, *the modelling paradigm* implies that individuals learn by observing others - in other words, when a product is demonstrated by a highly regarded actor in a positive way it may lead to desirable consequences for the audience (Edstrom and Jervfors, 2006). Nevertheless, marketers need to be made aware of the potential difficulties associated with product placement. The lack of control is the main concern that distinguishes product placement from traditional advertising. Coca-Cola was caught off-guard when their brand appeared in the film *Natural Born Killers* in a scene containing a bloody murder (Edstrom and Jervfors, 2006). Another element associated with lack of control is when a brand or product is cut out of a scene or film thereby condensing its paid-for promotional mentioning.

According to research conducted (1st Place, 2010 as cited in Williams, Petrosky, Hernandez and Page, 2010), 90 per cent of viewers with personal video-recorders (PVR) bypass TV ads; to be visible, brands have to be included in the content; during trying economic times, consumer consumption of entertainment increases; research shows that product placement raises brand affinity, inspires prospective purchases and increases brand awareness; 60 per cent of viewers felt increasingly optimistic about product or brands they recognised in a placement and 45 per cent said they would be more inclined to purchase the product. Product placements appear to be an economical and practical approach for reaching target customers and because of this, there is a probability that product placements will outpace traditional advertising messages (Russell and Stern, 2006).

According to Williams, Petrosky, Hernandez and Page (2010), it is challenging to reach young consumers via traditional media. Reality television has become a noteworthy genre in South Africa and has becoming increasingly popular and sought after among Generation Y, Penzhorn (2009). According to the South African Advertising Research Foundation, in August 2011, the top reality television programme (Dance your Butt Off on SABC 1) in

South Africa drew 2 847 744 viewers (aged 15+). Traditional television advertising in South Africa reached R10billion in 2011 and is expected to increase to R10 785billion in 2013 and R11 800 billion in 2014 (PriceWaterHouseCooper, 2012). However young consumers, and in particular Generation Y, are becoming increasingly difficult to reach via traditional media (Williams, Petrosky, Hernandez and Page, 2010).

With marketing spend allocated to traditional television advertising (when marketing to Generation Y), the research aims to explore if traditional television advertising is effective compared to product placement in reality television in creating brand awareness and brand identity. It also aims to identify if product placement in reality television can be integrated as an element in IMC strategies.

1.3.Purpose of the Study

A central constituent of integrated marketing communications (IMC) is advertising. IMC describes the "process of developing and co-ordinating various elements into a concise programme that allows a brand to reach diverse groups of consumers by using various media channels" (Beneke, 2012; Kotler et al., 2010; Eagle and Kitchen, 1999). With the deterioration of marketers' trust in traditional advertising, coupled with the growing number of documented product placement success reports, product placement is becoming one of the fundamental elements to be included in marketing strategies (Beneke, 2012).

Young consumers are becoming increasingly challenging to reach via traditional media (Williams, Petrosky, Hernandez and Page, 2010), and with the popularity of reality television programming amongst these young consumers on the rise in South Africa (Penzhorn, 2009), product placement within reality television is becoming an assessable tool to capture, engage and market to these consumers.

The purpose of the study is to explore the advertising effectiveness of product placement in reality television. The study also aims to explore the relationship between reality television and product placement in achieving brand awareness and brand identity. Lastly, the study aims at determining the effect (positive or negative) of product placement on branding.

1.4.Delimitation of the study

The following delimitations of the study have been applied:

- This study takes the perspective that marketing is the umbrella discipline within which marketing communication resides;
- the study will be limited to marketing;
- the study will focus on reality television programmes as a genre;
- the study will focus on Generation Y (individuals between the ages 18 -34); and;
- the study will be limited to postmodern characteristics in the context of postmodern society as identified in the literature.

The following are excluded from the study: older generations and school-going generation:

- The older generation has been excluded as it is assumed that they are not as socially aware, have already established a sense of self or identity, and therefore do not fit the description of the postmodern consumer.
- The school-going generation has been excluded due to the ethical implications of including them in the focus group interviews and the fact that consent is required from their parents or guardians. In addition, this group may not be credible, reliable and knowledgeable enough as participants to add value due to their age, and lastly, they do not fit the description of the postmodern consumer.

1.5.Context of the study

As a consequence of worldwide integration, social evolution and technology, the rate of change in the 21st century occurs greater than ever before, and in a fragmented way (Robbins, 2002). Newly discovered production methods such as 'lean production' and 'just in time'; a 'flexible labour force'; the notion of 'mobile capital'; 'diversification of commodities for niche markets'; etcetera, have emerged over the last decade and are replacing the ingrained processes of mass production of standardised merchandise, work practices and forms of labour required to strengthen and support this approach (Wood, 1996; Berner and Van Tonder, 2003). These practices and changes mentioned are testament to the innate fundamental change the world is encountering. Certainly, our current knowledge and understanding of the world is transforming at a great rate into many scholars refer to as the "era of postmodernism" (Strinati, 1993; Thomas, 1997; Takala, 1999; Goulding, 2000).

Lyotard (1984) defines postmodernism as the "incredulity towards metanarratives". Metanarratives are integrated idea structures that determine meaning and perceptions

concerning truth and existence in general. Metanarratives are created and reinforced by power structures for example science in modernism. Despite different interpretations of postmodernism, there is a common thread in the various definitions of postmodernism that is characterised by the disappearance of unity, authority, commitment, continuity and purpose. According to Venkatesh (1989), it is perceived as an emergence of fragmentation, complexity, diversity, from any point of view (Hassim, 2012). An in-depth analysis of postmodernism will be addressed in more detail in Chapter 2.

According to Hassim (2012), postmodern society is erected on fictional communities according to Baumann (1994). Individuals are independent and construct their own realities and are therefore not dictated and constrained by modern society. Individuals keep up virtual relationships through the internet, television and technology, and these virtual interactions become orienting points of self-identity (Cova and Cova, 2001).

The postmodern consumer, in comparison to the modern consumer, places less emphasis on the utility value and functionality of a product ('tangible' problem) but more on the ability of the product to satisfy his or her 'intangible' problem, and is constructing an identity or sense of self in a society characterised by constant change, complexity and fragmentation and is more concerned with the cultural or symbolic value that the product conveys and the image its holds, than its content value (Berner and Van Tonder, 2003).

Arguably, the most influential technological invention of the 20th century, apart from the internet, is the television (Williams, 2003). Since its inception in the 1930s, the television has been through many technological advances from a petite box that displayed only black and white images, to a an enormous floor model television screen that displays vibrant, HD color images. Transformation in television commercials and programming accompanied these technological advances. Advertising today has become more immersive and interactive.

Technological breakthroughs have also given rise to advances and alterations in television genres. It has aided the introduction of new genres and allowed the media to accommodate and satisfy more specialised audiences. Reality television has become a popular genre in South Africa in the past decade, targeting different segments of the population. According to Rose and Wood (2005), reality television programming has materialised into the national consciousness. The success and achievement of shows such as *Keeping Up with the Kardashians, The Apprentice, Master-Chef South Africa, Survivor, Idols*, and *SA's Got Talent* are only the most recognisable of the wealth of reality television programmes. The

extensiveness of the reality programming phenomenon is also evident in two box office movies, *Ed TV* and *The Truman Show*, each of which represents the blurring of lines between entertainment and real life. According to Boorstin (1961), life is a stagecraft – "a blending of reality and mass mediated experience that evokes life as a movie in which people play themselves" (Gabler, 1998).

It is a challenge to define reality television since it often obscures the line between fact and fiction, even though it claims to depict reality (Cavendar and Fishman, 1998). In most cases, reality television has the following traits:

- Recoding of actual events in the lives of persons or groups
- An undertaking to simulate actual events by means of dramatized reconstruction and at times using sensationalism to attract audience viewers
- Participants are often placed in exotic locations or abnormal situations
- Packaging this material into an attractive programme with entertainment value on the bases of its 'reality' credentials (Kilborn, 1994)

One the five conditions of postmodern culture is that of hyperreality. Hyperreality, as defined by Baudrillard (1992), as a result of simulation based models that create a greater divide between actual reality and perceived reality (Hassim, 2012). This is directly related to reality television as it represents a false reality, which creates an illusion and makes it easier for the viewer to believe (Firat and Dholakia, 2006).

'Postmodern marketing' represents a reaction to, departure from or extension of that which is considered 'modern marketing'. In order to define postmodern marketing, one has first to define modern marketing. Modern marketing is different in relation to other marketing orientations in numerous aspects, among which is the 'marketing concept'. This concept, as expressed by numerous marketing academics (Bagozzi, 1975; Alderson, 1965; Kotler, 1972; Levy and Zaltman, 1975; Kotler and Levy, 1969) captures several of the vital attributes of modern marketing which mirrors its obligation to doctrines of modernism as a general rule. As a departure from modern marketing, postmodern marketing results in significant reclassification of the role and character of the field (Firat and Schultz, 1997). The key central principles and/or doctrines of modern marketing – i.e. the marketing concept – are re-thought and extensively modified (Hassim, 2012; Firat, Dholakia and Venkatesh, 1995).

Reality television is often considered a postmodern marketing tool as it provides an 'authentic' instrument to communicate to postmodern consumers who are increasingly valuing authenticity in a world where mass production of artefacts causes them to question the credibility of value (Wood, 2004). It provides a tool that captivates and continuously engages the postmodern consumer in a dynamic, multifaceted and disjointed postmodern society where consumers are categorised by cynicism, ambition, diversity (Young and Gautier, 2001) and constructing a sense of self.

The term 'product placement' is used to refer to the placement of brand images or products in an entertainment medium such a reality television according to Winkler and Buckner (2006). Hudson and Hudson (2006) defines product placement as the "integration of advertising into entertainment content, whereby brands are embedded into storylines of a film, television program, or other entertainment medium". This involved collaboration and co-creation between brands, media and entertainment. The technique of positioning products in entertainment media for marketing purposes began in the foundation years of the movies with the integration of branded products in muted films, advanced into the medium of television in the 1950s, and then in the late 1990's transcended into reality television. In TV and film, branded products are meant to project a sense of realism to the scene or set (Hudson and Hudson, 2006).

Reality television has included product placement more explicitly than any other genre (Sherman, 2010). The use of 'real' participants as opposed to fictional characters is an interesting phenomenon when relating this to the gratification of identification. Instead of wishful identification, a 'real' identification may occur where people can perceive themselves in other 'everyday' people like themselves, thus similarity, rather than adoration may be more relevant (Sherman, 2010). Reality shows are regularly the highest rated shows on TV, and reality is the second most watched genre on TV after sport. This process is one of the reasons as to why product placement in reality television has been successful.

1.6.Hypothesised Model

The advertising landscape has changed over the last two decades as the consumer evolves, promoting the alteration or adjustment of marketing practices. The power of product placement has been recognised as the practice lies outside of information processing theories

used to explain traditional advertising effects (Bhatnagar, Aksoy and Malkoc, 2004). Understanding television and the nature of its appeal may assist us to understand how viewers negotiate these contextual brand cues. Reality television has become a noteworthy genre in South Africa among young adults (Generation Y) and the incidence of product placements within these shows has grown substantially over the past few years.

With marketing spend allocated to traditional television advertising (when marketing to Generation Y), the research aims to explore if traditional television advertising is effective compared to product placement in reality television in creating brand awareness and brand identity. It also aims to explore the relationship between product placement and brand awareness and brand identity.

Figure 1 below illustrates the research direction.

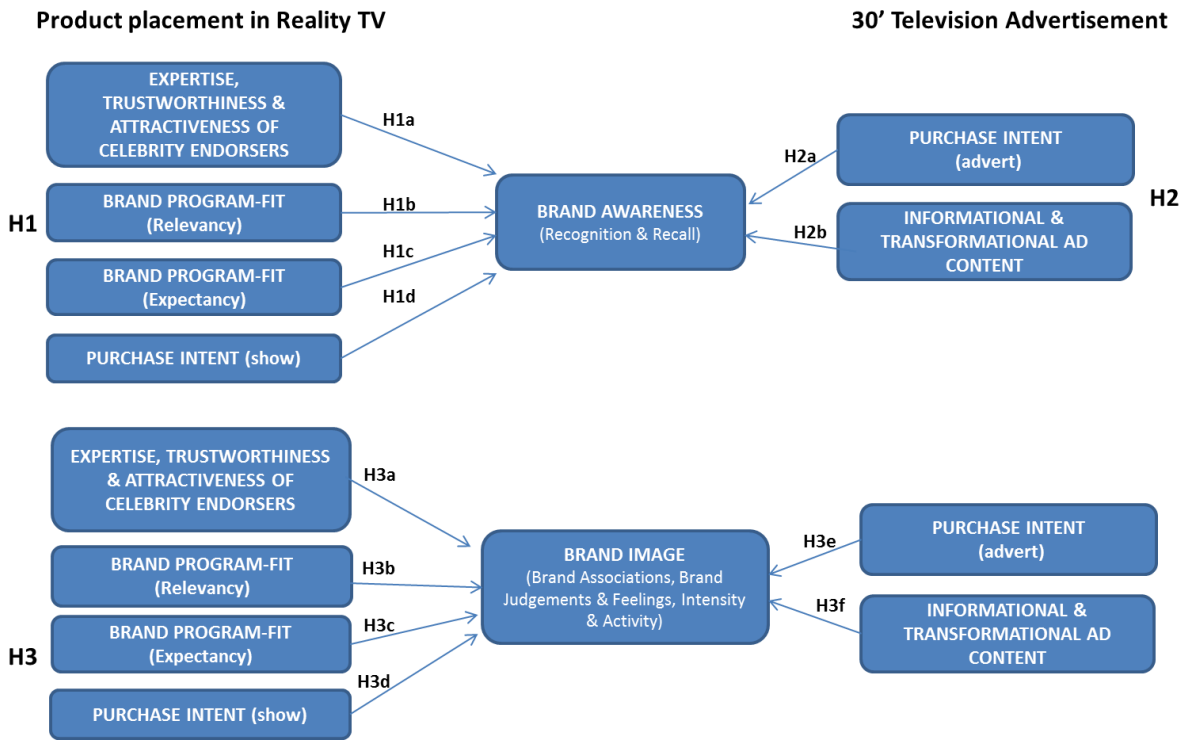


Figure 1: Hypothesised Model

The primary objective of this study was to explore the advertising effectiveness of product placement in reality television in achieving brand awareness and brand identity (brand image) compared to traditional television advertising. The model has been structured as such so that brand awareness and brand identity are the central, dependant variables and independent variables are the various scales employed to test for relationships.

The secondary objectives are as follows:

a. To explore the relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand Programme (Relevancy), Brand Programme Fit (Expectancy), Purchase Intent (after watching product placement in reality TV) and Informational and Transformational Advertisement content in influencing Brand Awareness.

b. To explore the relationship between Purchase Intent (after watching 30' TV advertisement) and Informational and Transformational Advertisement content in influencing Brand Awareness.

c. To explore the relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand programme Fit (Relevancy), Brand Programme Fit (Expectancy), Purchase intent (after watching product placement in reality TV), Purchase Intent (after watching 30' TV advertisement) and Informational and Transformational Advertisement content in influencing Brand Image (Brand Associations, Brand Judgements and Feelings, Intensity and Activity).

1.7.Definition of Terms

The following key terms as sources are used in this study are defined below:

- Modernism is defined (as in the era of modernism) - is anti-romantic, futuristic, rational and functional. It highlights principles of order, purity and unity" (Guillén, 1997).

- Modern Marketing is the 'customer-centred trend' that developed during the 1950s and 1960s. According to Kotler and Armstrong (1998), the marketing concept is constructed on four pillars: customers' needs, target market, profitability and integrated marketing. The marketing concept aligns itself to the conclusions that assist in understanding modern marketing. According to Bagozzi (1975) and Kotler, (1972), by the 1970s the *marketing concept* was formalised, crystalised and preserved at the centre of modern marketing.

- Postmodernism is defined by Lyotard (1984) as the "incredulity towards metanarratives" Metanarratives are integrated idea structures that determine meaning and perceptions concerning truth and existence in general. Metanarratives are created and reinforced by power structures for example science in modernism.

- Postmodern Marketing results in significant reclassification of the role and character of the field. The key central principles and/or doctrines of modern marketing – i.e. the marketing concept – are re-thought and extensively modified (Firat, Dholakia and Venkatesh, 1995).

- Generation Y is defined as individuals born during period 1978 to 2000 (Kotler and Armstrong, 2010; Yarrow and O'Donnell, 2009).

- Reality television is generally understood and has the following traits: "recoding of actual events in the lives of persons or groups; an undertaking to simulate actual events by means of dramatized reconstruction and at times using sensationalism to attract audience viewers; participants are often placed in exotic locations or abnormal situations; packaging this material into an attractive programme with entertainment value on the bases of its 'reality' credentials" (Kilborn, 1994).

- Product Placement is defined as the "integration of advertising into entertainment content, whereby brands are embedded into storylines of a film, television program, or other entertainment medium. This involved collaboration and co-creation between brands, media and entertainment" (Hudson and Hudson, 2006).

- Brand Awareness refers to whether "consumers can recognize or recall a brand, or simply whether or not consumers know about a brand" (Keller, 2008).

- Brand Identity is defined as an "internal construct that originates unilaterally from the organisation – what the organisation wants the brand to be – and that requires stability over time" (Aaker, 1996; Kapferer, 2008).

1.8.Assumptions

The following assumptions have been applied to this study:

- South Africa, in part, is considered a postmodern society and therefore postmodern consumers exist within this society;
- Reality television is popular television genre in South Africa;
- Generation Y is assumed to be the first generation to be born into a wholly postmodern society (Best and Kellner, 2003);
- Generation Y is assumed to follow and consume reality television programmes;
- It is assumed that reality television programmes influences Generation Y's perception, culture, attributes and purchasing behaviour.

CHAPTER 2

POSTMODERNISM THEORY AND REALITY TELEVISION

2.1.Introduction

There is a vast quantity of academic research on postmodernism (Brown, 1995; Firat, Dholakia and Venkatesh, 1993; Mayer, Job and Ellis, 2000). As such, in order to fully understand the context of postmodernism and the postmodern concept, one first needs to fully understand the modern concept. A theoretical framework for this research study will be structured as follows: Modernism (and the modern consumer) and the evolution from modernism to postmodernism will be discussed. The shared features, which further the understanding of postmodernism (and the postmodern consumer), will be included in this discussion. It should be noted that the postmodern theory that forms the basis of this discussion has been incorporated from my individual class assignment, "The Relevance of Postmodern Marketing in a 21st Century Business Environment" for the Strategic Marketing Theory course.

This chapter will introduce key concepts related to this research study through the discussion of existing literature related to postmodernism and reality television.

2.2.Modernism

According to Appignanesi and Garratt (1995 cited in Háhn, 2007), the word "modern" is derived from the Latin word "modo" denoting "right now". There is a degree of consensus that the modern era stemmed from a series of economic, political, cultural and social transformations which began with the Age of Discovery in the 15th century and gave rise to the creation of the modern era in the 16th century (Brown, 1995). With the development of science and technology, which dominated this era, religion gradually lost its legitimising power over society as science and technology were able to separate sacredness and profanity. The industrial revolution in the 19th century gave incentive to the movement known as modernism and mass production started at the 20th century, (Appignanesi and Garratt, 1995). This era emphasised the technical instead of the social-psychological and humanistic characteristics (Hassim, 2012).

According to Guillén (1997), the era of modernism is anti-romantic, futuristic, rational and functional. It highlights principles of order, purity and unity. Modern society is built on

rationality; and instead of religion, science and technology is the legitimatising authority. Everything that can be verified by positivist practices is accepted. Society believes that progress can only be built on science, mass production and industrialisation (Thomas, 1997). There is a strong focus on segmentation which filters through all areas of life from the organisation to communities and once the fundamental understanding of these constructs are understood, everything can be analysed, planned and controlled. The individual is seen as rational and responsible for his own decisions. Individualism is not emphasised and the individual merges with the crowd and ultimately becomes estranged from a machine-centred environment (PetHŐ, 1992 cited in Háhn, 2007). The modern world characterised the first half of the 20th century and changes in thought began in the 1960s and 1970s. Several believe this is when postmodernism came into being (Hassim, 2012).

2.3.Postmodernism

It is a challenge to define the exact period of postmodernism's birth; however, postmodernism was introduced by Frederico de Onis in the 1930s into languages according to Hassard (1993) and in the 1960s artists, critics and writers began to utilise the postmodernism term in response to modernism according to Featherstone (1991). It became widespread in the 1960s as a result of individuals disenchantment and distrust in modernity. In the 1970s and 1980s the character and nature of postmodernism was more evident in the visual and performing arts, music and architecture (Berner and Van Tonder, 2003).

According to Lyotard (1984), defines postmodernism as "incredulity towards metanarratives". Metanarratives are integrated idea structures that determine meaning and perceptions concerning truth and existence in general. Metanarratives are created and reinforced by power structures for example science in modernism (Hassim, 2012). According to Doyle (2006) postmodernism views metanarratives (or grand narratives) as abolishing differences and as one class inferring their attitude and values on others. It is also viewed as "a manifestation of Western culture imperialism motivated by consumer capitalist power. Grand narratives are seen as masking the will to power negating the interests of others." Doyle (2006). Postmodernism critically evaluates these grand narratives and declares that such narratives shroud the illogicality, uncertainties and constructedness that are found in any practice or social organisation. Franciois Lyotard contends that all facets of modern society depend on grand narratives. Stability, order and totality in modern society are maintained by these grand narratives, which have their own set of belief systems.

The five conditions for postmodern culture, according to Firat and Venkatesh (1993), are hyperreality, fragmentation, reversal of production and consumption, decentring of the subject and paradoxical juxtapositions (of opposites) and a general sequence of these conditions is loss of commitment. According to Van Raaij (1993), these conditions are a result of openness, the acceptance of difference. Hyperreality, as defined by Baudrillard, (1992), because of simulation-based models that create a greater divide between actual reality and perceived reality. Fragmentation can be seen as the disconnected experiences in life or sense of self. Individuals acknowledge that the value is not in the production (as in modernism) but in the consumption in the reversal of production and consumption. Decentring of the subject occurs in the sense that the human being is removed from the fundamental importance held in modernism and accepting the potentials of one's objectification. Juxtapositions of opposites are defined as collations of opposites (Hassim, 2012; Firat and Shultz II, 1997).

2.4.The Modern and Postmodern Era

In order to conceptualise and understand the postmodern consumer, a distinction has to be made between the postmodern *culture* and the postmodern society that has emerged in light of this society, and which, in turn, influenced the character and nature of the postmodern consumer (Berner and Van Tonder, 2003). It is therefore crucial to reflect and contrast the characteristics and nature of the modern and postmodern *eras*. According to Berner and Van Tonder (2003) by drawing on the perspectives of several academics including Arias and Acebrón (2001); Takala (1999), Lerman (1998); Woodruffe-Burton (1998); Firat and Schultz II (1997); Thomas (1997); Strinati (1993); Strinati (1993); and Hassan (1987) it is possible to extract and draw a distinction between the main characteristics of the modern and postmodern eras.

Table 2.1 – Modern and Postmodern Era

Modern Era	Postmodern Era
Reason embodies unity (rational purposive approach to life).	More intuitive, a focus on meaning beyond reason and consequently reduced unity (splintering and fragmentation). A symbol-oriented and consumer controlled age.
Modern nation state, with central government and administration.	Post-industrial state and the breaking down of traditional concepts of economic and social institutions.
Bureaucratic and formal hierarchies	Fluid, fragmented and dynamic institutions (for example virtual and network organisations), with a blurring of hierarchies.
Industrial and capitalist society.	Information society with information explosion and overload (both individuals and organisations). Information is fragmented in nature. Markets are fragmented and unstable.

Industrial mechanisation and mass production, and stable markets and consumption patterns.	Consumer now central to the production process – notions of mass customisation (flexible manufacturing systems). Unpredictable and volatile markets.
Innovation from discovery following attempts at improving / refining the existing.	Innovation through new, revolutionary (untested) theories and views (rather than refinements).
Reliance on science and technology.	Focus on ideational, appearance and experience.
A quest for truth through scientific and rational thinking and a focus on facts, causality and fundamental laws (justification through evidence and logic).	Focused on social meaning, and experience driven (phenomenological). Emphasis on the perceptual, hyper-real and symbols (or signification) rather than the "real-experience".
Social division in the form of classes.	Plurality of society with high levels of social diversity. Elevation of the individual at the cost of community.
Conformity, behavioural consistency and orderliness (adherence to rules and conventions). Urbanisation and growth of cities.	Diversity and fragmentation, and liberation from conformity. Recognition and tolerance of differences, Multiculturalism and multi-ethnicity.

Source: Berner and Van Tonder (2003)

Based on the above comparison, it is apparent that the basis of the modern era was to give rise to worldwide economic growth and progress, through a principal dependence on scientific (and consequently rational) thought, mass production, and methods that validate this viewpoint. The postmodern era in contrast, reflects a departure from the rational towards instinctive convoyed by a considerable flexibility and diversity. Fundamental to these developments is the crucial switch from industrial to an information society – aided by the swift developments in communication and information management technology (Berner and Van Tonder, 2003).

Modern society is characterised by the consequences of scientific and economic development on societal cultures and structures – specifically the influence of industrial capitalism, production and mechanisation on social development and social diversity (Berner and Van Tonder, 2003).

Jameson (1983) defines the contemporary postmodern society as a consumer society marked by schizophrenia and pastiche (pastiche meaning impartiality of the individual where all expressions of nostalgia, parody and other feelings lack depth, commitment and promise). Schizophrenia is used to describe the individual's personal identity as disjointedness and discontinuity. There is a common thread in the various definitions of postmodernism that is characterised by the disappearance of unity, authority, commitment, continuity and purpose (Hassim, 2012).

According to Venkatesh (1989), it is perceived as an emergence of fragmentation, complexity, diversity, from any viewpoint. Postmodern society is erected on fictional communities according to Baumann (1994). Individuals are independent and construct their own realities and are therefore not dictated and constrained by modern society (Hassim, 2012). Postmodern society is an information society and due to the upsurge of scientific knowledge and the expansion of new technologies in this era, it is further characterised by fast paced, widespread and convoluted change. This led to a concurrent development and coexistence of diverse forms of society and culture (Berner and Van Tonder, 2003). Individuals keep virtual relationships though the internet, television, technology and these virtual interactions become orienting points of self-identity (Cova and Cova, 2001).

Table 2.2 – Modern and Postmodern Society

Modern Society	Postmodern Society
Life characterised by realism, authenticity and seriousness.	Life characterised by pastiche – irony, parody, imitation / mimicry, humour and the "wink of the eye".
Linear / predictable living.	More complex living.
Physical conditions and "hard realities" define living.	Hyper-reality: a world of imagery for example cyberspace, virtual realities and computer-mediated environments where simulation and representation are more important than reality. The media significantly influences and defines the individual's sense of reality.
Law of nature and physics informed the modern worldview.	Laws of grammar and semantics inform the postmodern view. Anti-foundationalism dominates – boundaries of established categories and stereotypes are dissembled and cross-fertilisation is promoted (for example in the domains of science and technology).
Natural world view as a source of boundless physical and natural resources.	Natural world has limited natural resources and heading for a catastrophe as a result of current consumption rates.
Growth of science and technology as the rational foundation of "truth" and progress.	Explosion of scientific knowledge but mass disillusionment with science and a loss of confidence in the philosophy of progress through rational, purposive means.
A belief in absolute truth.	A focus on meaning beyond scientific fact and truth, which is embedded in a broader context – a strong focus on the totality of a situation. Absolute truth is rejected as meaning is constantly changing. Social meaning is substantially influenced by form and style.
Rationality in the form of facts, evidence, and logic are emphasised.	An emphasis on symbols, appearance, and style at the expense of substance and content (a "designer ideology").
A sense of unity, derived from well-ordered / regulated and integrated social ad work structures, and common culture.	Fragmentation (lack of continuity) – as a result of unwillingness to conform and accept a single idea of product, coupled with a constant search for stimulation through events and images.
Clearly demarcated hierarchies and centralising authorities	Dedifferentiation: The boundaries defining the identity of individuals and institutions have become blurred, shared and mixed (for example between high and low culture, training and education, politics and show business).
A society where culture and structure were influenced by the impact of economic progress (in particular industrialisation and mass	A complex society reacting to the salient features of the 'modern society', and which is characterised by overwhelming amounts of information, and rapid and continuous change.

production).	
Social development evolving from industrialisation and structured around social differentiation. Social hierarchies were based on occupation and role in the "population" process and self-portrayal was primarily on the basis of occupation and social status.	"Tribes" develop around interests, preferences and lifestyles, and are replacing social classes. Social classes are defined by birth rights or accumulated wealth is becoming irrelevant. Self-portrayal through products that are consumed and how the individual presents himself. Individuals create, transform, and reconstruct their sense of identity through meaning conveyed by tangible "maker" products (form and style).
A common culture established through religion, economy, state and kinship.	No longer a common culture – rather a multiplicity of cultures, where pluralism and diversity are dominant features and reflect change in value systems
Society dominated by production, mechanisation and industrial capitalisation in a stable market environment.	New forms of technology, and flexible and real time manufacturing systems in volatile and unpredictable market places. Global competition combined with rapid technological change results in a lack of continuity.
"Mass culture" and mass markets.	'High culture' with expanded range of product offerings and product categories, 'mass customisation' of products in micro and niche markets (essentially a fragmented market).
Essentially a production orientated society.	Essentially a consumption (consumer-driven) society.
Consumption patterns were influenced by functionality.	The consumer will consume the images / signs for what they represent rather than purchase a product for its usefulness
Working environment dominated by industrialisation and manufacturing, with clearly structured job content (for example the production line) and low levels of unemployment.	Growth of the service sector with increasing levels of unemployment, ad alternative forms of work for example telecommuting, working from home, job sharing and part time work, arising out of the decline in the manufacturing environment.
Ordered and stable environment, with low risk and predictable outcomes requiring disciplined and structured management.	Disorder and chaos characterise the business environment, creating higher levels of risk and requiring adaptable management (change-competent).

Source: Berner and Van Tonder (2003)

The noteworthy distinctions between modern and postmodern societies and those existing and earning a living within those specific societies are distinct and will clearly influence (adjust or completely change) the views of consumption, and as a result, the consumer profile from a modern to a postmodern era (Berner and Van Tonder, 2003). By deduction it would seem that the 'postmodern consumer' in comparison to the 'modern consumer', is inclined to be a more instinctive, worldly and flexible individual with an idiosyncratic style orientation and consumption approach. It is evident from literature that the postmodern consumer differs significantly from the modern consumers.

Table 2.3 – Modern and Postmodern Consumer

Modern Consumer	Postmodern Consumer
Consumption was viewed as being more functional and rational and therefore meaningful, consistent and clear in its purpose.	Consumption is viewed as being more hedonistic, self-affirming, and compensatory.
Viewed as a passive target group.	More active, in constant search for stimulation through event and images and, as a consequence, has more power than his modern predecessor. According to Thomas (1997) it is referred to as "Simulated pseudo-explorers in virtual pseudo-

	realities...”
Essentially conforming and traditional, and consequently homogenous in needs.	Global, non-conforming, and unpredictable (lacks depth and continuity). Generally open to new experiences More humanistic and tolerant.
A wholly analytical and rational being and in terms of consumption and buying behaviour, essentially considered an “information processor”.	Many-facet consumer that has become increasingly sophisticated and is likely to rely on won ability to seek value. Experience and pleasure is important.
Preferences were gender-specific and consumption patterns followed from clear role stereotypes (associated with specific gender) – underscoring the sense of collectivism and conformity.	More individualistic in preferences and needs (genderless / with a blurring of gender stereotypes). Individual taste(s) and meanings are important, and consequently, individuality and sense of style is displayed through choice of good / products and services.
Focused on a singular lifestyle concept, founded on the modern values of orderliness and consistency.	Engaged in multiple lifestyles and subscribes to multiple and often highly incompatible value systems. It consequently immune to incoherence and accepts and even may appreciate and enjoy discontinuity.
Self-portrayal anchored strongly in the individuals occupation and social status	Self-portrayal and identity more prominently through imagery (symbolic value) created through consumption. Increasingly seeking, developing, or affirming personal identity through symbols (products and services) consumed.
More susceptible to mass-produced products and services (mass markets) that are useful in day-to-day living.	Appreciates individual and unique characteristics of products and services and places an emphasis on the spectacular, the popular, the pleasurable and that which is immediately assessable.
Loyal to a firm, brand, or product.	Avoids commitment and exercises freedom to move where choice or whim dictates (an unencumbered self – Gould and Lerman, 1998)

Source: Berner and van Tonder (2003)

According to Berner and Van Tonder (2003), during the evolution from modern to postmodern society, the concept “consumption” was obviously altered. Consumption in the modern society was purposeful and largely influenced by the utilitarian value of the product or service. Consumption mirrored the existence of consumers, living in a fairly secure environment, who were inclined towards consistency and conformity. As indicated by Table 2.3, individualism was not a focus in modernist culture and therefore diversification of products and services other than functionality was limited. A notable feature of postmodern society is the idea of hedonic and compensatory consumption, which complements and supersedes functionality as a motivation for consumption. According to Woodruff (1997), compensatory consumption refers to “consumption which satisfies a lack, need or desire which cannot be fulfilled by the primary source for addressing (satisfying) the need”. According to Malina and Schimdt (1997), hedonic consumption is consumption motivated by a yearning for a change or “something different” (for example sensations and experiences), pleasurable and/or new. Based on the preceding discussion and Table 2.3, these sequences of consumption suggest very dissimilar value systems of the modern and postmodern consumer,

which has a direct impact on marketing practices. According to Dawes and Brown (2000), the reliance on traditional marketing practices, which are fundamentally modernistic in nature, are subsequently unsuitable and out-dated for a postmodern marketplace.

2.5.Modern Marketing

According to Firat and Dholakia (2006), modern marketing originated in the second half of the 20th century. The 1950s transformed marketing and the product-orientated view was steadily substituted by the customer-orientated view. The consideration of the customers' needs and pursuing the customers' satisfaction proved to be key success in an increasing competitive environment. Modern marketing is the 'customer-centred trend' that developed during the 1950s and 1960s. Fundamental principles that came to term modern marketing and its role in society emerged during these decades (Hassim, 2012).

According to Brown (1997), Keith and Levitt were the two marketing experts whose writing was milestones in the history of this science. Levitt was the one of the focal representatives of consumer-orientation. According to Bagozzi (1975) and Kotler (1972) by the 1970s the marketing concept was formalised, crystallised and enshrined at the centre of modern marketing. According to Háhn (2007), Philip Kotler's views on marketing became widely recognized and were worshipped by marketers. He was of the opinion that marketing is universal and is pertinent in every aspect in life from politics to art to religion to selling soap. He reclassified the meanings of 'product', 'customer' and 'marketing tools', according to Brown (1997). According to Kotler (1998, 1952, as cited in Háhn (2007), the marketing concept is constructed on four pillars: customer's needs, target market, profitability and integrated marketing. The marketing concept aligns itself to the conclusions that assist in understanding modern marketing. The selection and identification of target markets implies that a population can be segmented, according to certain variables, in the homogenous groups, which have comparable shopping habits. The needs and desires of consumers can be analysed, as consumers are conscious of their needs. Consumers are seen a rational, independent, knowledgeable and therefore analysable personalities according to Firat et al (1995). Consumers choose products on perceived value according to the marketing mix (product, place, price and promotion) and based on this, the product's positioning will be favourable in the consumers mind. Profitability can be achieved for the company if it satisfies the customer's needs. There are two distinct schools of thought regarding modern marketing. The first school are the firm believers that regard modern marketing as a 'church' and the

second school, which challenges the eternal relevance of the marketing concept. By the conclusion of the 20th century, the opinions in opposition to the 'Kotlerian Theory' and practice blatantly stated the crisis in marketing (Hassim, 2012).

2.6.Postmodern Marketing

During the 1990s, articles probing the validity of modern marketing in a postmodern society began to surface in academic journals. Between the triggers of this epistemological landslide were Alan Smithee, Stephen Brown, Alladi Vekantesh, Michael J. Thomas, Fuat Fiart, and Richard Elliott according to Háhn (2007). In 1995, Stephen Brown's book, 'Postmodern Marketing' was made public and criticized the preceding marketing theories as well as urging marketer's to apply a postmodern viewpoint. Several papers written against the traditional marketing approach i.e. modern marketing raised questions regarding the marketing concept, marketing mix, segmentation, positioning, marketing research and customer orientation. Numerous authors cited that modern marketing is out dated in today's postmodern society and should therefore be replaced (Hassim, 2012).

According to Háhn (2007), one of the most strong-minded critics, Stephen Brown, openly attacked Philip Kotler. In his view, 'King Kotler' or 'Prince Philip' is sovereign like Louis XIV in the marketing kingdom. "He [Kotler] has established an Intellectual Empire on which the sun never sets" (Brown, 2002). He expands on his expression, stating that the Versailles was constructed on substandard quality materials, and therefore cannot exist indefinitely implying that the marketing concept et al. cannot exist indefinitely without any modification. Alan Smithee wrote an article depicting a dialogue between a professor and an assistant lecturer. The professor is called Kotler and the assistant lecturer is called Alan. The views voiced by Kotler are seen as out-dated, uncompromising and cumbersome compared to the postmodern views of Alan (Hassim, 2012). Kotler is portrayed as traditional, tenacious and a narrow-minded person who is unwilling to acknowledge and tolerate postmodernism according to Smithee (1997 as cited in Háhn, 2007).

Apart from Kotler's personality, the other frequent point of attack cited is the lack of coherence between the practice of marketing and its theory. Among the reasons for the gap between practice and theory can be the out-dated interpretational structure in which a few thoughtlessly believe while others have adapted a new structure. Modern marketing in general is agreed to be built on positivist pillars, which first describes reality, then formulates rules entrenched on observations. The premise is that once the rules are stated, fundamental

understanding of these constructs are understood, the world can be analysed, planned and controlled (Hassim, 2012).

Thomas' (2000) belief is that marketing is suffering from 'epistemopathology' i.e. a disease brought on by a false theoretical system. Specialists are constantly applying out-dated and erroneous ideas onto the functioning practice of global markets. According to Mayer et al (2000), even some of the critics of postmodernism acknowledge that modern marketing needs to be revised from an epistemological stance (Hassim, 2012).

According to Kuhn (1984 as cited in Háhn, 2007), a shift in paradigm is required when there are several unanswered questions within an established system of rules. This change will occur when certain singularities cannot be explained or interpreted with the recognised theories. Modern marketing can follow the hypothesis – it provided scholars with a reliable conceptual framework but now the change in paradigm is inescapable due to the increasing questions around its validation. Feyerabend (2002 as cited in Háhn, 2007) claims that paradigms can exist next to each other. Based on this, modernism and postmodernism can coexist in the name of epistemological anarchism and there will be no need for either one to cease to exist. However, neither modernists nor postmodernists would accept this solution and argue that only one faith can be practised in the 'church' of marketing (Hassim, 2012).

2.7.Evaluation of Postmodern Marketing as a new method

2.7.1. Theoretical Justification

According to Kotler (1998), "Marketing is the social process by which individuals and groups obtain what they need and want through creating and exchanging products and value with others." By definition, its entrenchment in the social, economic and cultural realm is clearly stated. The fundamental terms in the definition (social, economics, individuals, groups, product, value, needs, wants) emphasize that marketing cannot be exempted from a constantly altering environment but must accommodate itself to it to function efficiently. The society today is very different from the society in the 1950s. Consumer's habits have evolved; value-systems have changed and as a result, new conditions present new challenges in the field of marketing. A change in one field necessitates a change in a related field. However does a change in society require an eradication of the 'Kotlerian Theory' or can the basic principles of marketing still be relevant in a postmodern world. According to Vargo and

Lusch (2004), marketing today is still viewed as an act of supplying what consumers need in a primarily economic exchange framework. However, it is precisely these fundamental principles of modern marketing that is being challenged (Hassim, 2012).

There are numerous approaches concerning the way postmodernism impacts marketing. According to Háhn (2007), Fiat et al. (1995) are of the view that postmodernism and marketing are virtually one and the same because in both cases simulation, presentation and the recreation of images are the focal point. Jameson (1992) and Baudrillard (1987) are of the view that marketing is the reason for the shift from modern to postmodern: the upsurge of media persuasion and the reinforcement of pop culture, the role of marketing have become vital in the consciousness of the change in era. According to Brown (1993) and Brownlie and Saren (1992), modern marketing does not offer a substantive theory in assisting to clarify, envisage or replicate complex exchanges between purchasers and suppliers. However, several academics regard postmodernism as a temporary burst and are dismissive of its theories. According to Mayer, Job and Ellis (2000) postmodernism will only offer temporary enlightenment. They refer to postmodernism as 'false prophet' masquerading as 'angels of light'. They use a metaphor based on Christianity in which postmodernism's use of negativity to destroy the core of modern marketing concepts are likened to Aesop's fable about the sun and the wind. Postmodernism is likened to the wind which is trying to bring about change and convert the marketing congregation to postmodernism. They affirm that a pessimistic destruction approach is not as effectual as a positive approach to achieving goals (Hassim, 2012).

According to McDonald (1992), "the fault appears to lie with those responsible for writing about and teaching the subject rather than those who try to use it". His view is that the users need to first learn and understand how to apply concepts before criticising them. This view can be compared to the saying: a bad tools-man always blames his tools. According to Robson and Rowe (1997), postmodern philosophers are fundamentally deconstructive and offer extremely little reconstruction from their theories. This has a negative consequence on the theory of marketing as their theories plainly destroy and do not generate solutions. According to Giddens and Turner (1987), postmodern thinkers criticise the principles based on positivism as they do not understand the character of abstract laws. The world is continually changing but that does not necessarily mean that established methods should be abolished. Geological, solar, chemical and biological systems are not everlasting and do change. However nobody disputes against the laws of gravity, the periodic table or entropy.

Robson and Rowe (1997) disregard the necessity for postmodern marketing since marketing will continue to shield itself against the attacks and still continue to happen, regardless, as it forms the link between consumption and production (Hassim, 2012).

Based on the preceding discussions, most marketers acknowledge that a change in era from modernism to postmodernism has occurred and has affected all sciences (arts, architecture, philosophy, literature, history, and literary criticism), Firat and Venkatesh (1993). Its effect on marketing has been noted including but not limited to Brown (1995), "marketing cannot choose to ignore postmodernism", Thomas (1997), "postmodernism has very serious implications for contemporary marketing" and Firat, Dholakia and Venkatesh (1993) "it is very difficult, if not impossible, for today's marketing theorists to reject the notion of postmodernity" (Hassim, 2012).

According to Brown (1999), marketing and postmodernism are already intertwined. Most of the distinctive features of postmodernism are already present in the existing marketing practices from pricing to communication.

2.7.2. Relevance of postmodern marketing in 21st century

According to Berner and Van Tonder (2003), postmodern society is characterised by widespread, multifaceted and rapid change. This has resulted in the concurrent development and co-existence of diverse forms of culture and society which has shaped individual values and behavioural tendencies. This has direct impact on consumption and subsequently the consumer profile. As discussed in the preceding section, in the postmodern environment, the concept of compensatory and hedonic consumption supersedes functionality and utility and is the driving force for consumption. The postmodern consumer is focused on the intangible 'problem' that which is constructing a sense of self or identity in a dynamic, multifaceted and disjointed society and is as a result more interested in the symbolic or cultural value that particular product or service projects, and image it holds rather than its content value. Washburn (2000) identifies several generation classes. The 'G.I. generation' (born between 1901 and 1925), 'the silent generation' (born between 1926 and 1945), the 'baby boomers' (born between 1945 and 1964), 'generation X' (born between 965 and 1981) and the 'Net, 'Y-'or 'digital generation' (born between 1982 and 2003). The "Y" generation fits the postmodern consumer profile. This generation is categorised by cynicism, ambition, pluralism and optimism according to Young and Gautier (2001). It is a generation that places

exceedingly little value on tradition and past methods. It is a generation that is extremely individualistic and continually seeking self-expression (Hassim, 2012).

According to Brown (1995) and Arias & Acedrón (2001), some industries are still modernist in their market place approaches and may be serving postmodern consumers, the probability of non-competiveness, decreased operational performance and the decline of market share is substantially increased. According to Thomas (1997), the postmodern consumer inhabits a world filled with "doubt, and uncertainty ambiguity", and it's in this framework that businesses have to understand and satisfy the needs of a consumer, if they wish to endure a postmodern marketplace (Hassim, 2012).

The preceding conditions of postmodernism create opportunities for juxtapositions of opposites according to Firat, Dholakia and Venkatesh (1993). The ability and eagerness to represent a sense of self in fragmented moments frees the consumer from conventionality and seeking continuity of the multiple roles played all throughout life. The postmodern consumer is open to anything that is playful, strange, funny or exciting (Hassim, 2012).

According to Berner and Van Tonder (2003), hyperreality can be explained as a world of imagery, where representation and simulation is more important than reality. According to Firat, Dholakia and Venkatesh (1993), hyperreality is grounded in consumption experiences. The experience a consumer is promised and finds in wearing a particular brand and when a consumer believes in that promise (a statement of prestige, attractiveness, beauty, endurance, performance); the brand provides the experience as promised. According to Firat and Dholakia (2006), the condition of simulation is often cited by academics in theme parks. It creates a realistic world, taking visitors back to a fantastic past. The false reality creates an illusion and makes it easier for the visitor to believe this created reality. Simulacra can be related to a mock appearance created to mimic reality. The condition of construction can be related to combining symbols and ideas to achieve agreeable meaning for example building a youthful brand persona for Sprite. The condition of signification can be related to communicating by signs to convey symbolic meanings for example the Woolworths symbol denotes quality. The condition of phantasmagoriais can be related to creating dreamlike imagery. The main practice in society is marketing which deliberately re-signifies terms, brand names and ultimately words. According to Firat, Dholakia and Venkatesh (1993) consumption and marketing provide the ideal basis for hyperreality (Hassim, 2012).

Fragmentation can be related to segmentation however companies no longer look at markets in general terms but search for smaller, more precise markets. According to Brown (1997), since the 1980s, the determining strategy for companies has been searching for niches in markets. Companies are increasingly customising individual products to satisfy the varying needs of different, yet similar segments. This too is fragmentation. According to Firat, Dholakia and Venkatesh (1993), a main form of fragmentation reveals itself in fragmented moments in consumption experiences particularly in the build-up of TV-commercials. Advertisements spots are shown one after the other varying in duration and are often fragmented into brief moments of images, names, and blurbs. The experience of fragmentation is heightened for the reason that commercial breaks disrupt programme viewing. These fragmented, variegated forms are imitated in society and communication media such as films, music videos, etc. (Hassim, 2012).

In the condition of reversal of production and consumption, modernists believe that value is created in the production of products whereas in postmodernism, value is created in the consumption of products. Consumption has become the vital process through which consumers define their identity and self in a social act where social codes, relationships and symbolic meanings are shaped and reshaped according to Baudrillard (1975, 1981). This is paradoxical since production continues in moments of consumption (Hassim, 2012).

The modernist's view placed us human beings at the centre, as the subject that acts through and upon others, nature and objects. This view, known as the Cartesian idea of the subject, has dominated modern thought (Firat and Venkatesh, 1993). The postmodernist's view is rather than the subject controlling the circumstances and processes of life when interacting with the object, the object is viewed as determining the conditions and procedures of the consumption. There is confusion between the subject and the object (products) as to whom or what is in control (Hassan, 1997; Jameson, 1983). According to Firat, Dholakia and Venkatesh (1993), the condition of decentralising of the subject, the consumer, seen as the central focus in the modernist view, and is decentred and inadvertently worshipping the brand. An example of this is seen in the advertisements where the brand is portrayed as the 'hero'. Several household detergent advertisements depict this condition (Mr Muscle, Handy Andy, Sunlight dishwasher).

The preceding conditions of postmodernism create opportunities for juxtapositions of opposites according to Firat, Dholakia and Venkatesh (1993). The ability and eagerness to

represent a sense of self in fragmented moments frees the consumer from conventionality and seeking continuity of the multiple roles played all throughout life. The postmodern consumer is open to anything that is playful, strange, funny or exciting. An example of the current advertising practice is the Nando's 'Dictatorship' advertisement in which the advertisement (about dictators) and the advertised goods (chicken) lose their close connection (Hassim, 2012).

In an era where consumers progressively value authenticity, where the mass production of products and services causes them to question the plausibleness of value (Rose and Wood, 2005), the success of reality-based entertainment sharply contrast the postmodern view of hyperreality in which simulation is substituted for genuine experience, and perhaps even preferred (Baudrillard, 1983). The bases of the hyper-real are the spectacle and the spectacular whereby voyeuristic exposure to the spectacle seems to have become a cultural past time (Firat and Venkatesh, 1993). This is evident in the success and the plethora of reality-based entrainment programmes in today's society. Product placement for products and brands has also become an essential part of motion pictures and music videos where these brand names become sub-spectacles within the spectacle of the movie or music video (Firat and Venkatesh, 1993). These nested spectacles, the movie and the music videos, are then promoted through strategic marketing campaigns.

2.8.How Viewers Process Media

Before the theory of reality television and product placement is discussed, it is important to understand the psychological process a viewer may follow when exposed to product placement. To unpack this, reference will be made to the discipline of media psychology to investigate how viewers process media since the brand is inherently integrated within this context.

Several established and well-known media theories exist (Sherman, 2010) however since this study is focused on television and an effort to further understand this audio-visual medium, the uses and gratifications, genre and cultivation theory will be discussed with specific reference to how they pertain to televsion viewing.

2.8.1. *Cultivation Theory*

The Cultivation theory suggests that "increased exposure to television content creates a worldview, or a consistient picture of social norms, structure and behaviour, based on the

stable view of society that televsion content displays" (Gerbner, Gross, Morgan and Signorielli, 1994). Research in this area examines the idea that heavy television viewers will agree with the 'televison world' more often than lighter televsion viewers.

The creators of the theory, Gerbner et al. (1980) originally researched this effect by asking subjects numerous questions of which they had previously determined a 'television answer'. Heavy viewers were found to agree signifigantly more than light viewers. The effect was also found after controlling for 3 constructs: sex, education and age. Although further study into the effect was conducted by Gerbner et al. (1994), there were fundamental flaws in the methodology and analysis hihglighted by several academics and researchers (Sherman, 2010). Regardless of these flaws, the research was useful in creating further interest in this type of effect as more studies were conducted in a similiar vein (Sherman, 2010).

The Cultivation theory does not necessarily suggest that each indvidual sighting of the product or brand on television will result in a purchase but that television and mass media, is a medium, which may overtime, create a view of how the world might be, whether it is a true dipiction or not (Sherman, 2010). This may suggest that product placement is a long term process and measuring its effect should include long-term studies and analysis of attitude change. By using product placement and a variety of mass media communcation tools, marketers can aim to change perceptions of the prevalence and the representation of the product within society. This is particulary relevent for a product like Coke that is prevalent in mass media (Sherman, 2010).

According to Solomon and Englis (1994), this phenomenon has been termed reality engineering whereby marketers attempt to alter consumer perceptions of reality by using mass media to depict a marketer-biased world. If viewers use mass media to form an idea of what reality is, and subsequently alter their behaviour to reflect this engineered reality, markerters have the ability to change behaviour and perceptions surrounding their brand by depicting it in the desired way within mass media. Oscar Wilde in 1891 profounded the old debate: "Does art imitate life or does life imitate art?". Perhaps it is a reflective relationship: where some people will consumer a product because it is seen in mass media, it then becomes part of reality, which is then portrayed in mass media to reflect this reality and so on.

2.8.2. *Genre Theory*

The Genre theory relates to to classifciation of different kinds of text. It dates back 2 000 years and orginates from Greek philosophers who professed that certain distinctions and conventions pertain to various texts (Chandler, 1997). According to Mittell (2011), contemporary genre theorists have numerous ways in which to clasify various texts such as films, television programmes and literary works.

Though this method of classification is contentious, it is useful to understand the workings of a genre as it provides a way to analyse viewers' interpretations of programme elements, audience expectations and how the programme contributes to culture (Sherman, 2010). In 1997, Avery and Ferraro (2000) conducted content analysis and it was then replicated and extended five years later by La Ferle and Edwards (2006). Up until then, no difference between genres had been explicitly tested. This analysis categorised placements by the type of television programmes they were positioned in (i.e. news, drama, gameshow, sitcom) and outlined differences in placement charateristics by genre (Sherman, 2010). The results depicted differences in the nature of the placements across various genres.

Traditional programmes and sitcoms included more visual and subtle placements involving the product whereas special events programming and game-shows which included more prominent placements involving brand signifiers (i.e. logos). These differences highlight the more realistic and contextual nature of placements within sitcoms where brands are used to reflect realism (Sherman, 2010). Stern and Russell (2004) used the genre theory to explain how the formula and rules of sitcoms drive the interpretation of brands. They found that when brands are placed predominately and more purposively in sitcoms, they often assist to characterise personas and contribute the theme of the show by adding established meaning and context. Shows such a *Top Gear* (a program about cars) can be seen to reflect the image and style of 'motorheads' and *'Project Runway'* (a fashion designer competition) can denote the perceived preference of 'fashionistas' (Sherman, 2010). This theory may dictate how viewers interpret brands within television programs. This theory however suggests that viewers are passive entities guided by the creators of the programmes and the rules of the theory (Sherman, 2010).

2.8.3. *Uses and Gratifications Theory*

The Uses and Gratifications theory centres on the viewer's justification for using media and the premise for which it is used (Chandler, 2004). It proposes that people seek and view media that they hope will gratify some need (such as reading a newspaper or magazine to feel connected to the world or fulfil their need for social connection (Katz, Blumler Gurevitch, 1974). It states that viewers have their own predetermined needs and desires that accompany them to the communication process (Penzhorn, 2009). These needs and desires as well as social and cultural circumstances influence the meaning the viewers attached to the message as well as how they react to the message (Williams, 2003).

Developed by Katz et al. (1974), this theory outlines four categories of gratification. These are diversion, personal identity, personal relationships and surveillance. Diversion includes escaping problems or routine and providing an emotional release. Media can gratify relationships by providing a common purpose or element between two people or by substituting companionship. Some media satisfies some people's need for personal identity as they provide personal reference, a chance to explore ones own identity reality or reinforce one's values. Gratification of surveillance means satisfying one's need for curiosity or perhaps even safety (Sherman, 2010). Different media often have different perceived or intrinsic abilities to fulfil these gratifications although different media can be used for the same gratification, i.e. diversion can be sought from a book or television (Sherman, 2010).

Preliminary research of television viewing suggests that there are several gratifications that television viewers fulfil simultaneously, such as being entertained, passing time / habit, providing companionship and escaping from reality (Rubin, 1983 as cited in Sherman 2010). Rubin (1983) found that there were two types of viewers: those that sought to gratify ritual such as passing time or entertainment and those who seek instrumental gratifications such as information or particular programme content (Sherman, 2010). Later research found that specific gratifications have to do with the genre sought (Hawkins, Guo, Hill and Battin-Pearson, 2001).

Reality television has included product placement more explicitly than any other genre (Sherman, 2010). The use of 'real' participants as opposed to fictional characters is interesting phenomenon when relating this to the gratification of identificatiosn. Instead of wishful identification, a 'real' identification may occur where people can perceive themselves

in other ‘everyday’ people like themselves, thus similarity, rather than adoration may be more relevant (Sherman, 2010).

2.9.Reality Television

Over the past decade, reality television as a genre has grown in popularity among viewers and producers alike; and has become a topic of interest between cultural scholars and media theorists (Sherman, 2010). It is a genre that is widely consumed by today’s demographically diverse television viewers. The age group most likely to watch reality-based programmes are young adults (ages 18-24) however research has discovered that fifty percent of reality television viewers are 35 years and older (Gardyn, 2001). Over and above the broad age range, reality television also appeals to viewers with diverse demographic attributes such as income and educational levels as well as to geographic location (Godlewski, 2010).

Reality television is also the most profitable form of television programming as it boasts lower production costs, higher ratings and more advertising revenue than scripted programmes (Hirschorn, 2007).

Regardless of its merits, a concise definition remains elusive though a common understanding of reality television has been established among its viewers. Numerous reality programmes such as Idols, MasterChef and The Amazing Race have provided a universal footprint modified to each country’s own customs and traditions (Penzhorn, 2009). Viewers not only receive reality television actively and devotedly but it also attempts to bring important cultural and personal issues to the forefront that are otherwise not commonly given attention in the mainstream media (Dyer, 2010). It generates extraordinary debates around the social, cultural and moral issues (Penzhorn, 2009).

To thoroughly understand the inherent features of reality television, it is necessary to define reality television and determine its origins and history for the purpose of this discussion.

2.9.1. Brief History of Reality Television

According to Penzhorn (2009), there is much debate over the origins of reality television however there is consensus that reality television’s origin is the U.S and that reality television is not a ‘new’ concept (although unison cannot be attained as to the exact date that reality television made its first appearance). It is generally accepted that 1990 was the year in which

'reality television' became what it is today. The first reality television show to be broadcast in the United States of America was *Unsolved Mysteries* in 1987 (Kilborn, 1994).

According to Siegal (2003), the earliest reality television programmes were *Real People, The Gang Show* and *Candid Camera,* which were labelled 'actual' programming. *The Washington Post* coined the term 'reality television' when they recounted the television news broadcast of Anwar Sadat's political execution as 'reality television'.

Critics such as Clissold (2004) and Wong (2001) agree with the premise that *Candid Camera* served as the preliminary version for reality television (Siegal, 2003). *Candid Camera's* first broadcast was in the 1940s in the United States of America and proved to be the most popular television show. The show ushered in the camera as an unassuming spectator, documenting oblivious subjects and using the unpredicted moments as entertainment while at the same time developing the concept of "real television". It was during the Cold War that *Candid Camera* first aired and at the time, military surveillance created political and social anxiety as well as an ideological setting that made audiences receptive to the concept of 'hidden-prank cameras'. *Candid Camera* substantiated to be a fitting catalyst for social anxiety by "making surveillance entertaining, less threatening and ideologically acceptable" according to Clissold (2004).

The historical, ideological and psychological premises of *Candid Camera* not only introduced a new era in television entertainment, but also set the trend for reality television as it is known today. The elements central to *Candid Camera* that are also inseparable from the current reality television programmes are "public broadcast, recorded activities and hidden observation" (Clissold, 2004).

The first reality television programme to be documented making use of inexperienced programming and inexpensive television was the series, *An American Family.* The premier of *The Real World of MTV* in 1991, reality television acquired its present-day form and was able to be precisely defined. It was a television series centred around a group of young strangers living together in a house and having their inter-personal relationships recorded by cameras Ruoff, J. (2002).

2.9.2. Defining Reality Television

The hybrid nature of reality television makes it challenging to explicitly define. According to Holmes (2004), there is little consensus regarding reality television's constitutive criteria in

terms of the definition of reality television however earlier attempts have been made to define reality television which emphasised the significance of a focus on "real people" and "real life" as the key criteria and in addition to the technological forms through which the subject matter was mediated (for instance a camera).

Murray and Ouellette (2009), defines reality television as "an unabashedly commercial genre united less by aesthetic rules or certainties than by the fusion of popular entertainment with a self-conscious claim to the discourse of the real."

According to Kilborn (1994), more often than not, reality television has the following constructs: "recoding of actual events in the lives of persons or groups"; "an undertaking to simulate actual events by means of dramatized reconstruction and at times using sensationalism to attract audience viewers"; "participants are often placed in exotic locations or abnormal situations"; "packaging this material into an attractive programme with entertainment value on the bases of its 'reality' credentials".

Cavenver and Fishman (1998) contend that reality television is television that represents reality. A definition that would include all "broadcast magazines, news, interviews and talk shows and non-fiction stories".

Nabi, Biely, Morgan and Stitt (2003), outline several elements that characterise reality television: people representing themselves; unaccompanied by a script; with events placed in a storyline context; filmed at a minimum in part in their working or living environment instead of on a set (this does not have to be the person's usual environment as the island on *Survivo*r may be seen as a real living environment and is not a 'set' as such); for the purpose of viewer entertainment.

The latest propagation of reality television has observed a distinct distancing from an attempt 'to capture' 'a life lived' to the televisual arenas of formatted environments in which the traditional observational documentary styled television is replaced by discourses of display and performance (Corner, 2001, 2002; Roscoe, 2001) according to Holmes (2004). There has also been an increasing focus not simply on 'everyday' people but also on celebrities whether in their designated environments (*Keeping up with the Kardashians*) or celebrity version of existing texts (*Celebrity Apprentice*). Therefore it is possible to suggest that programmes that are labelled as 'reality television' are primarily visual, conversational and fairly discursive and have a technological claim to 'real' (Holmes, 2004).

2.9.3. Positioning Reality Television

Reality television today covers an assortment of specialised subgenres or formats, including most predominant: *gamedoc* (Million Rand Money Drop, The Apprentice, Survivor South Africa); the makeover program (What Extreme Makeover, Not To Wear); the *docusoup* (Big Rich Texas, The Real World); *popular talent contrast* (Idols, Master Chef); *reality sitcoms* (The Simple Life); *court programs* (Judge Judy) and *celebrity variations that present 'ordinary' people on television* (Keeping Up With The Kardashians, Jersey Shore, Dineo's Dairy) according to Murray and Ouellette (2009).

The swift growth in reality television programming has provided viewers with non-scripted access to "real" people in everyday and exceptional situations. Reality television programmes broadcast in South Africa include shows such as *South African Idols* and *SA's Got Talent*, a musical and / or talent contest; *MasterChef South Africa*, a cooking contest; *The Amazing Race*, where contenders race each other through various cities to win a monetary prize. Other front-runners are *Keeping up with the Kardashians*, a docusoap about a family in the USA and *Jersey Shore*, a reality sitcom about 20-somethings. The common thread in these different programmes is that they favour *"ordinary"* people according to Cummins (2002). According to Murray and Ouellette (2009), reality television promises to impart the viewer with a first-hand, voyeuristic and unscripted gaze into what happens to be 'real'. This preoccupation with "authentic situations, personalities, narratives and problems" is what differentiates reality television from fictional television.

"Reality television has moved from the fringes of television culture to its lucrative core as networks continue to adapt reality formats to recapture audiences and as cable channels formulate their own versions of reality formats geared to niche markets" (Murray and Ouellette, 2009).

2.9.4. The Appeal of Reality Television

According to Rose and Wood (2005), the consumption of reality television programming represents a pursuit for authenticity within the traditionally fictional orientated television paradigm. Despite a selection of 'real' programming such as documentaries, news or historical biographies, the lion's share of reality shows portrays 'ordinary' people engaged in unusual (survival) and ordinary tasks (eating out, shopping), providing viewers with the opportunity to compare their own lives of those on the show.

Rose and Wood (2005) explain that the appeal of reality television is to observe real people, and that identification is an important part of experiencing the program. This identification occurs over time whereby the viewer gets to know the participants; one viewer announced that it "took about three episodes" to get to know and understand their characters. It is this identification with real participants that allows viewers to believe what is usually fantasy within other genres, such as affluent and famous lifestyles portrayed in soap operas. Real people 'like me' are experiencing the fantasy so it is more attainable and believable. It allows viewers to enter a world of fantasy (Reiss and Wiltz, 2001).

The elements that make up the elementary components of reality television comprises of an assortment of activities in an array of situations. A crucial requisite, however, is that whatever the situation, the television audience has to, at all times, be able to identify with and relate to the programme and most importantly its participants (Godlewski, 2010). As Kilborn (1994) suggests, the appeal of programs such as *The Real World* or *Big Brother* is that the events or incidents portrayed in those shows could have occurred to the viewer in his or her own home. The inclusion of 'ordinary' people in these programmes may help viewers relate to what the participants are grappling with or it might persuade viewers to believe that that they too can be on a reality program.

Before reality television, "ordinary" viewers were presented with the opportunity to 'star in a programme. So far, the yearning for "ordinary" people to star in a programme has been profuse. The desire to become a star resulted in over 8000 audition entries for South African Idols in 2012 (DSTV, 2014). According to Andrejevic (2004), "you don't have to be a professional actor or entertainer – being on a reality show is work that anyone can do. Indeed this is precisely what makes it easier for fans to identify with cast member – the fact that the latter is drawn from the viewing public". Reality television creates 'instant celebrities' and capturing audiences with the idea that they too can be famous. A great deal of participants are not necessary famous for a particular talent or skill but instead for their "well-known-ness" or simply stated 'famous for being famous' (Holmes, 2004).

When celebrities participate in reality television, viewers are given the chance to become familiar with celebrities outside the confines of their career persona and see the "real person behind the celebrity mask". Viewers experience the celebrities as ordinary people – what

their much-loved foods are, their quirks and this process almost humanises them (Penzhorn, 2009).

Para-social interaction refers to the "phenomenon that occurs when viewers create relationships with characters on television as if the characters exist in real life" (Penzhorn, 2009). When observing celebrities in 'real' life situations, instead of a character on a set, viewers form para-social relationships (intimacy at a distance) with the 'real' person and not a fictitious character. Celebrities are viewed as the 'girl next door' or the 'guy next door' i.e. ordinary people. Where reality television makes ordinary people celebrities or celebrities ordinary people, the focus still remains on "ordinary" person.

Horton and Wohl first introduced the idea of para-social relationships in 1956. The authors stated that "One of the striking characteristics of the new mass media - radio, television, and the movies - is that they give the illusion of face-to-face relationship with the performer". During filming, the actor is seen engaged with others on-screen, but faces the viewer (spectator) and appears to be addressing the spectator directly thereby creating the illusion that the spectator was involved in a personal and private way (Dyer, 2010). Para-social relationships, on the part of the spectator, are ruled by limited or no sense of obligation, responsibility or effort. However, the "interaction, characteristically, is one-sided, non-dialectical, controlled by the performer, and not susceptible of mutual development" (Horton and Wohl, 1956). The spectator can remove himself at any time however if he remains embroiled, these para-social relationships offer a foundation for further fantasy.

Koenig and Lessan (1985) conducted a study that showed that viewers did actually create relationships with their favourite television characters and defined those relationships somewhere between an acquaintance and friend. Cole and Leets (1999) surveyed 115 undergraduate students at a large university were surveyed by to measure the level of relationship that viewers felt between themselves and televisions characters. A voluminous amount of highly rated answers were in line with para-social relationships. The highest scores were "I think my TV favourite personality is like an old friend. My favourite TV personality makes me feel comfortable as if I am with friends, My favourite TV personality seems to understand the things I know". This provides an understanding of the kind of relationships found among view (Dyer, 2010). According to a study conducted by Nabi et al (2003) found that regular viewers primarily seek to be entertained, then look to enhance their personal identity, particularity self-awareness, where they learn something about themselves

by watching others. To a minor degree, they watch to fulfil para-social relationships and relish the downward social comparison.

Another central aspect to reality television is that of voyeurism. The word voyeurism in the conventional context refers to "watching someone without his or her knowledge". However, in reality television, the participants are conscious that they are being watched and as such have given their approval and consent to be watched (Mapplebeck, 2002). Therefore, *mediated* voyeurism is relevant in a mass media context distinguishing it from disciplines such as sociology and psychology, according to Calvert (2000).

Calvert (2000) defines mediated voyeurism as "the consumption of revealing images of and information about other's apparently real and unguarded lives, often yet not always for purposes of entertainment but frequently at the expense of privacy and discourse, through the means of mass media and internet." According to Calvert (2000), reality television viewers derive value and pleasure from watching people publically display their private lives. This is a mutual benefiting relationship between the viewers and the participants – the participants want to be watched and the viewer's want to watch. Observing gives the viewers a sense of control and power. Viewers find solace in witnessing defeat, humiliation, failures, abandonment of other people – this makes their own inadequacies more tolerable (Siegel, 2003).

Voyeurism creates the *perception* of truth and reality because of the use of observation techniques. Reality television programmes "create the mirage that the camera is an impartial and innocent observer free from the traditional manipulation techniques associated with television production". Therefore the images, not the presenter or the producer, tells the story (Calvert, 2000).

Participants that are observed often become role models to the viewers. Since they are depicted as 'real people' with 'real problems', reflective opportunities are created by their situations. Viewers will envisage themselves in similar situations and compare their reactions to the reactions of the participants. Viewers will often reflect the behaviour of those that they are observing and this leads to socially acceptable and unacceptable behaviour according to Calvert (2000). According to Pantino, Kaltcheva and Smith (2011), the youth often view participants and celebrities in reality television shows as role models and opinion leaders (Pringle and Binet, 2005). More importantly there is evidence that suggests that young people imitate the behaviour of reality stars (Watson, 2008), and reality

television programmes influence their purchasing behaviour (Lindsay, 2004). Annese (2004) hypothesised that viewers "co-construct identities through involvement in what they are watching" arguing that viewers not only form para-social relationships but also in turn create their own identities.

2.9.5. The Authenticity of Reality Television

There have been many debates over the authenticity by academics. The term 'reality television' implies the representation of the real. According to Cummings (2002), there is mutual understanding on how reality programmes portray the real. Viewers are conscious of the fictitiousness of the situation and they do not anticipate seeing factual people in factual life situations. They do however expect to observe people who are aware that they are being observed, to put on a show and play the camera and the audience according to Hill (2002).

The appeal is anticipating the likelihood of a blunder, which will disclose an instant of 'realness' of the character. According to Hill (2002), "audiences look[ing] for the moment of authenticity when real people are 'really' themselves in an unreal environment" and reality television flourishing on the "tension between performance and authenticity". In the quest for validation of authentic, unrehearsed moments in life, viewers turn to reality television. According to Wong (2001), it is deceptive as reality television portrays the illusory environment and moments that are presumed to be real.

Based on the preceding discussions on postmodernism (and postmodern marketing) and reality television, reality television provides an 'authentic' marketing tool to communicate to consumers who are "increasingly valuing authenticity in a world where mass production of artefacts causes them to question the plausibility of value" (Wood, 2004). It provides a tool that captivates and continuously engages the postmodern consumer in a dynamic, multifaceted and disjointed postmodern society where consumers are categorised by cynicism, ambition, diversity (Young and Gautier, 2001) and constructing a sense of self. In society erected on fictional communities (Jameson, 1983), where an individual's identity is characterised by schizophrenia (Baumann, 1994), reality television represents consistent orienting points of self-identity and provides a credible and accessible marketing tool to communicate to postmodern consumers in a postmodern society.

CHAPTER 3

PRODUCT PLACEMENT AND BRANDING THEORY

3.1.Introduction

The previous chapter introduced and discussed key concepts relating to postmodernism and in particular postmodern marketing and reality television and drawing parallels between the two concepts. This chapter will discuss product placement, brand awareness and brand image.

In its most simplistic classification, product placement consists of "a company or advertiser producing some engaging content in order to sell something" (Falkow, 2010). As such, brand and product placement remains to be a significant custom within IMC strategies and advertising in which advertisers propel their way into content more vigorously than ever before (The Economist, 2005). While product placement is more uncertain than traditional advertising, it is becoming a conventional practice to place brands and products into mainstream media including television programmes, film, broadcast, music, video and PC games, magazines, videos / DVD's, paperbacks, blogs, internet, comic books, radio, mobile phones and Broadway musicals (Stephen and Coote, 2005).

3.2.Product Placement as a Marketing Strategy

Product placement has been categorised as kind of advertising however; it has numerous advantages over traditional advertising and other forms of promotion (Sherman, 2010). Studies on television and cinema advertising have questioned the amount of attention given to traditional adverts (Dunnett and Hoek, 1996; Elliott and Speck, 1998).

It has become a reoccurring custom to place brands and products into mainstream mass media (Stephen and Coote, 2005) and product placement's popularity is even rivalling traditional advertising (Sherman, 2010). This rise in popularity of product placement is due to several reasons according to McDonnell and Drennan (2010). Firstly, the efficacy and popularity of traditional television advertising has decreased in the last few years. The growing rivalry from subscription TV and independent networks, advertising costs and media fragmentation are compelling advertisers and networks to seek alternative methods of coercion (Sung and de Gregorio, 2008 McClung and Cleophat, 2008; and Avery and Ferraro, 2000).

Secondly, advertisers are becoming mindful of the changes in viewer behaviour, for instance zapping, whereby viewers tune out formal advertisements or switch channels during ad breaks (Elliott, 1992: Lipman, 1991). The invention of the PVR furnishes viewers with the ability to select which movies, series, sport, etc. they want to watch the ads. PVR subscribers in South Africa have increased from 38 720 in 2006, one year after the product launch, (The Media Shop, 2009) to more than 650 000 in 2012, a 37% increase from 2011 (PWC, 2012) have been prompted to skip ads (Anderson, 2008).

Research indicates that viewers are becoming increasingly disillusioned with traditional advertising practices (McDonnell and Drennan, 2010). This disillusionment is evident with regard to Generation Y members as they represent a significant demographic segment for several consumer goods (entertainment, mobile phones, branded goods) and are becoming increasingly challenging to reach via traditional media (Williams, Petrosky, Hernandez and Page, 2010) because they react to advertising and promotions differently in comparison to antecedent generations (McDonnell and Drennan, 2010). Advertisers have discovered that product integration that displays brand usage in a realistic context provides greater reach than traditional advertising and the product placement appears to be more acceptable to consumers (Brennan and Babin, 2004). Additional research conducted found that 70% of people who consumer movies preferred product placement in a movie to an advertisement shown on screen before the movie (Nebenzahl and Secunda, 1993).

In particular, Generation Y, respond better to product integration than older consumers. This is a positive implication for marketers using product placements in reality television programmes and movies: the largest audience group (by age) for reality television and motion pictures is the exact group which responds more favourably to product placements (18 to 35 year olds are more accepting of product placements than the group 36 to 49 year olds) (Ong, 2004 as cited in McDonnell and Drennan, 2010). This finding coupled with the growing popularity of PVR has fast-tracked the trend towards product placement in television shows rather than using traditional advertising breaks to reach consumers (McDonnell and Drennan, 2010).

In addition, multitasking, especially among younger consumers, is taking consumer attention away from advertising. Distraction, zapping and zipping, avoidance and tasking are all problems associated with traditional advertising but are almost eliminated when using

product placement. Its ability to cut through clutter is cited in industry as one the main reasons for its use (Sherman, 2010).

Product placement combines the features of both advertising and publicity to create a distinctive advantage (Sherman, 2010). It is similar to advertising in the sense that it sets a context for the brand or product, positioning it purposefully. It is similar to publicity as it is not necessarily perceived as advertiser biased (Balasubramanian, 1994; Karrh, 1998). At the time of purchase or judgement, the consumers may not realise that they have been given information by means of an advertiser-funded message (Sharpiro, Macinnis and Heckler, 1997). In advertising, the 'selling devise' is the product which is the central focus or the reason. Product placement, however, has the focus of the storyline and characters and its vehicle is intended to entertain people. This difference in focus may result in a more positive processing of the product message due to perhaps mood, involvement and may induce a different processing of the message (Sherman, 2010).

Product Placement is also set within an extended setting where viewers can get clearer picture of the context in which the product is found. According to Solomon and Englis (1994), consumption constellations may be able to develop as the setting of a television show or movie groups brands which assists in creating an entire image or enable a 'rub-off effect' from one brand to another. The ability to transfer meaning from the character to brand as well as brand to brand exists which may facilitate a stronger image transfer. As viewers become involved in a programme, their sense that it is real may develop, and the program can act as like a real-life reference (Solomon and Englis, 1994).

3.3.Defining Product Placement

Academics and practitioners have varied opinions on defining product placement. 'Brand placement' has often been used by academics in academic papers, however, 'product placement' within the industry and academic literature has generated a common understanding of this label for the practice (Sherman, 2010) and therefore the term will be used in this research study.

There are several definitions for product placement in academic literature and there are both similarities and differences in defining this form of promotion, as highlighted in Table 3.1. There is, however, consensus in that the *inclusion or intergration of products / brands within some form of entertainiment media content* defines the practice. The main differences in these

definitions relate to the inclusion or exclusion of payment or consiuderation given by the marketer, the form in which the product/brand is portayed and within which media it is included.

Table 3. 1 – Product Placement Definitions

Author	Definition
(Steortz, 1987)[1]	"the inclusion of a brand name product package, signage, or other trademark merchandise within a motion picture, television show, or music video"
(Balasubramanian, 1994)	"product placement is a paid product message aimed at influencing movie (or television) audiences via planned and unobtrusive entry of a branded product into a movie (or television program)"
(Ong and Meri, 1994)	"the practice of arranging for brand-name goods to make prominent, paid-for appearances in film, television programmes, and other entertainment productions"
(Baker & Crawford, 1995)[2]	"the inclusion of commercial products or services in any form in television or film productions in return for some sort of payment from the advertiser"
(Karrh, 1998)	"the paid inclusion of branded products or brand identifiers through audio and / or visuals means within mass media programming"
D'Astrous and Chartier, 2000)	"a product placement is the inclusion of a product, a brand name, or the name of a film in a movie or in a television programme for promotional purposes"
Entertainment and Resources Marketing Association (ERMA, 2004)	"Product placement is the practise of integrating specific products and brands into filmed entertainment"
(Russell and Belch, 2005)	"the purposeful incorporation of a brand into an entertainment vehicle"
Hudson and Hudson, 2006)	"The integration of advertising into entertainment content, whereby brands are embedded into storylines of a film, television program, or other entertainment medium. This involves co-creation and collaboration between entertainment, media and brands"

[1] From (Ong and Meri 1994); [2]From McKechnie and Zhou 2003) Source: Sherman, 2010

The management of product placement is important as it distinguishes product placment from any incidental product exposure and eludes to the idea that product placement requires intent to place the product. If product palcement is not planned, it may not be the marketer's image of the product that will necessarily be displayed or pursued. This relates more to publicity than to planned promotion (Balasubramanian, 1994). However, in studying the way in which consumers process product placements, consideration is not a defining factor as viewers are often unaware of which products are placed purposefully within mass media by marketers. Regardless of this, from the perspective of marketers, the definition of product placement should include the collaboration, consideration or payment provided by marketers so that it is distinguished as a marketer-generated promotional activity (Sherman, 2010).

For the pruposes of this discussion the definition by Hudson and Hudson (2006) will be used. Product Placement is the "integration of advertising into entertainment content, whereby brands are embedded into storylines of a film, television program, or other entertainment

medium. This involved co-creation and collaboration between entertainment, media and brands".

3.4.Types of Product Placements

Among the various types of product placement, there are two dominant techniques in content media: prominent and subtle product placement (Kwon, 2012). Prominence is deinfed as the "extent to which the product placement possesses charateristics designed to make it a central focus of attention" (Avery and Ferraro, 2000). It is suggested that placements deemed "prominent" characteristically possess a blend of the following charateristics: a "highly visible and/ or large product", "logo or other recognisable trait unique to that product", "relative to the screen"; "high plot integration"; "repeated mentioned", and "long screen time duration" (Kozary and Baxter, 2010). Prominent product placement is commanly found in movies and TV shows. Viewers can effortlessly identify that specific products or brands are sponsored by companies.

Subtle product placement is less likely to be vivid in terms of placement presentation in media (Homer, 2009). Subtle product placements lead to implicit placement, whereby "a consumer will not explicitly remember seeing that brand as a placement, but will report a more positve brand attitude as a result of the exposure" (Cowley and Barron, 2008).

3.4.1. Prominent Product Placement

The attributes of prominent product placement include centrality on the screen, the amount of product mentions, its integartion into the storyline and the strength of the placement (Cowley and Barron, 2008). For example, the main characters in the Tranformers movies were General Motors vehicles. Without much explaination, viewers could easily recognize that the movies were sponsored by General Motors (Kwon, 2012). In several research studies, prominent product placements has been tested to determine the relationship between brand memories (La Ferle and Edwards, 2006; Law & Braun, 2000; Gupta and Lord, 1998). Studies concluded that prominent placements steers consumers to recall the sponsored brands much better than the less prominently sponsored brands. However it should be noted that consumers latter experience with the specific brand effects their recall in several ways. Consumers tend to recall brands which they are more familiar with (Kwon, 2012).

3.4.2. Subtle Product Placement

Subtle product placement is defined and known as “not in your face” placement strategy or evocative placement (Homer, 2009; Lehu, 2007). For instance, in a game show, viewers can see sponsored logos and products in the backgound but the presenter never makes reference to the company name or products. For example, Yahama Music South Africa sponsored the 2012 South African Idols competition and all their musical and audio equipment was used in the competition. Studies have been conducted on how subtle product placement tactics affect consumers’ brand recall and memory (Homer, 2009; La Ferle and Edwards, 2006; d’Astous and Chartier, 1999; Gupta and Lord, 1998). After watching a movie, consumers were asked to the recall brand names in the motion picture they had just seen. They easily recalled the explicit products and brand names however they noted that explicit product placement feels more intrusive and is more irritating than subtle placement (La Ferle and Edwards, 2006). Therefore in terms of consumers’ attitudes towards product placement, the subtle techinique is more favourable than the prominent technique however consumers are more inclined to recall products that are central to the plot of the show. It should be noted that centrality of the placement showed no impact on the consumers’ brand choice (Kwon, 2012).

3.5.Dimensions of Product Placement

There are three dimensions of product placement: the *visual dimension*, the *auditory dimension* and the *plot connection dimension* (Russell, 2002).

The *visual dimension* is referred to a screen placement where the product or brand appears on the screen.

The *auditory dimension* is the kind of product placement done orally and refers to the when the product or brand is being mentioned in a conversation.

The *plot connection dimension* refers to when a product or brand is not viusally recognised or verbally placed into a programme, but also intergrated into the plot of the story (Russell, 2002).

According to Russell (2002), the first two dimensions are refered to as modalities although they differ in degrees of meaning they carry for the context. The visual channel works in the context of creating a realistic set, while the audio carries a script for a television program.

Reality television makes use of the visual dimension substantially although some auditory dimensions are inlcuded depending on the scene.

3.6.Purposes of Product Placement

Product placement among corporate brands, agencies and entertainment firms are monetarily driven either directly or indirectly. Independent production companies and entertainment firms are eager to minimise their production costs so that surplus funds can be used somewhere else (Chang, Newell and Salmon, 2009). The purpose of product placement include "achieving prominent audience visibility", "exposure, interest and attention"; "increasing brand awareness"; "increasing consumer memory and recall"; "creating instant recognition in the media vehicle and at the point of purchase"; "changing consumers' attitudes or overall evaluations of the brand"; "changing the audiences' purchase behaviours and intent"; "creating favourable marketers' views on brand placement"; and "promoting consumers' attitudes towards the practice of brand placement and the various product placement vehicles". (Panda, 2004; Kureshi and Sood, 2010).

3.6.1. To achieve prominent audience visibility, exposure, interest and attention

According to Panda (2004), product placements have a notable effect on message receptiveness. By aligning itself with a well-liked programme, targeted to a specific audience, the sponsor of the product placement is likely to gain goodwill. The shelf life of the product placement is extended when the program is popular and successful (Daugherty and Gangadharbatla, 2005; d'Astous and Seguin, 1999). Regular viewers and occasional viewers who are fond of the programme will pay more attention to product placements. Brands however need to be visible just long enough to attract attention, but not too long to annoy the audience (Argan, Velioglu, and Argan, 2007).

3.6.2. To increase brand awareness

According to Cebrzynski (2006), a Nielsen Media research study has shown that brand awareness can be increased by 20% following product placement in television shows. According to Tsai, Liang, and Liu (2007) improved brand awareness results in more positive attitudes, a stronger desire to purchase the product and greater recall. Increased brand awareness coupled with a positive attitude towards the script results in a higher recall rate. In addition, when a brand achieves a defined level of awareness, the more positive the attitude

toward product placement, the stronger its effect on the attitude, recall rate and intention of buying. It should be noted that when brand/product awareness is not high enough, consumers characteristically fail to even recall the names of the advertised brands/products (Williams, Petrosky, Hernandez and Page, 2010).

3.6.3. To increase consumer memory and recall of the product or brand

According to Panda (2004), product placements have a noteworthy impact on recall. For instance, memory improves when auditory / visual modality and plot connection is in accord (Russell, 2002). Viewers can precisely recall and recognize brands placed in movies, using free recall and assisted recall measures (Pokrywczynski, 2005). In addition, brands placed conspicuously in a movie scene enjoy higher brand recall compared to those that are not. Visual and verbal brand placements are better recalled than placements having one or the other. To enhance recall, the brand should be displayed at the beginning and often with at least one verbal mention (Romaniuk, 2009). Hong, Wang and de los Santos, (2008) note that to augment brand prominence, product placement strategies should emphasise how a product can unequivocally express the product's distinction, resilience, performance and specification. Marketers should therefore concentrate on how the product can gain attention even if it perceived as being fictitiously incorporated for a commercial purpose.

3.6.4. To create instant recognition of the product / brand in the media vehicle and at the point of purchase

According to Panda (2004), product placement can have a substantial impact on recognition. Well-known brands attain higher levels of recognition than unknown brands (Brennan and Babin, 2004). Furthermore, audio-visual placements generate higher recognition levels of product or brand placements compared to visual-only prominent placements (Brennan and Babin, 2004). According to Cebrzynski (2006), advertising the brand during the show in addition to the placement, results in 57.5% of viewers recognising the brand compared the 46.6% of viewers who recognised the brand from only watching the television advertisement of the brand.

3.6.5 To bring desired change in consumers' attitudes or overall evaluations of the brand

Based on research, it is suggested that consumers align their attitudes regarding a product with those of the characters. This is based on the para-social relationship and the consumer's

attachment to the characters (Russell and Stern, 2006; Pokrywczynski, 2005). Audience members take note of and accept product / brand placements in movies however when shopping, they use celebrities as a references (Argan, Velioglu and Argan, 2007). As consumers watch more episodes of a program, the programme image and the brand image becomes more in accord. This reaffirms that human association memory and learning is essential to brand placement (Van Reijmersdal, Neijens, and Smit, 2007). It has also been noted that product placements on emotionally engaging programmes were recognized 43% more by viewers (NextMedium, 2008).

3.6.6. To bring about a change in the audiences' purchase behaviours and intent

When products are noticed in sitcoms, for example *Pringles* in *The Big Bang Theory* and *Apple IPads* in *Modern Family*, these placements result in increased sales and increase purchase intent (Russell and Stern, 2006; Panda, 2004). On the Apprentice show, *Dairy Queen* was featured. *Blizzard* was a central element in one of the challenges with the contestants having to create a promotional campaign, which resulted in sales in excess of 30% as well as increased website visits during the week of the broadcast. *Dairy Queen,* however, only had six minutes of screen time, which resulted in a 30% increase in sales (Cebrzynski, 2006).

3.6.7. To create favourable marketers' views on brand placement

Marketers have a favourable view on product placement and this in indicative of the growing market for product placement. Marketers remain optimistic about product placement provided sales and the brand image increase; consumers are optimistic about the brand and product and no harm is done. In addition, product placement bridges the gap caused by the increasing fragmented broadcast market owing to technologies such as the DVD recorders and PVR's (Williams, Petrosky, Hernandez and Page, 2010).

3.6.8. To promote consumers' attitudes towards the practice of brand placement and the various product placement vehicles

Overall, attitudes towards product placement are positive across all media types. Audiences are inclined to approve of product placements provided they enhance the authenticity of the movie, scene or plot. Snoody (2006) has established that when products are an integral part of the script, viewers enjoy the product placement and the media vehicle versions of that

product placement increases. He infers that people's lives are over saturated with brands and by including identifiable brands, it adds a sense of realism and in turn affirms the individual's reality. In addition, product placements are favoured instead of fictional brands or product and are understood to be essential for reducing costs in the production of movies and programmes (Pokrywczynski, 2005). Around 50% of respondents agreed that they would most likely purchase featured products. Individuals with more extroverted and fashionable lifestyles are more inclined to have attitudes that are more positive towards product placement (Tsai, Liang, and Liu, 2007). In a study conducted by Sung and de Gregorio (2008), they discovered that university students' attitudes towards product / brand placement are favourable across all media types however in brand placements in videogames and songs are less favourable than within television programmes and films. The suitability of a specific genre is therefore important when selecting a media program in which to place a brand. Non-students are more impartial toward the practice than students are.

Overall, consumers have a positive deposition towards product placement, do not consider the ad misleading or unethical provided the product is not ethically loaded, for instance alcohol and value the realism of the ad (Sung, de Gregorio, and Jung, 2009). Although there is a positive perception of product placement in general, there are reservations regarding the inclusion of ethically loaded products such as alcohol, weapons and cigarettes (de Gregorio and Sung, 2010; Sung and de Gregorio, 2008).

3.7. The Affects of Product Placement

Karrh, McKee and Pardun (2003) indicate that viewers are conscious of the diminishing borders between the persuading and informing effects of mass media. Theories from attitudinal-formation, involvement perspectives and cognitive response, states that an increase of IMC has developed a 'circle of synergy' for viewers, meaning that the same message is reinforced across several media channels from different sources. The 'circle of synergy' has helped to establish a distinct and unified brand image within the mind of views. Product placement and other IMC's create a consumption constellation where the audience can signal its social role by choosing to buy or not to buy a specific product with the means of gaining status or avoiding stigmatisation.

Movies are an attractive platform for product placement as it affects the mood and social judgement of viewers. Studies have shown that it has a greater impact on viewers than traditional advertising (Karrh et al., 2003). The effectiveness of product placement is

connected to the viewer's observation and the resemblances of the scene, previous consumption experiences, audience involvements with the story, empathy with the characters, awareness of traditional advertisements for the brand and other individual differences (Karrh et al., 2003).

Product placement can be more powerful than traditional advertising if it is not perceived as persuasive; the risks are that the advertising landscape of today becomes fragmented and too saturated. However, for many consumers and viewers, the appearance of a brand can be seen as a natural part of the storyline if used to enhance the theme, plot and character of the movie (Russell, 2006).

3.8. Elements of a Product Placement Success

Karrh et al., 2003 emphases five executional variables that are decisive factors as to what extent product placements will affect the viewer: "*program-induced mood", "opportunity to process the appearance of a placed brand", "placements modality", "priming of the brand appearance"* and lastly, *"the degree of an objective link between the place brand and one or more characters"*.

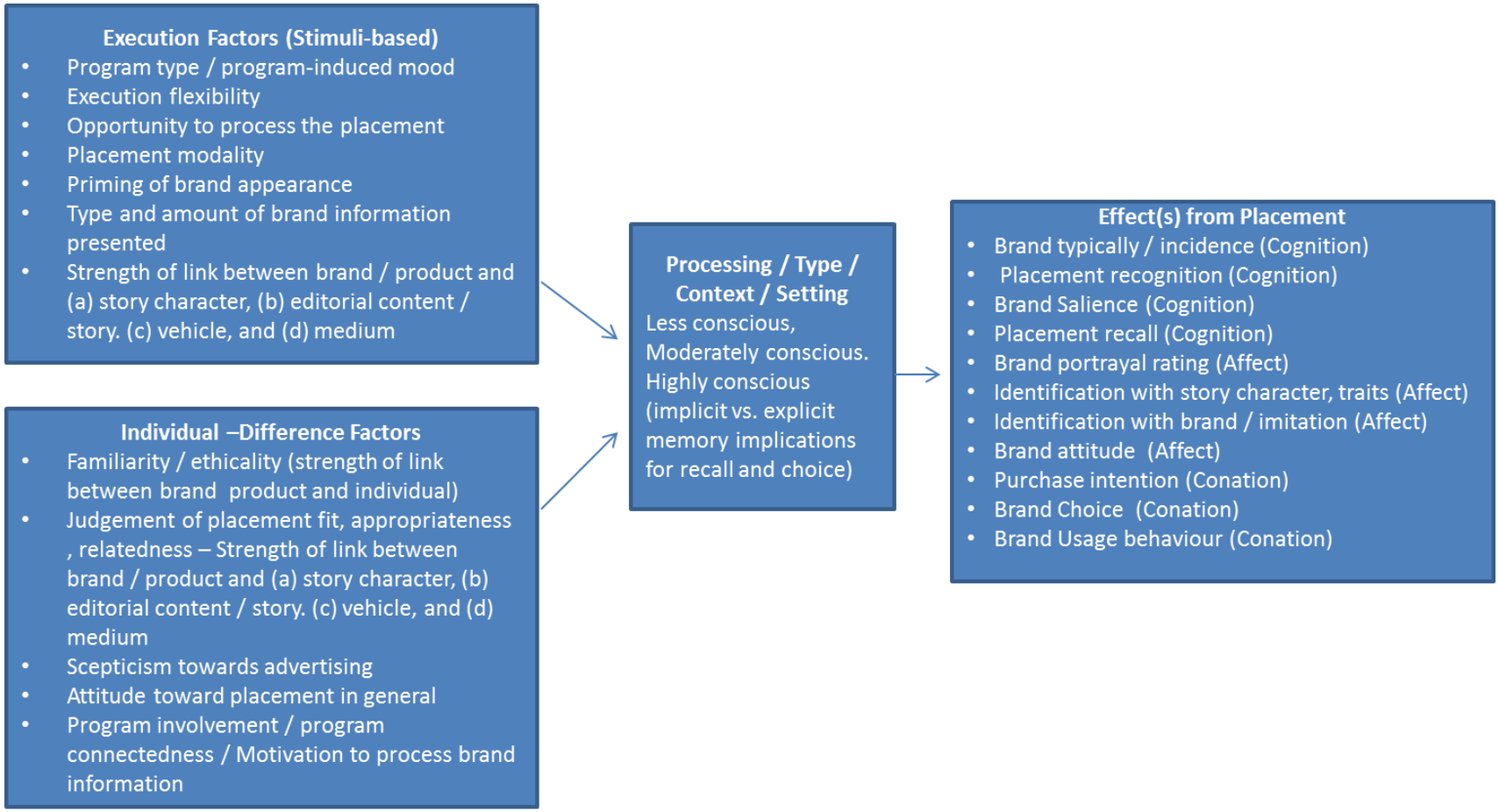
Studies show that recently watched films induce different types and levels of sympathy, which have a great impact on the viewer's social judgement. Furthermore, television programmes that signals a happier tone helps to create more positive cognitive responses, enhanced advertisement effectiveness and happier moods among viewers. Secondly, the extent to which a viewer can process a brand in a film is of higher importance. Placement prominence and exposure time are the two factors that influence effectiveness of a placement. Karrh et al., 2003 states that differentiated prominent placements generate higher brand recall. Thirdly, dual mode placements have a higher chance of gaining significant impact in the mind of the viewer than that of a visual placement one its own. However an audio mentioning of the brand without the aid of a visual illustration produces a higher level of recall compared to a visual placement without audio reinforcement. Priming of a brand appearance refers activities such as promoting an appearance in a feature film. Priming can increase the possibility that consumer will later on understand advertising information in terms of primed attributes. Lastly, increased focus and attention to the brand can be created if the degree of link between the brand and character / story is closer and a sense of empathy is developed towards the character (Karrh et al., 2003).

3.9. Variables that impact the effectiveness of Product Placement

Product placement can be uncertain in the sense that a brand may not be portrayed as envisioned in the programme; the audience may not meet the suppositions of the advertisers and producers or the program may not be aired as planned (Williams, Petrosky, Hernandez and Page, 2010). There is, however, no universal testing or agreement as to efficacy of product placements and some research results may even seem conflicting (Yang and Roskos-Ewoldsen, 2007).

A model developed by Balasubramanian, Karrh, and Patwardhan (2006) assists in understanding placement effects and comprises of four elements: (1) "execution/stimulus factors such as programme type, execution flexibility, opportunity to process, placement modality, placement priming"; (2) "individual-specific factors such as brand familiarity, judgment of placement fit, attitudes toward placements, involvement/connectedness"; (3) "processing depth or degree of conscious processing"; and (4) "message outcomes that reflect placement effectiveness".

Figure 3.2 - Proposed Model Framework



Source: Balasubramanian, Karrh, and Patwardhan (2006)

According to the authors, the individual elements influence processing depth, which in turn influences message outcomes. This model provides an integrative framework and has merit however, it should be noted that it is relatively untested and has not been universally accepted at this stage.

In the interim, until there is widespread analysis and affirmation, the elements that are frequently discussed in the literature are extended below:

3.9.1. Visual/ Audio / Combined Audio-Visual

Product placements can be solely audio, solely visual or a combined visual-audio. The majority of product placements are visual which includes a showcase of the product, brand or visual brand identifier with no audio. In audio placement, there is audio placement but the brand is not shown. However, visual only or audio only may not get noticed. Roughly, one in ten brands on television occurred as plugs verbally and was delivered by an on-camera character. Visual product placements last an average of 6.2 seconds with the lion's share, 68%, lasting for five seconds or less (Williams, Petrosky, Hernandez and Page, 2010). Brands need to be visible for much longer or with more impact for consumers to form an association with the product placement. The hybrid strategy of audio-visual shows the product or brand but also mentions it in the medium. Only about 3.1% of product placements in dramas or sitcoms combined both audio and visual. Recall is strengthened when applying the combined audio and visual strategy (La Ferle and Edwards, 2006). This hybrid strategy requires greater cost and creativity to ensure that it does not impede with the natural order of the programme (Argan, Velioglu and Argan, 2007).

3.9.2. Primary Product Placement Strategies

There are three main primary product placement strategies: Primary product placement strategies can be classified into three distinct catergories: "*implicit product placement";* "*intergrated explicit product placement"* and "*non-intergrated explicit product placement"* (d'Astous and Sėguin, 1999).

Implicit product placement is when the brand, product or service is maintaining a passive role meaning it is being presented within the programme without being officially expressed for example, in a series when a scene takes place at a MacDonald's Restaurant.

Integrated explicit product placement is when a placement is integrated explicitly, the brand or the film is offcially communicated within the programme; it plays a functional role. For example, in a scene where everyone is starving and they order food from a MacDonald's Resturant.

Non-intergrated explicit product placement is when the brand or the firm is officially communicated but not intergrated within the programme. The brand or the firm's name may be presented in the beginning, during or after the programme. For example, "This programme is (was) sponsored by MacDonalds Resturant".

d'Astous and Sėguin (1999) claims that implicit product placement is often comparable to a visual placement of a product, while intergarted explicit product placements are more connectable to auditory placements or placements where a product is used and mentioned by a main star of the show. The authors claim that there are pieces of empirical evidence that can be used to predict the different impact on the customers when using different placement strategies. A study by the authors reveals that product placement is preferable over traditional commercials. In the study, the movie audience found product placement less disturbing than the original commercials. Intergrating these results into their theory about that types of product product placement strategies, they concluded that, in the case of television sponsorship, implicit product placement is the less interfering type of product followed by intergrated explicit product placement and non-integrated product placement.

3.9.3. Brand / Sponsor Image

An anticipated outcome of television sponsorship is the transference of the programme's image to the sponsor. Specifically, products placed in highly appreciated or special interest programs were recognised more often and resulted in positive behaviour and positive brand attitude changes (van Reijmersdal, Smit and Neijens, 2010). Therefore, there needs to be congruency between the sponsor's identity, the programem and stars for the product placement to be positive. For example, product placement of high-end fashion brands such as YSL in Sex and The City movie. However, a positive sponsor image does not necessarily translate into positive consumer reactions towards the product placement (d'Astous and Sequin, 1999). Nevertheless, improved levels of involvement with the motion picture or programme have significant influence potential. In addition, on-set brand placement can encounter a successful outcome despite the viewer involvement with the segment (Pokrywczynski, 2005).

3.9.4. Sponsor-Programme Congruity

A strong sponsor-programme accord suggests that the sponsor's activities and product are noticeably affiliated to the contents of the programme and therefore the product placement is

more inclined to be believable, compatible with the programme and natural. However when sponsor-congruity is weak, the product placement may be seen as inconsistent and not credible. For instance, if a sponsor has placed products in a reality show competition, the product may or may not be used as the sponsor intends it to be used and the new uses may alienate current segments (d'Astous and Sequin, 1999). For example, Woolworths food products used in reality show, *MasterChef South Africa*. Generally, greater interaction between the brand and characters results in a more authentic, believable placement and ultimately a product placement success (La Ferle and Edwards, 2006). Redondo and Holbrook (2008, p. 706-707), found these distinct criteria when matching products and programming:

"To select the most appropriate movies for alcoholic drinks, advertisers should seek those with origin in the EU and with dramatic content…"

"The placement of non-alcoholic drinks is most appropriate in movies with no dramatic content…"

"To match buyers of packaged convenience foods most appropriately, advertisers should seek films with no sex, with action/adventure content, without drama content and with no violence (ordered by importance)…"

"An appropriate plan for cultural offerings consists of seeking movies with origins in the EU, with drama content and with no action/adventure content (ordered by priority)…"

Personal care "finds its most suitable vehicles in films with no action/adventure content, no thriller content, no sex, but romance content (in order of importance)."

3.9.5. Type of Television or Media Programme

The kind of television programme may influence consumers' reaction toward a product placement. There are four general types of television programming: "quiz / variety shows wherein the need for entertainment is capitalize on; mini-series /dramas that satisfy the need to identify oneself with the character; information / services programming which capitalizes on the need for information and; sports and cultural events wherein the sponsoring is more linked to the event than it is to the program" (Williams, Petrosky, Hernandez and Page, 2010).

Consumer assessments of product placement in a drama or mini-series are the most unfavourable (d'Astous and Sequin, 1999).Generally, a product placement's success pivots on the success of the programming content (Panda, 2004). According to van Reijmersdal, Smit, and Neijens (2010), product or brand placements results in higher product or brand recognition scores and more brand-related behaviours when the products or brands are placed in programmes with higher perceived informational value. Furthermore, product placement in special interest programmes versus general interest has a greater effect on brand recognition and behavioural reactions. Therefore, the placements need to fit the audience's need for information. When this occurs, positive judgements of the show transfers to the brand placed within the programmes and result in positive brand effects (van Reijmersdal, Smit, and Neijens, 2010).

3.9.6. Degree of Clutter around the Product Placement

Product placement is influenced by the amount of other product placements within the show, and is prevalent within the industry for one brand to appear every three minutes of programming (Williams, Petrosky, Hernandez and Page, 2010). Too much clutter can limit the value of any one brand. Consequently, this cluttered promotional environment must be vigorously managed. Game shows offer the greatest exposure while storied programming offers the least and fewest prominent product or brand appearances (La Ferle and Edwards, 2006). An abundance of product placement annoys the viewers and be viewed as unacceptable commercialism. When the product placement is integrated into the program, the realism is enhanced and the likelihood of viewer zapping due to clutter is reduced (Daugherty and Gangadharbatla, 2005; d'Astous and Seguin, 1999).

3.9.7. Audience Characteristics

It appears that some viewers respond more favourably to product placements compared to others. According to van Reijmersdal, Smit, and Neijens (2010) exceptionally educated viewers were less inclined to be swayed by product or brand placement. These viewers are less likely to act upon or alter their attitudes upon seeing product or brand placement compared to less educated viewers. These exceptionally educated viewers are also annoyed by brand placements in television shows. Furthermore, after exposure to product or brand placement, older viewers were more inclined to disclose that they had researched the brand (van Reijmersdal, Smit, and Neijens, 2010; Te'eni-Harari, 2009). Kureshi and Sood (2010)

suggests that attitude towards advertising, gaming habits, gender, experience, cultural differences, movie viewing frequency, (Eisend, 2009), ethnicity (McClung and Cleophat, 2008; Craig-Lees, Scott, and Wong, 2008), movie viewing involvement, brand awareness, programme liking and attitude toward the actor effect product placements.

3.9.8. Degree of Viewers' Parasocial Relationship of Attachment with the Characters

Character attachment is a function of three variable or stages: "inside-program character-product relation", "outside-programem consumer-character relation" and "interaction between inside and outsider" influences in the consumer-product attitude. Consumers generally align their attitudes towards a product with the inside-programme characters' attitude towards the product. This alignment is driven by the consumers' extra-programme attachment to the characters. As such, if a consumer experiences a strong parasocial relationship or alignment with the television character, then this will contribute to the formation and change of consumers' attitudes toward consumption and attitude alignment with the product (Russell and Stern, 2006; Russell, Norman, and Heckler, 2004).

3.9.9. Continuous improvement of the Measurement of a Product Placement's Worth

Practitioners are increasingly pressurised to be liable for results and expenditures. While the positive effects of product placement has been established and product placement continues to grow, it is imperative for practitioners and marketers to measure whether and to what extent the organisation's investment in product placement has been worthwhile. There is however, limited evidence on whether and to what degree these investments generate ROI (Williams, Petrosky, Hernandez & Page, 2010).

Unbiased evaluations that measure the influence of product placement to anticipated profits and cash flows are required (Williams, Petrosky, Hernandez and Page, 2010). In a study conducted by Wiles and Danielova (2009), evidence was found that product placement in a victorious movie is associated with positive fluctuations in the organisation's stock prices. The authors also discovered that returns are strengthened by tie-in advertising and brand equity but are inhibited by critical acclaim, violent film scripting and audience absorption. Furthermore, character associations, blatancy and placement modality considerably influence the placement's value. They noted that there is no universally accepted standard for valuating product placements. However, they do propose that the current practice of comparing the effectiveness and cost of a co-equal 30' television advertisement with a placement's exposure

is a feasible measure. They also propose using an event study perspective to encapsulate the product placement's value, for instance, James Bond's car far surpasses the costs of a co-equal television ad. These perspectives can offer direction in setting product placement tariffs (Wiles and Danielova, 2009).

3.10. Drawbacks of using Product Placement

According to Cowley and Barron (2008), there are numerous drawbacks to using product placements: "lack of control; media programming may not be successful; possibility of negative character association; difficulty in pricing placements and; product placement ethics".

The first drawback to using product placements is that marketers may not be able to exert control on how the products are depicted or integrated into a storyline or scene (Daugherty and Gangadharbatla, 2005). There is a possibility that products could be criticised, ignored, associated with controversial values, misused or used unethically. This can be particularly prevalent in reality shows. Marketers therefore need to apply stricter control over brand and product appearances to ensure their image is maintained (La Ferle and Edwards, 2006).

The second drawback is that marketers may have limited to no influence over how successful media programming will be. It is challenging to envisage where to place brands for maximum exposure and if one places countless product placements, consumers may feel that had enough and the saturation may have a negative result. Product placement cannot be so overwhelming that it detracts from the content vehicle, movie or television show (Cebrynski, 2006).

The third drawback to using product placement is the possibility of negative character affiliation. If a product is affiliated with the specific character and that, character does something negative or unsuitable, the brand or product may be besmirched as well (Williams, Petrosky, Hernandez and Page, 2010).

The fourth drawback to using product placement, according to The Economist (2005), is the difficulty in pricing product placement. Placement rates are based on a standard scale of anticipated audience volume for the media vehicle. This pricing method presumes that product placement exposure is equal across events and scenes and equal to the exposure value marketers get from a 30-second advertisement. However, evidence exists supporting the

premise that how and when the products appear in the media vehicle may be more important in determining cost and value (Pokrywczynski, 2005).

The final drawback of using product placement is ethics and will be discussed below.

3.11. Ethics of Product Placement

Many researchers and consumers consider product placements as an encroachment into the life of the viewer and an excessive commercialization of the media. The viewer does not watch television or go to the movies to see the product placement. Instead, viewers frequently watch television or attend movies to break free of the realities of life. Product placements, however, are seen as a fair, amusing, candid, dynamic and pleasant practice. Viewers generally think of product placements to aid in character development, provide a sense of familiarity, enhance realism and create historical subtext.

Conversely, if the viewer's realize that the product placement was placed there, they may counter argue the placed messages and it may affect their judgment (Hackley, Tiwsakul and Preuss, 2008; Panda, 2004). A few individuals believe that product placements are ominous and should be prohibited or at a minimum visibly divulged in the closing credits at the conclusion of the programme (The Economist, 2005). This is specifically accurate for implicit product placements, which should be circumvented since they are considered to be less ethical than the other forms of placements, predominantly if they appear in a series or information television program. Furthermore, consumers' ethical sentiments and beliefs about product placements vary significantly across product categories, with greater concern for ethically contentious products such as cigarettes, firearms and alcohol (Hackley, Tiwsakul and Preuss, 2008; d'Astous and Sequin, 1999). While consumer interest groups and social critics are in support of government interference of product placements, viewers are substantially accepting of product placements. Product placements are not considered unethical or unacceptable to them as the consumer interest groups and social critics. Viewers feel they indeed improve the visual realism of the show or movie. Viewers were reluctant to have the government modulate product and brand placements irrespective of medium (Sung and de Gregorio, 2008).

3.12. Brand Awareness

Brand Awareness is viewed as an important concept as the success of the brand and ultimately the success of the organisation could be seen as obsolete if a consumer is not even able to recognise and recall the organisations brand (Wessels, 2012). Brand awareness as a dimension of brand knowledge is explained through brand recognition and brand recall; how well a consumer can recognise and then recall a brand from memory. Brand recognition refers to the ability to confirm prior exposure of a brand if they were to see the brand again and, brand recall means the ability retrieve a brand from memory (Wessels, 2012). Through continuous exposure of a brand through different types of communication such a interpersonal communication or mass communication (advertising), consumers become more likely to record the brand in memory (Keller, 2008). Repetition has been shown to increase brand recognisability but brand recall links to memory in order to be effective. Elements such as logo's characters and symbols have been shown to improve recall (Keller, 2008). Brand awareness is a vital prerequisite for the development of a brand image in a consumers mind (Esch, Langner, Schmitt and Geus, 2006).

3.13. Brand Image

Brand image is associated with creating positive, strong and favourable associations to a particular brand in the memory of its customers. The customer's emotions and views are the driving force behind forming the positive associations towards an organisations brand and the memory allows for a complete image of the brand to be formed (Lee, Lee and Wu, 2011). Brand image consists of all the attributes and associations that customers connect to the organisation's brand. These attributes and associations may be seen as 'hard', tangible and specific attributes of the brand or they can be seen a 'soft', emotional-based attributes such as feelings of trustworthiness (James, 2005; Biel, 1991). For the purposes of this study, brand image will be broken up into brand associations and brand judgements and feelings.

James (2005) states that strong positive associations a customer has in memory of a brand helps to strengthen the brand, create a positive brand image and ultimately strengthen brand success. Aaker (1996) defines brand associations as "anything linked in memory to a brand". For a brand to have positive associations in a customer's memory, the brand needs to be strong, unique and favourable (Till, Baack and Waterman 2011). Direct experiences with the brand have been found to elicit strong attribute and benefit associations with the brand in a customer's memory. This then in turn affects the overall strength and recall-ability of that

brand association (Keller, 2008). The stronger and more favourable the association is with the brand, the more willing customers become to purchase the product because of the brand thus positively affecting brand success (Wessels, 2012).

Brand judgements and feelings is seen as the more personal and emotional side of brand image. Judgements are the individual's personal opinions about the brand and feelings are the individual's emotional responses and reactions towards the brand. The more positive the opions, emotional responses and actions the customer has towards the brand, the better the image the customer will carry of the brand in its memory, thus affecting brand success positively (Keller, 2008).

Conclusively, if a customer holds a strong positive awareness, associations, opinions, responses and actions towards a brand, this will result in a positive brand knowledge being held in the customer's mind. Positive brand knowledge is known as being the key factor in influencing organisations brand equity, thus making it an essential contributor to brand success and overall organisation's success (Wessels, 2012).

3.14. Conclusion

According to van Reijmersdal, Neijens and Smit (2010), "to create brand placements that are positively evaluated, they should be placed within programmes, movies, games, or magazines that are involving the audience. Placements are also positively evaluated when the placement format is more editorial rather than commercial."

"To increase brand memory, brands should be predominately placed and be accompanied by an actor in films or television programmes. Brand evaluations can become more positive when placement editorial than commercial and when non-users of the brand are reached. Behaviour and behavioural intentions are influenced best when the audience has positive evaluations of the brand placement when placements are presented in editorial formats, and when placements are repeated." (van Reijmersdal, Neijens and Smit, 2010).

Product placement has become a prevalent way of making contact with young consumers who are able to zap and zip past advertisements. To reach these withdrawing audiences, product placement is able to cut through the clutter in a clever and effective way that does not cost too much. An enlightened caveat to consider regarding product and brand placements is according to Stringer (2006) "Our philosophy is if the brand doesn't make the show better, the brand does not make the show. People must not notice the integration but they must

remember it. That the test." The perfect product placement situation is "win-win-win-win" customer becomes aware of new and established products, their features and benefits, clients gets fairly cost effective branding of their service or product, media vehicle gets a brand for free or can minimise its production budget, and the product placement agency gets paid for bringing the parties together.

CHAPTER 4

RESEARCH METHODOLOGY

4.1.Introduction

This chapter addresses the research framework that was adopted in this study. It covers the research hypotheses, research design / methodology, results from the pilot study, the procedure for data collection, data analysis and interpretation and sampling for the study.

The quantitative paradigm was adapted for this research. Quantitative research is defined as "being an inquiry based on testing a theory measured and analysed with statistical procedures in order to determine whether predicative generalisation of theory holds true. Quantitative methodologies test theory deductively from existing knowledge, through developing hypothesized relationships and proposed outcomes for the study." (Creswell, 2003).

Quantitative data collection methods emphasize formal, structured questioning techniques with predetermined response options by the researcher among large numbers of respondents (Hair, Bush and Ortinau, 2000).

The purpose of the study is to explore the advertising effectiveness of product placement in reality television. The study also aims to explore the relationship between reality television and product placement in achieving brand awareness and brand identity.

4.2.Research Hypothesis

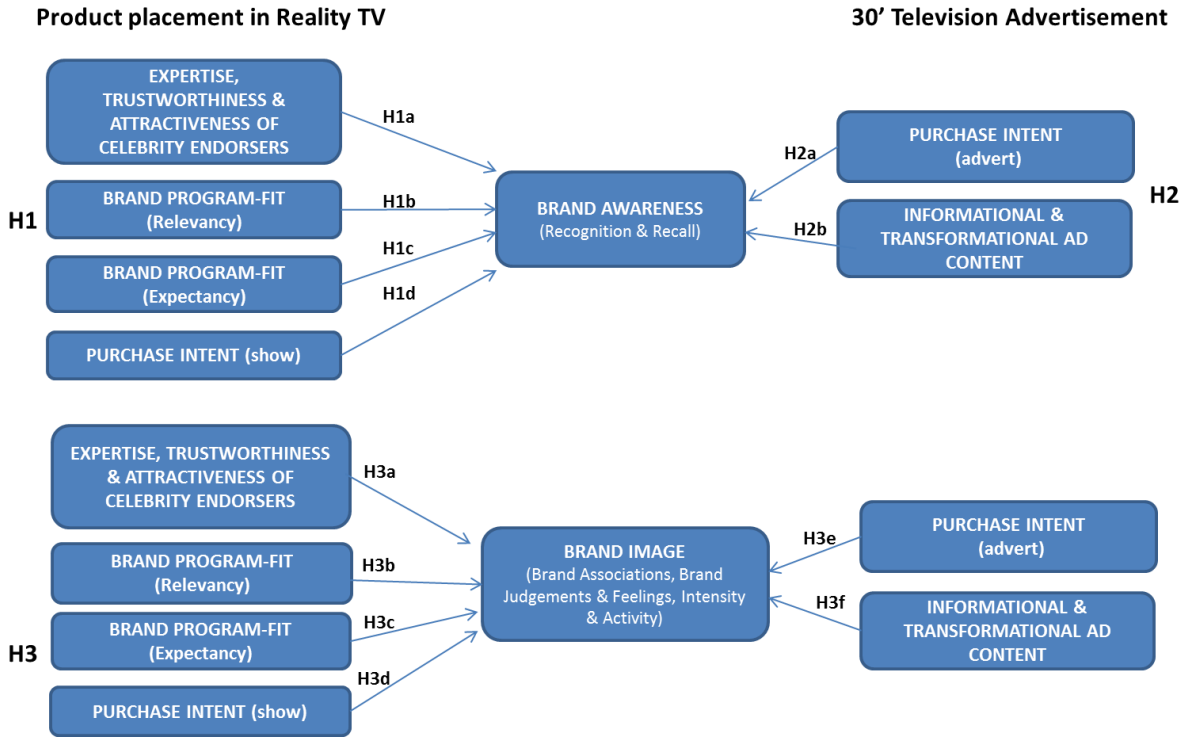


Figure 4.1: Research Hypothesis Model

Research Hypotheses

Hypothesis 1

H1: There is a relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand Programme (Relevancy), Brand Programme Fit (Expectancy), Purchase intent (after watching product placement in reality TV) and Brand Awareness

H1[a]: There is a relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers and Brand Awareness

H1[b]: There is a relationship between Brand Programme Fit (Relevancy) and Brand Awareness

H1[c]: There is a relationship between Brand Programme Fit (Expectancy) and Brand Awareness

H1[d]: There is a relationship between Purchase Intent (after watching product placement in reality TV) and Brand Awareness

Hypothesis 2

H2: There is a relationship between Purchase Intent (after watching 30' TV advertisement) and Informational and Transformational Ad content and Brand Awareness

H2[a]: There is a relationship between Purchase intent (after watching 30' TV advertisement) and Brand Awareness

H2[b]: There is a relationship between Informational and Transformational ad content and Brand Awareness

Hypothesis 3

H3: There is a relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand Programme Fit (Relevancy), Brand Programme Fit (Expectancy), Purchase intent (after watching product placement in reality TV), Purchase intent (after watching 30' TV advertisement) and Informational and Transformational Ad content in influencing Brand Image (Brand Associations, Brand Judgements and Feelings, and Intensity and Activity)

H3[a]: There is a relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers and Brand Image (Brand Associations, Brand Judgements and Feeling, and Intensity and Activity)

H3[b]: There is a relationship between Brand Programme Fit (Relevancy) and Brand Image (Brand Associations, Brand Judgements and Feelings, and Intensity and Activity)

H3[c]: There is a relationship between Brand Programme Fit (Expectancy) and Brand Image (Brand Associations, Brand Judgements and Feelings, and Intensity and Activity)

H3[d]: There is a relationship between Purchase intent (after watching product placement in reality TV) and Brand Image (Brand Associations, Brand Judgements and Feelings, and Intensity and Activity)

H3^{e}: There is a relationship between Purchase intent (after watching 30' TV advertisement) and Brand Image (Brand Associations, Brand Judgements and Feelings, and Intensity and Activity)

H3^{f}: There is a relationship between Informational and Transformational ad content and Brand Image (Brand Associations, Brand Judgements and Feelings, and Intensity and Activity)

4.3.Research Design

The research design that was followed was a structured questionnaire.

The advantages associated with structured questionnaires are that they are simple to manage and disseminate; can yield considerable samples; a considerable amount of questions can be included; and they are easier to summarize.

The disadvantages associated with structured questionnaires are that data may not be as detailed or comprehensive as qualitative; written or survey type questionnaires may be challenging for a few respondents; may provide partial information, which will affect the interpretations of data findings; and advanced statistical analysis may be required for large volumes of data.

Questionnaires are effective tools to get opinions, attitudes, descriptions and cause-effect relationships. Paper-based questionnaires were administered and participants were shown two videos – one with product placement in a reality television programme and the second, a traditional television advertisement and requested to complete the questionnaire. This research instrument was selected on the basis that it would provide analysis of the basic attitudes/opinions of a group of people relating to a product placement in reality television.

Measuring the constructs under study, the following scales were used in the instrument:

4.3.1. Expertise, Trustworthiness, and Attractiveness of Celebrity Endorsers Scale

The celebrity endorser's source credibility is positioned to be characterised by three dimensions: the source's expertise, trustworthiness, and attractiveness (Ohanian, 1990). These three dimensions have been shown to be effective in attitude change studies. Each dimension of source credibility is composed of five sematic differential items scored on 7-point scale.

Expertise: Ohanian views expertise as the "extent to which the communicator is perceived to be a source of valid assertions about the object/message. This includes the source's qualifications, expertise and competence with regard to the object / message".

Trustworthiness: Trustworthiness is viewed as the "degree of confidence in the communicator's intent to communicate the assertions he or she considers most trustworthy", this included both acceptance and trust of the speaker and message.

Attractiveness: Attractiveness is referred to as "physical attractiveness of the source to the listener, and to a lesser extent, the emotional attractiveness of the source". This includes elements of sexiness, physical beauty, elegance and chicness.

4.3.2. Informational and Transformational Ad Content Scale

An informational advertisement is defined as an "ad that provides consumers with factual, relevant brand data in a clear and logical manner such that they have greater confidence in their ability to assess the merits of buying the brand after having seen the advertisement" (Puto and Wells, 1984). A transformational advertisement is one that "associates the experience of using (consuming) the advertised brand with a unique set of psychological characteristics which typically would not be associated with the brand experience to the same degree without exposure to the advertisement. The advertisement itself links the brand with the capacity to provide the consumer with an experience that is different from the consumption, which would normally be expected to occur without the ad exposure".

4.3.3. Brand / Programme Fit

This measure includes congruence as a function of both the expectancy of the brand within the programme as well as the relevance of the placement for the brand (Hecker and Childers, 1992). Due to the similarity of the relationship between placement and programme to brand and event, a bi-dimensional construct of congruence was borrowed from the sponsorship literature and adapted for brand placement (Fleck and Quester, 2007).

4.3.4. Brand Image

Brand image is broken down into brand association and brand judgement and feelings. Brand association consists of seven items for example "The show has increased the value of the brand" and brand judgements and feelings comprise of seven items including the statement

"The show is valuable to the brand". A 7-point Likert scale was used to measure brand image where responses ranged from *strongly disagree (1) to strongly agree (7).* High scores on the brand image scale indicate a positive brand image of the brand in question and a low score indicates a negative brand image of the brand in question.

4.3.5. Brand Awareness

Brand awareness consists of six items on a Likert-type scale where responses range from *strongly disagree (1) to strongly agree (7)* and which consisted of statements such as "I can easily recognise the brand in the advert". High scores on the brand awareness construct indicate a positive awareness of the brand in question. Low scores indicate a low awareness of the brand in question.

4.4. Pilot Study

A preliminary questionnaire was conducted and 30 students aged 18-24 were asked to complete the questionnaire in order to achieve a normal distribution of the data collected. A normal distribution of the data allows for accurate, statistical analysis to be conducted. The preliminary questionnaire was tested for reliability by calculation of its Cronbach alpha coefficients. After statistical analysis of the results from the pilot study, the following Cronbach alpha coefficients were produced:

Table 4.1 - Constructs for pilot study

Constructs	**Coefficient Values**
Expertise, Trustworthiness, and Attractiveness of Celebrity Endorsers	0.86
Brand / Programme Fit- Relevancy Brand / Programme Fit- Expectancy	0.57 0.76
Informational and Transformational Ad Content	0.53
Purchase Intent (after watching the advert)	0.94
Purchase Intent (after watching the show)	0.85
Brand Image - Associations Brand Image - Judgements and Feelings Brand Image - Intensity and Activity	0.59 0.81 0.71
Brand Awareness - Recognition Brand Awareness - Recall	0.53 0.66

An acceptable reliability score is 0.7 and above. Analysis of the data indicated that from the preliminary questionnaire distributed, more than half of the constructs were reliable (yielding 0.7 or higher). Those constructs which yielded scores lower than 0.7 could be due to confusion about the statements made or not enough questions allocated to that construct (3 or more questions per construct is required). Those constructs were revisited and either the

wording of the statements or questions were adjusted or additional questions were added to the construct.

After adjusting those constructs, data was once again collected and analysed and yielded the following Cronbach alpha coefficients:

Table 4.2 – Revised Constructs for pilot study

Constructs	**Coefficient Values**
Brand / Programme Fit- Relevancy	0.82
Informational and Transformational Ad Content	0.71
Brand Image - Associations and Judgements and Feelings	0.89
Brand Awareness - Recognition and Recall	0.81

All statements were revised once more and some were rephrased in order for respondents to have a clear understanding of the meaning of the statements. Alterations to the statements were made in acknowledgement of the respondents' observations and remarks made in the pilot study. The revised questionnaire was then used to collect data for the actual study.

It should be noted that after adjusting the constructs following the two pilot studies, the Brand Image construct (Brand Associations, Brand Judgement and Feelings, and Intensity and Activity) had loaded into two distinct constructs: Brand Image (Brand Associations, Brand Judgements and Feelings) and Brand Image (Brand Judgements and Feelings, and Intensity and Activity). As such, Hypothesis 3 was adjusted and a fourth hypothesis was added.

4.5. Data Collection

The questionnaire was ordered logically and consisted of three parts:

Table 4.3: Respondent Questionnaire Outline

Section	**Questions**
1. Qualifiers	1-9, 52
2. Research Design	10-51, 53-63
3. Open-ended Commentary	64

Please see Appendix A for the questionnaire

The survey was administered in person by the researcher to selected students of the University of the Witwatersrand. The respondents were shown two different videos – a standard 30' TV commercial and a 30' reality TV programme snippet before completing specific sections of the questionnaire. The respondents were selected on the basis of the age.

All responses were collected between 29 July and 30 July 2013.

To reduce the chances of non-response, the following techniques were employed as suggested by Phillips and Phillips (2004):

- The questionnaire was made as simple as possible and professional in appearance
- Two pilots were conducted and the questionnaire was revised several times
- The questionnaire was preceded by an explanation given by the researcher detailing the purpose of the research, instructions on how to complete questionnaire, confirmation of guaranteed anonymity and the average completion time
- Students between the ages of 18-23 were encouraged to complete the questionnaire

4.6.Data Analysis and Interpretation

A variety of statistical tests was run to test the proposed hypothesis with the aim of detecting relationships, differences and correlations between the constructs. The software program SAS Jump 10.0 was used for statistical analysis.

4.6.1. Factor Analysis

Factor analysis was conducted to determine the factor loadings of the variables by summarising the data into smaller subsets or factors. Factor analysis is a procedure that is primarily used for data reduction and summarisation with the statistical purpose of determining whether there linear combinations of variables that will assist in summarising the data (Hair, Bush and Ortinau, 2000). The researcher will assess the factor score coefficients that explain the largest portions of the variance between the factors.

4.6.2. Regression Analysis

Regression analysis was conducted to identify and test for relationships as per the proposed hypothesis. Regression analysis is a statistical technique that analyses underlying relationship between variables with the aim of determining the influence of an independent variable on the dependent variable (Hair, Bush and Ortinau, 2000). The relationship the dependent variable and the independent variables was tested.

4.7.Sampling

The population of interest is youth in South Africa. Generation Y (individuals between the ages of 18 to 34) is the target population proposed and as discussed in the literature,

Generation Y fits the postmodern consumer profile (Washburn, 2000). The approximate age group of the respondents was between 18 and 23 years old and the sample consisted of mixed gender and race categories. This therefore amounted to convenience sampling (Leedy and Ormond, 2001).

A sample of 100 responses was desired and is considered sufficient for the purposes of the study. A total of 126 questionnaires was gathered from students of the University of the Witwatersrand of which 82 were female and 44 were male respondents.

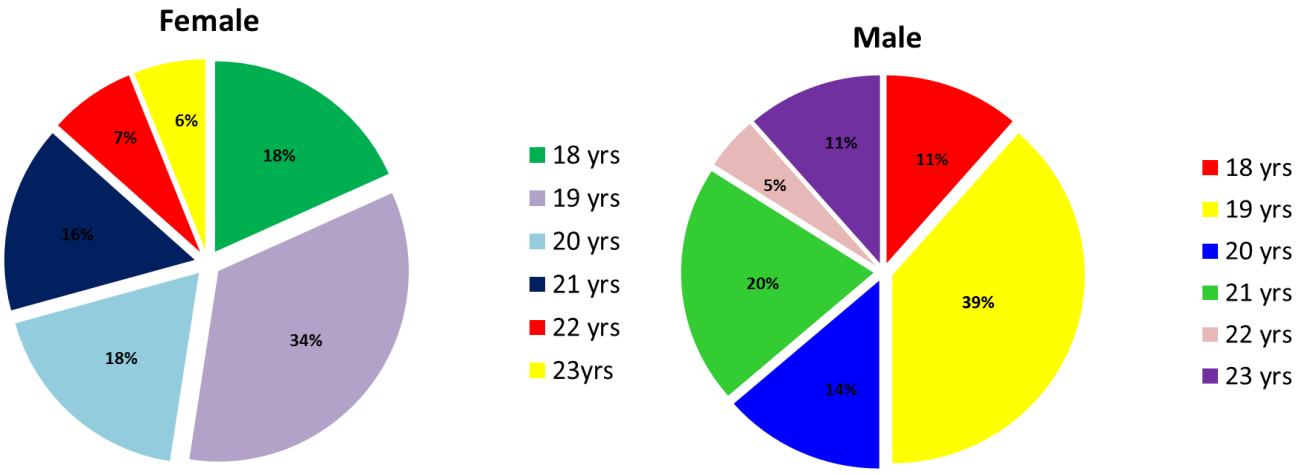


Figure 4.2 – Male & Female Respondents

There was a high response rate from the 19-year age group across males and female respondents as indicated in Figure 4.2.

4.8.Conclusion

The methodology section sets out the structure and design of the study. This study follows the quantitative research paradigm with convenience sampling in order to gather information from respondents. The responses in the questionnaires will be coded in order to perform the necessary statistical analyses for the study. Through factor analysis and generating Cronbach alpha scores, it was found that all the scales in the questionnaire are valid and reliable. In the next chapter the data gathered and captured will be used in order to run the statistical tests needed to identify whether the hypotheses are accepted or rejected. The results will be identified and a discussion will be presented as to the meaning of the results found from the statistical analysis.

CHAPTER 5

PRESENTATION OF RESULTS

5.1. Introduction

A summary of the results obtained from the research and statistical analysis is presented in this chapter. The findings are presented in chart and table format, and a brief explanation of the main pertinent findings is discussed. In order to determine whether the hypotheses of the study are found to be true or not, various forms of statistical analyses needed to be performed. Reliability and validity of the scales used in the questionnaire needs to be determined; an overall view of the statistics generated is required as well as correlations between constructs and regressions. The findings will be presented, discussed and linked back to the proposed conceptual model in terms of each hypothesis which was generated within the study.

An overview of the reliability and validity of the questionnaire will be discussed in order to ensure once again that the questionnaire is indeed valid and reliable.

5.2. Overall Response

Overall response to the survey may be defined as the total number of possible respondents recruited. In other words, the overall response includes potential respondents who either complied or did not comply with all the selection criteria (Lurie, 2006). The entire student population of University of the Witwatersrand could then be deemed possible respondents. However, this study required the selection of specific respondents (18 to 23 years old) to complete the questionnaire.

Overall response amounted to 134 respondents. The study's core sample is defined as those respondents who complied with all the selection criteria and answered all of the survey's questions. The core sample amounted to 126 and was drawn from students of the University of the Witwatersrand. An overall response rate of 94% was achieved.

Following the collection and coding of the data collected from the 126 respondents, a review of the reliability and validity is needed. Reliability is tested in the form of determining the Cronbach co-efficient alpha and validity is determined through a statistical test, factor analysis. The reliability of the final questionnaire was determined first.

5.3.Reliability

Reliability is synonymous with internal consistency that is the extent to which each indicator of a construct converges on some type of common meaning (Zikmund and Babin, 2010). If a construct/concept/scale is reliable it means that it has the ability to measure and receive consistent scores (Churchill, Brown and Suter, 2010). Evaluating the reliability of a concept consists of trying to determine how much of the variation in the respondent's scores is due to inconsistencies of measurement. If a concept is seen as reliable it means that it is not very heavily influenced by factors such as random errors (Churchill et al, 2010). The Cronbach coefficient alpha is popular estimate used in order to determine a scale's reliability. The coefficient alpha shows whether the different items in a scale/concept converge (Zikmund and Babin, 2010). The coefficient alpha is displayed as a decimal between 0 and +1. Alpha's close to +1 indicates good reliability with the cut off for good reliability being 0.6, and

Values close to zero indicate poor reliability. For the purposes of the study, the cut off of 0.7 will be used as a measure to indicate good reliability (Zikmund and Babin, 2010).

The results from the reliability test are shown below in a summary table format:

Table 5.1 – Reliability Test

Construct	Coefficient Values
Expertise, Trustworthiness, and Attractiveness of Celebrity Endorsers	**0.87**
Brand / Programme Fit- Relevancy Brand / Programme Fit- Expectancy	**0.82** 0.77
Informational and Transformational Ad Content	0.71
Purchase Intent (after watching the advert)	**0.96**
Purchase Intent (after watching the show)	**0.97**
Brand Image – Associations and Judgements and Feelings Brand Image – Judgements and Feelings; Intensity and Activity	**0.89** **0.92**
Brand Awareness - Recognition and Recall	**0.81**

All the constructs generated very good reliability with all scale responses exceeding 0.7 with several constructs close to +1.

5.4.Validity

Validity aims to determine the research tool's capability to measure exactly what it is supposed to measure (Eriksson and Weidershiem-Paul, 1997; Denscombe, 2000). If the research tool investigates only what it is supposed to, it has high validity (Thuren, 2000). In order to test for the scales validity, a statistical analysis called a factor analysis is to be

performed on all the scales. A factor analysis is a technique used in order to try and summarise the data in fewer dimensions or statements and is formally defined as a technique used to statistically identify a reduced number of factors from a bigger number of measured variables (Zikmund & Babin, 2010).

To test for validity of all the constructs (dimensions) in the questionnaire, an exploratory factor analysis was performed to determine if the individual questions load (or contribute) onto constructs as intended in the questionnaire. The loading of an item indicates the extent to which an individual items 'loads' onto a factor. A value near 1 indicates that an item loads highly on a specific factor. A loading of 0.40 can be considered as meaningful.

Factor analysis is also used to determine whether the number of variables explaining each construct could be reduced to fewer variables, as well as identifying which items could in fact be removed from the questionnaire as they do not add to the understanding of that particular construct. Exploratory factor analysis can also be used to identify the concealed or underlying constructs or dimensions, which may or may not be apparent from direct analysis.

The Extraction Method:

Most common extraction methods are Maximum Likelihood (ML), Principle Component Analysis (PCA) and Principle Axis Factoring (PAF). Usually Principle Component Analysis (PCA) is used with orthogonal rotation and Principle Axis Factoring with oblique rotation.

Determining the Rotation Method:

Before the components can be calculated, an extraction and rotation method must be chosen. Two main rotation methods exist, namely Orthogonal or Oblique. The Orthogonal method ensures that the rotated components (factors) are not correlated with each other. This is the preferred method if further modelling like regression is to be performed. The Oblique method allows for correlation between rotated components (or constructs). This method is preferred when the correlation between constricts needs to be explored. The most recommended orthogonal method is the Varimax method and Quartimin is recommended for the Oblique method.

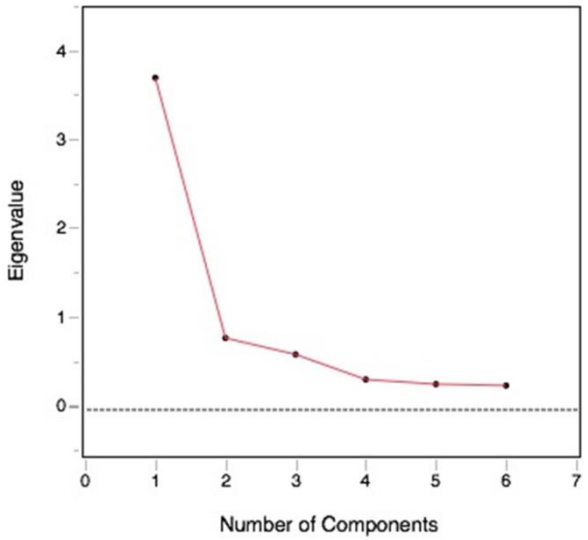
After the extraction and rotation of the factors, the communalities and factor loadings are produced. The communalities indicate the extent to which an individual item 'relates' to the factor structure (the rest of the items). A value near 1 indicates a high proportion of the

variance explained. Items with low communalities (0.2 or lower) should be considered to removal and the factor analysis repeated.

The results of the validity test for each construct will be discussed below:

Expertise, Trustworthiness and Attractiveness of Celebrity Endorsers (ETA)

Scree Plot



Rotated Factor Pattern and Final Communality Estimates from the Exploratory Factor Analysis of the Expertise, Trustworthiness and Attractiveness of Celebrity Endorsers Scale.

Table 5.2 - Exploratory Factor Analysis of the Expertise, Trustworthiness and Attractiveness of Celebrity Endorsers Scale

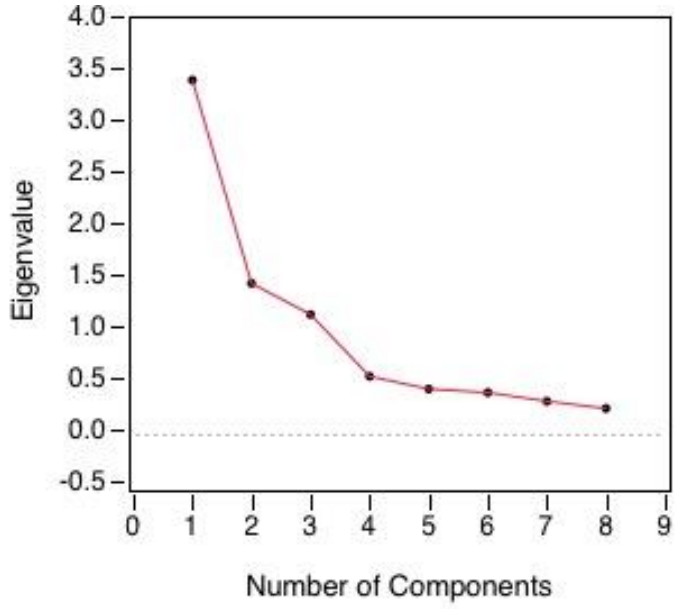
Items	Communalities	Expertise, Trustworthiness and Attractiveness of Celebrity Endorsers
Q46 ETA-1	0.23564	**0.4854291**
Q47 ETA-6	0.35151	**0.5928792**
Q48 ETA-11	0.67420	**0.8210967**
Q49 ETA-13	0.74344	**0.8622323**
Q50 ETA-14	0.66580	**0.8159653**
Q51 ETA-16	0.65929	**0.8119663**

Principal Component Analysis was applied to responses of the six-item scale. The Principal Axis Factoring method was used to extract the components, and this was followed by a Varimax (Orthogonal) rotation. Only the first one component exhibited Eigenvalues greater than or near 1; results of a screen test also suggested that only the first component was meaningful. Therefore, only the first component was retained for rotation. The first component accounted for 62% of the total variance.

Questionnaire items and corresponding factor loadings are presented in Table 5.3. In interpreting the rotated factor pattern, an item was said to load on a given component if the factor loading was 0.40 or greater for that component and less than 0.40 for the other. Using these criteria, all five items were found to load on the first component, which was subsequently labelled Expertise, Trustworthiness and Attractiveness of Celebrity Endorsers.

Brand Programme Fit

Scree Plot



Rotated Factor Pattern and Final Communality Estimates from the Exploratory Factor Analysis of the Brand Program Fit Scale.

Table 5.3 - Exploratory Factor Analysis of the Brand Programme Fit Scale

Items	Communalities	Brand-Programme Fit (Relevancy	Brand-Programme Fit (Expectancy)	Factor 3 Loadings
Q38 R-1	0.51584	**0.701246**	0.020987	0.153680
Q39 R-2	0.76891	**0.865296**	0.181511	0.062917
Q40 R-3	0.61218	**0.740742**	0.179282	0.194496
Q41 E-1	0.49052	**0.451004**	**0.536940**	0.071419
Q42 E-2	0.70600	0.202725	**0.793140**	0.191657
Q43 E-3	0.65978	-0.001565	**0.803846**	0.111386
Q44 PC-1	0.51584	0.238909	0.236407	**0.508138**
Q45 PC-2	0.76891	0.095680	0.086026	**0.991688**

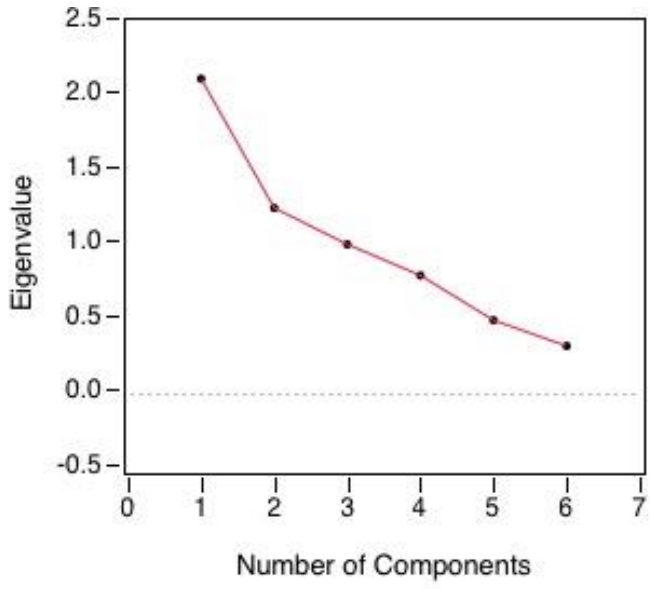
Principal component analysis was applied to responses of the eight-item scale. The Principal Axis Factoring method was used to extract the components, and this was followed by a Varimax (Orthogonal) rotation. Only the first three components exhibited Eigenvalues

greater than or near 1; results of a screen test also suggested that only the first three were meaningful. Therefore, only the first three components were retained for rotation. Combined, the first three components accounted for 75% of the total variance.

Questionnaire items and corresponding factor loadings are presented in Table 5.4. In interpreting the rotated factor pattern, an item was said to load on a given component if the factor loading was 0.40 or greater for that component and less than 0.40 for the other. Using these criteria, three items were found to load on the first component, which was subsequently labelled "Brand-Programme Fit (Relevancy) and three items loaded on the second component, labelled Brand-Programme Fit (Expectancy). Two items loaded on the third component and although the factor loading was higher than 0.4, a minimum of three items is required to form a new factor.

Informational and Transformational Ad Content

Scree Plot



Rotated Factor Pattern and Final Communality Estimates from the Exploratory Factor Analysis of the Informational and Transformational Ad Content Scale.

Table 5.4 - Exploratory Factor Analysis of the Informational and Transformational Ad Content Scale

Items	Communalities	Informational and Transformational Ad Content (Show)	Informational and Transformational Ad Content (Advert)
Q17 IT-1	0.22681	**0.3970254**	0.2630154
Q18 IT-2	0.82446	**0.9049140**	0.0747854
Q19 IT-8	0.50576	**0.7091906**	0.0530428

Q58 IT-11	0.18219	0.0631419	**0.4221420**
Q59 IT-12	1.00000	0.1211365	**0.9926359**

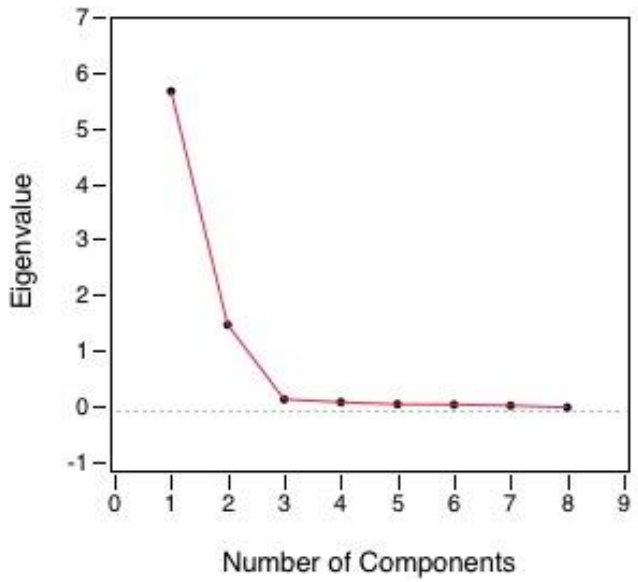
Principal component analysis was applied to responses of the five-item scale. The Principal Axis Factoring method was used to extract the components, and this was followed by a Varimax (Orthogonal) rotation. Only the first two components exhibited Eigenvalues greater than or near 1; results of a screen test also suggested that only the first two were meaningful. Therefore, only the first two components were retained for rotation. Combined, the first two components accounted for 67%of the total variance.

Questionnaire items and corresponding factor loadings are presented in Table 5.5. In interpreting the rotated factor pattern, an item was said to load on a given component if the factor loading was 0.40 or greater for that component and less than 0.40 for the other. Using these criteria, three items were found to load on the first component, which was subsequently labelled Informational and Transformational Ad Content (Show) and two items loaded on the second component, labelled Informational and Transformational Ad Content (Advert).

This construct initially included six questions and after the factor analysis, the final amount of questions were five with question 20 removed as it did not load on any of the factors. Two items loaded on the second component and although the factor loading was higher than 0.4, a minimum of three items is required to form a new factor.

Purchase Intent

Scree Plot



Rotated Factor Pattern and Final Communality Estimates from the Exploratory Factor Analysis of Purchase Intent

Table 5.5 - Exploratory Factor Analysis of Purchase Intent Scale

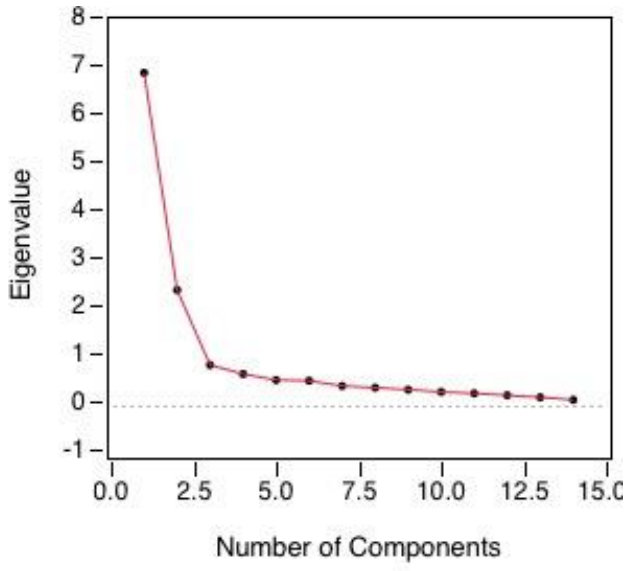
Items	Communalities	Purchase Intent (Show)	Purchase Intent (Advert)
Q13 SI-9	0.84371	**0.8535754**	0.3392894
Q14 SI-10	0.91757	**0.9176071**	0.2748888
Q15 SI-11	0.94591	**0.9364084**	0.2627685
Q16 SI-12	0.81926	**0.8529504**	0.3028837
Q54 SI-15	0.89946	0.2886546	**0.9034014**
Q55 SI-16	0.86965	0.2401617	**0.9010969**
Q56 SI-17	0.90482	0.2953177	**0.9042185**
Q57 SI-18	0.83230	0.3639801	**0.8365509**

Principal Component Analysis was applied to responses of the eight-item scale. The Principal Axis Factoring method was used to extract the components, and this was followed by a Varimax (Orthogonal) rotation. Only the first two components exhibited Eigenvalues greater than or near 1; results of a screen test also suggested that only the first two were meaningful. Therefore, only the first two components were retained for rotation. Combined, the first two components accounted for 90% of the total variance.

Questionnaire items and corresponding factor loadings are presented in Table 5.6. In interpreting the rotated factor pattern, an item was said to load on a given component if the factor loading was 0.40 or greater for that component and less than 0.40 for the other. Using these criteria, four items were found to load on the first component, which was subsequently labelled Purchase Intent (Show) and four items loaded on the second component, labelled Purchase Intent (Advert).

Brand Image

Scree Plot



Rotated Factor Pattern and Final Communality Estimates from the Exploratory Factor Analysis of Brand Image.

Table 5.6 - Exploratory Factor Analysis of Brand Image Scale

Items	Communalities	Brand Image (Brand Associations; Judgements and Feelings)	Brand Image (Brand Judgements and Feelings; Intensity and Activity)	Factor 3 Loadings
Q21 ASS-4	0.26553	0.173070	**0.452441**	0.175722
Q22 ASS-7	0.82461	0.156941	**0.878452**	0.168232
Q23 ASS-9	0.81160	0.145793	**0.872035**	0.172913
Q24 ASS-11	0.73225	0.279911	**0.787265**	-0.184698
Q25 ASS-12	0.32238	0.083339	**0.561213**	-0.021763
Q26 JF-1	0.57876	0.227780	**0.722599**	-0.068781
Q27 JF-2	0.67657	0.340537	**0.733544**	0.150060
Q28 JF-3	0.62895	**0.721351**	0.214202	0.250435
Q29 JF-5	0.73114	**0.653356**	0.253015	**0.490155**
Q30 JF-7	0.64037	**0.733588**	0.319472	0.012696
Q31 JF-8	0.73189	**0.799246**	0.303597	-0.030346
Q32 IA-5	0.56611	**0.751311**	0.038887	0.011351
Q33 IA-7	0.77710	**0.866791**	0.152936	0.048849
Q34 IA-8	0.71341	**0.791845**	0.293272	0.019465

Principal Component Analysis was applied to responses of the fourteen-item questionnaire. The Principal Axis Factoring method was used to extract the components, and this was followed by a Varimax (Orthogonal) rotation. Only the first two components exhibited Eigenvalues greater than or near 1; results of a screen test also suggested that only the first two were meaningful. Therefore, only the first two components were retained for rotation. Combined, the first two components accounted for 67% of the total variance.

Questionnaire items and corresponding factor loadings are presented in Table 5.6. In interpreting the rotated factor pattern, an item was said to load on a given component if the factor loading was 0.40 or greater for that component and less than 0.40 for the other. Using these criteria, seven items were found to load on the first component, which was subsequently labelled Brand Image (Brand Associations; Judgements and Feelings) and seven items loaded on the second component, labelled “Brand Image (Brand Judgements and Feelings; Intensity and Activity).

Brand Image was broken into 3 sub-components: Brand Associations, Brand Judgements and Feelings and, Intensity and Activity. However after the factor analysis, 2 items (question 26 and question 27) from the Brand Judgements and Feelings component loaded on the Brand Associations component. This loading could be because the Brand Judgements and Feelings

questions (question 26 to 31) followed on from the Brand Associations questions (question 21 to 25) and respondents interpreted the words in the questionnaire as similar such as 'believable', 'valuable', 'quality', 'increased the value'.

Following the results of the factor analysis whereby the Brand Image construct (Brand Associations, Brand Judgement and Feelings, and Intensity and Activity) loaded into two distinct constructs: Brand Image (Brand Associations and Brand Judgements and Feelings) and Brand Image (Brand Judgements and Feelings, and Intensity and Activity), hypothesis 3 was therefore adjusted and a fourth hypothesis added to the study.

Hypothesis 3

H3: There is a relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand program (Relevancy), Brand Programme Fit (Expectancy), Purchase intent (after watching product placement in reality TV), Informational and Transformational Ad Content and Purchase intent (after watching 30' TV advertisement) and Brand Image (Brand Associations, Brand Judgements and Feelings)

H3^{a}: There is a relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers and Brand Image (Brand Associations, Brand Judgements and Feelings)

H3^{b}: There is a relationship between Brand Program Fit (Relevancy) and Brand Image (Brand Associations, Brand Judgements and Feelings)

H3^{c}: There is a relationship between Brand Program Fit (Expectancy) and Brand Image (Brand Associations, Brand Judgements and Feelings)

H3^{d}: There is a relationship between Purchase intent (after watching product placement in reality TV) and Brand (Brand Associations, Brand Judgements and Feelings)

H3^{e}: There is a relationship between Informational and Transformational Ad Content and Brand Image (Brand Associations, Brand Judgements and Feelings)

H3[f]: There is a relationship between Purchase intent (after watching 30' TV commercial) and Brand Image (Brand Associations, Brand Judgements and Feelings)

Hypothesis 4

H4: There is a relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand program (Relevancy), Brand Programme Fit (Expectancy), Purchase intent (after watching product placement in reality TV) and Informational and Transformational Ad Content and Brand Image (Brand Judgements and Feelings, and Intensity and Activity)

H4[a]: There is a relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers and Brand Image (Brand Judgements and Feelings, and Intensity and Activity)

H4[b]: There is a relationship between Brand Programme Fit (Relevancy) and Brand Image (Brand Judgements and Feelings, and Intensity and Activity)

H4[c]: There is a relationship between Brand Programme Fit (Expectancy) and Brand Image (Brand Judgements and Feelings, and Intensity and Activity)

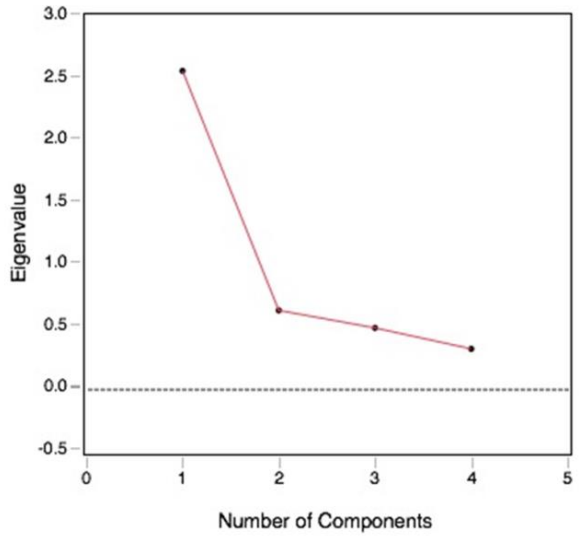
H4[d]: There is a relationship between Purchase intent (after watching product placement in reality TV) and Brand Image (Brand Judgements and Feelings, and Intensity and Activity)

H4[e]: There is a relationship between Informational and Transformational Ad Content and Brand Image (Brand Judgements and Feelings, and Intensity and Activity)

H4[f]: There is a relationship between Purchase intent (after watching 30' TV advertisement) influence Brand Image (Brand Associations, Brand Judgements and Feelings)

Brand Awareness

Scree Plot



Rotated Factor Pattern and Final Communality Estimates from the Exploratory Factor Analysis of Brand Image.

Table 5.7 - Exploratory Factor Analysis of Brand Image Scale

Items	Communalities	Brand Awareness
Q60 REC-4	0.37820	**0.6150**
Q61 REC-2	0.44837	**0.6696**
Q62 RC-2	0.52526	**0.7247**
Q63 RC -4	0.75237	**0.8674**

Principal Component Analysis was applied to responses of the three-item scale. The Principal Axis Factoring method was used to extract the components, and this was followed by a Varimax (Orthogonal) rotation. Only the first one component exhibited Eigenvalues greater than or near 1; results of a screen test also suggested that only the first component was meaningful. Therefore, only the first component was retained for rotation. The first component accounted for 64% of the total variance.

Questionnaire items and corresponding factor loadings are presented in Table 5.8. In interpreting the rotated factor pattern, an item was said to load on a given component if the factor loading was 0.40 or greater for that component and less than 0.40 for the other. Using these criteria, all four items were found to load on the first component, which was subsequently labelled Brand Awareness.

5.4.1 Construct Validity

Construct validity "involves understanding the theoretical rationale underlying the obtained measurements" (Kinnear and Taylor, 1991). As a whole, the study enjoys considerable construct validity since it is based on vast and established theory. It is safe to assume that the right questions have been asked. Further, most of the survey design elements are clear-cut; there is little room for confusion over them. As such, these measurements may lack validity from a positivist approach, although the assumption that they do not is common in qualitative approaches (Whittaker, 2005). Such more ambiguous factors include the confidence in using a Blackberry handset after watching the show (Question 20).

Since the survey was self-administered, great care was taken to ensure that the questions were phrased as clearly as possible. As mentioned, two pilots were conducted to test for precision and gain insight into any bias from interpretation and as a result, the questionnaire was revised several times. Consequently, out of 126 respondents, only 12 mentioned that they struggled to understand some questions. Six specified that they needed further clarify with Question 6 – the uses of the cellphone and four respondents needed further clarity with Question 8 – type of programmes watched. The other two respondents did not specify which questions were unclear. Overall, the response quality was high.

5.4.2. Content Validity

This is a subjective value judgement as to the appropriateness of measures (Kinnear and Taylor, 1991). The survey instrument was based on a fairly exhaustive literature review and as mentioned, the questions in the questionnaire were revisited several times. As such, it covers all the factors, which have traditionally been suggested as meaningful ones.

5.5. Regression Analysis

To identify the relationship between the chosen constructs, regression analysis is performed. Regression Analysis is a collective name for techniques for the modelling and analysis of numerical data consisting of values of a dependant variable (also called response variable or measurement) and of one or more independent variables (also known as exploratory variables or predicators).

The dependant variable on the regression equation is modelled as a function if the independent variables, corresponding parameters ("constants") and an error term.

Multiple linear regression is used to determine the extent to which there is a linear relationship between a dependant variable and one of more independent variables. There are two types of linear regression, simple linear regression and multiple linear regression (Zikmund and Babin, 2010).

Summary of Hypothesis test and Results of the Regression Analysis

Table 5.8 – Summary of Hypothesis Testing and Regression Analysis

Hypothesis tested and results	Accept / Reject	Significant / Non Significant Relationship
H1[a]: There is a relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers and Brand Awareness	Reject	Non-Significant
H1[b]: There is a relationship between Brand Programme Fit (Relevancy) and Brand Awareness	Reject	Non-Significant
H1[c]: There is a relationship between Brand Programme Fit (Expectancy) and Brand Awareness	**Accept**	**Significant Relationship**
H1[d]: There is a relationship between Purchase Intent (after watching product placement in reality TV) and Brand Awareness	Reject	Non-Significant
H2[a]: There is a relationship between Purchase intent (after watching 30' TV commercial) and Brand Awareness	**Accept**	**Significant Relationship**
H2[b]: There is a relationship between Informational and transformational ad content and Brand Awareness	Reject	Non-Significant
H3[a]: There is a relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers and Brand Image (Brand Associations, Brand Judgements & Feelings)	**Accept**	**Significant Relationship**
H3[b]: There is a relationship between Brand Programme Fit (Relevancy) and Brand Image (Brand Associations, Brand Judgements and Feelings)	Reject	Non-Significant
H3[c]: There is a relationship between Brand Programme Fit (Expectancy) and Brand Image (Brand Associations, Brand Judgements and Feelings)	**Accept**	**Significant Relationship**
H3[d]: There is a relationship between Purchase intent (after watching product placement in reality TV) and Brand (Brand Associations, Brand Judgements & Feelings)	**Accept**	**Significant Relationship**
H3[e]: There is a relationship between Informational and Transformational Ad Content and Brand Image (Brand Associations, Brand Judgements & Feelings)	**Accept**	**Significant Relationship**
H3[f]: There is a relationship between Purchase intent (after watching 30' TV commercial) and Brand Image (Brand Associations, Brand Judgements and Feelings)	Reject	Non-Significant

$H4^a$: There is a relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers and Brand Image (Brand Judgements and Feelings, and Intensity and Activity)	**Accept**	**Significant Relationship**
$H4^b$: There is a relationship between Brand Programme Fit (Relevancy) and Brand Image (Brand Judgements and Feelings, and Intensity and Activity)	Reject	Non-Significant
$H4^c$: There is a relationship between Brand Programme Fit (Expectancy) and Brand Image (Brand Judgements and Feelings, and Intensity and Activity)	Reject	Non-Significant
$H4^d$: There is a relationship between Purchase intent (after watching product placement in reality TV) and Brand Image (Brand Judgements and Feelings, and Intensity and Activity)	Reject	Non-Significant
$H4^e$: There is a relationship between Informational and transformational ad content and Brand Image (Brand Judgements and Feelings, and Intensity and Activity)	Reject	Non-Significant
$H4^f$: There is a relationship between Purchase intent (after watching 30' TV commercial) influence Brand Image (Brand Associations, Brand Judgements and Feelings)	Reject	Non-Significant

Table 5.8 shows a summary of hypotheses H1 through to H4 and the corresponding result as to whether the hypothesis had been accepted or rejected and the direction of the relationship if there is any. All hypotheses were tested against a default level of significance of 5% unless otherwise stated.

Table 5.9 and below represent a summary of the p-values obtained from the multiple regressions. The p-values are shown with regard to the overall model, the intercept and the independent variables relevant to each hypothesis.

Table 5.9 - Summary of Regression Analysis

Independent Variables	P>|T|
H_1: (DV: Brand Awareness)	
Model	**0.0099**
Intercept	1.000
Expertise, trustworthiness and attractiveness of celebrity endorsers	0.4514
Brand Programme Fit (Relevancy)	0.5904
Brand Programme Fit (Expectancy)	**0.0069**
Purchase intent (after watching product placement in reality TV)	0.1066
H_2: (DV: Brand Awareness)	
Model	**0.001**
Intercept	1.0000
Purchase Intent (after watching 30' TV advertisement)	**0.001**
Informational and Transformational Ad Content	0.6203

H3: (DV: Brand Image: Brand Associations, and Brand Judgements and Feelings)	
Model	**0.001**
Intercept	1.0000
Expertise, trustworthiness and attractiveness of celebrity endorsers	0.0514
Brand Programme Fit (Relevancy)	0.7530
Brand Programme Fit (Expectancy)	**0.001**
Purchase Intent (after watching product placement in reality TV)	**0.001**
Purchase Intent (after watching 30' TV advertisement)	0.9794
Informational and transformational ad content	**0.0028**
H4: (DV: Brand Image: Brand Judgements and Feelings, and Intensity and Activity))	
Model	**0.0014**
Intercept	1.0000
Expertise, trustworthiness and attractiveness of celebrity endorsers	**0.0018**
Brand Programme Fit (Relevancy)	0.1565
Brand Programme Fit (Expectancy)	0.0759
Purchase Intent (after watching product placement in reality TV)	0.9046
Purchase Intent (after watching 30' TV advertisement)	0.1201
Informational and Transformational Ad Content	0.4308

DV = Dependant Variable

Table 5.9 represents a summary of the p-values obtained from the multiple regressions. The p-values are shown with regard to the overall model, the intercept and the independent variables relevant to each hypothesis.

The results and discussion in this section begin with hypothesis H1 below:

H1: There is a relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand Programme (Relevancy), Brand Programme Fit (Expectancy), Purchase intent (after watching product placement in reality TV) and Brand Awareness

To determine if the regression model fit (the whole model) is statistically significant; a statistical test needs to be conducted. For the purposes of this study, an F-test is conducted. A probability value (p-value) is produced which indicates statistical significance if this calculated p-value is smaller than 0.05.

The p-value from the F-test is less than 0.01 (p=0.0099) indicating a significant linear relationship between the Brand Awareness (dependant variable) and the independent variables in the model at a 99% level of confidence.

Multiple regression analysis was conducted to examine whether Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand Programme Fit (Relevancy), Brand Programme Fit (Expectancy), Purchase Intent (after watching PP in reality TV) and

Informational and Transformational Ad Content had impact on Brand Awareness. The overall model explained 7.3% of variance in Brand Awareness, which revealed to be significant, $F_{4,125}$=3.48, p=0.0099. An inspection of the individual predictors revealed that Brand Programme Fit (Expectancy) (Beta = 0.283, p=0.0069) is a significant predictor of Brand Awareness. Higher levels of Brand Programme Fit (Expectancy) are associated with higher levels of Brand Awareness.

Regression analysis also tested the relationship between the individual predictors and the dependant variables. To assess the significance of the individual independent variables, the individual p-values was used. Expertise, trustworthiness and attractiveness of celebrity endorsers is not significant with a p-value of 0.45 (above 0.05) while Brand Programme Fit (Relevancy) and Purchase intent (after watching PP in reality TV) are also not significant with at a 95% level of confidence with p-values of 0.59 and 0.11 respectively. Brand Programme Fit (Expectancy) is significant with a p-value of 0.0069. This finding may be directly related the fact that respondents expected Blackberry to be in the reality television programme since the participants are often using there cellphones in the show.

The coefficient of determination (R^2) value indicates how well the regression model fitted the data. In this case, the adjusted R^2 value is 0.07. This indicated that the regression model (Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand Programme Fit (Relevancy), Brand Program Fit (Expectancy), Purchase Intent (after watching PP in reality TV) and Informational and Transformational Ad Content explains 7.3% of variation in Brand Awareness. The adjusted R^2 value was used as there are more than two independent variables in this case.

Brand Programme Fit (Expectancy) is the only significant predictor and the model was therefore be fitted again with the stepwise method.

Analysis of Variance

Table 5.10 – Analysis of Variance for H1

Source	DF	Sum of Squares	Mean Square	F Ratio
Model	1	8.461148	8.46148	10.7612
Error	124	95.01949	0.78529	Prob>F
C. Total	125	105.96167		**0.0013**

Parameter Estimates

Table 5.11 – Parameter Estimates for H1

Term	Estimate	Std Error	T Ratio	Prob>|T|	Lower 95%	Upper 95%	Std Beta
Intercept	-1.19e-15	0.078996	-0.00	1.0000	-0.156356	0.1563558	0
Brand Programme Fit (Expectancy)	0.2887089	0.088009	3.28	**0.0013**	0.1145137	0.4629041	0.282585

The overall model explained 7.2% of variance in Brand Awareness, which revealed to be significant, $F_{1,125}$=10.76, p=0.0013. A second inspection of the individual predictor revealed that Brand Programme Fit (Expectancy) (Beta = 0.283, p=0.0013) is a significant predictor of Brand Awareness.

H2: There is a relationship between Purchase Intent (after watching 30' TV commercial) and Informational and transformational ad content and Brand Awareness

The p-value from the F-test is less than 0.01 (p=0.001) indicating a significant linear relationship between the Brand Awareness (dependant variable) and the independent variables in the model at a 99% level of confidence.

Multiple regression analysis was conducted to examine whether Informational and Transformational Ad Content and Purchase Intent (after watching PP in traditional TV) had impact on Brand Awareness. The overall model explained 41.6% of variance in Brand Awareness, which revealed to be significant, $F_{2,125}$=43.84, p=0.001. An inspection of the individual predictors revealed that Purchase Intent (after watching PP in reality TV) (Beta=-0.656027, p=0.0001) is a significant predictor of Brand Awareness. A higher level of Purchase Intent (after watching PP in traditional TV) is associated with higher levels of Brand Awareness. Informational and Transformational Ad Content (Beta=-0.0362, p=0.6203) revealed not to be a significant predictor of Brand Awareness.

The R^2 value is 0.416. This indicated that the regression model Informational and Transformational Ad Content) and Purchase Intent (after watching PP in traditional TV) explains 41.6% of variation in Brand Awareness.

Purchase Intent (after watching 30' TV advertisement) is the only significant predictor and the model was therefore be fitted again with the stepwise method.

Analysis of Variance

Table 5.12 – Analysis of Variance for H2

Source	DF	Sum of Squares	Mean Square	F Ratio
Model	1	43.975155	43.9752	87.9694
Error	143	61.98652	0.4999	Prob>F
C. Total	125	105.96167		**0.001**

Parameter Estimates

Table 5.13 – Parameter of Estimates for H2

Term	Estimate	Std Error	T Ratio	Prob>|T|	Lower 95%	Upper 95%	Std Beta
Intercept	-1.33e-15	0.062987	-0.00	1.0000	-0.124669	0.1246694	0
Purchase Intent (after watching 30' TV advertisement)	0.6073869	0.064759	9.38	**<.0001**	0.4792109	0.7355629	0.644213

The overall model explained 41.5% of variance in Brand Awareness, which revealed to be significant, $F_{1,125}$=87.97, p=0.0001. A second inspection of the individual predictor revealed that Purchase Intent (after watching PP in traditional TV) (Beta = 0.644213, p=0.0001) is a significant predictor of Brand Awareness.

H3: There is a relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand Programme (Relevancy), Brand Programme Fit (Expectancy), Purchase intent (after watching product placement in reality TV), Informational and Transformational Ad Content and Purchase intent (after watching 30' TV advertisement) and Brand Image (Brand Associations, Brand Judgements & Feelings)

The p-value from the F-test is less than 0.01 (p=0.001) indicating a significant linear relationship between the Brand Image: Brand Associations, and Brand Judgements and Feelings (dependant variable) and the independent variables in the model at a 99% level of confidence.

Multiple regression analysis was conducted to examine whether (Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand Programme Fit (Relevancy), Brand Program Fit (Expectancy), Purchase Intent (after watching PP in reality TV) and Informational and Transformational Ad Content) and Purchase Intent (after watching PP in traditional TV) had

impact on Brand Image: Brand Associations, and Brand Judgements and Feelings. The overall model explained 63.9% of variance in Brand Image: Brand Associations, and Brand Judgements and Feelings, which revealed to be significant, $F_{6,125}$=37.988, p=0.001.

An inspection of the individual predictors revealed that Brand Programme Fit (Expectancy) (Beta=0.414831, p=0.0001), Purchase Intent (after watching PP in reality TV) (Beta=0.267239, p=0.001), Informational and Transformational Ad Content (Beta: 0.226739, p=0.0028) and Expertise, trustworthiness and attractiveness of celebrity endorsers (Beta: 0.132287, p=0.0514) are significant predictors of Brand Image: Brand Associations, and Brand Judgements and Feelings.

Brand Programme Fit (Relevancy) (Beta: 0.01712, p=0.7530) and Purchase Intent (after watching PP in traditional TV) (Beta: -0.0016, p=0.9794) revealed not to be a significant predictor of Brand Image: Brand Associations, and Brand Judgements and Feelings.

The R^2 value is 0.639. This indicated that the regression Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand Programme Fit (Relevancy), Brand Programme Fit (Expectancy), Purchase Intent (after watching PP in reality TV) and Informational and Transformational Ad Content) and Purchase Intent (after watching PP in traditional TV explains 63.9% of variation in Brand Image: Brand Associations, and Brand Judgements and Feelings.

Brand Programme Fit (Expectancy), Purchase Intent (after watching PP in reality TV) and Informational and Transformational Ad Content and Expertise, trustworthiness and attractiveness of celebrity endorsers are significant predictors and the model was therefore be fitted again with the stepwise method.

Analysis of Variance

Table 5.14 – Analysis for Variance for H3

Source	DF	Sum of Squares	Mean Square	F Ratio
Model	4	75.07325	18.7683	57.8654
Error	121	39.24565	0.3243	Prob > F
C. Total	125	114.31890		**<.0001**

Parameter Estimates

Table 5.15 – Parameter Estimates for H3

Term	Estimate	Std Error	T Ratio	Prob> |T|	Lower 95%	Upper 95%	Std Beta
Intercept	-1.92e-16	0.050736	-0.00	1.0000	-0.100446	0.1004457	0
Expertise, trustworthiness and attractiveness of celebrity endorsers	0.1338314	0.065659	2.04	**0.0437**	0.0038425	0.2638204	0.133273
Brand Programme Fit (Expectancy)	0.4392133	0.072794	6.03	**<.0001**	0.295098	0.5833286	0.413885
Purchase Intent (after watching PP in reality TV)	0.2604115	0.060668	4.29	**<.0001**	0.1403029	0.3805201	0.267158
Informational and Transformational Ad Content	0.235076	0.074473	3.16	**0.0020**	0.0876371	0.382515	0.228464

The overall model explained 57.8% of variance in Brand Image: Brand Associations, and Brand Judgements and Feelings, which revealed to be significant, $F_{4,125}$=87.97, p=0.0001. A second inspection of the individual predictors revealed that Expertise, trustworthiness and attractiveness of celebrity endorsers (Beta: 0.133273, p=0.0437), Brand Programme Fit (Expectancy) (Beta: 0.413885, p=0.001), Purchase Intent (after watching PP in reality TV) (Beta: 0.267158, p=0.001) and Informational and Transformational Ad Content (Beta: 0.228464, p=0.0020) are significant predictors of Brand Image: Brand Associations, and Brand Judgements and Feelings.

H4: There is a relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand Programme (Relevancy), Brand Programme Fit (Expectancy), Purchase intent (after watching product placement in reality TV), Informational and Transformational Ad Content and Purchase Intent (after watching 30' TV advertisement) and Brand Image (Brand Judgements and Feelings, and Intensity & Activity)

The p-value from the F-test is less than 0.01 (p=0.0014) indicating a significant linear relationship between the Brand Image: Brand Judgements and Feelings, and Intensity and

Activity (dependant variable) and the independent variables in the model at a 99% level of confidence.

Multiple regression analysis was conducted to examine whether (Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand Programme Fit (Relevancy), Brand Programme Fit (Expectancy), Purchase Intent (after watching PP in reality TV) and Informational and Transformational Ad Content) and Purchase Intent (after watching PP in traditional TV) had impact on Brand Image: Brand Judgements and Feelings, and Intensity & Activity. The overall model explained 12.1% of variance in Brand Image: Brand Judgements and Feelings, and Intensity and Activity, which revealed to be significant, $F_{6,125}$=3.8848, p=0.0014.

An inspection of the individual predictors revealed that only Expertise, trustworthiness and attractiveness of celebrity endorsers (Beta: 0.334675, p=0.0018) is a significant predictor of Brand Image: Brand Judgements and Feelings, and Intensity and Activity.

Brand Programme Fit (Relevancy) (Beta: 0.120834, p=0.1565), Brand Programme Fit (Expectancy) (Beta: -0.19908, p=0.0759), Purchase Intent (after watching PP in reality TV) (Beta: -0.01204, p=0.9046), Informational and Transformational Ad Content) (Beta: 0.0916, p=0.4308) and Purchase Intent (after watching 30' TV advertisement) (Beta: 0.151283, p=0.1201) revealed not to be a significant predictor of Brand Image: Brand Judgements and Feelings, and Intensity and Activity.

The R^2 value is 0.121. This indicated that the regression Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand Programme Fit (Relevancy), Brand Programme Fit (Expectancy), Purchase Intent (after watching PP in reality TV), Informational and Transformational Ad Content) and Purchase Intent (after watching PP in traditional TV explains 12% of variation in Brand Image: Brand Judgements and Feelings, and Intensity and Activity.

Only Expertise, trustworthiness and attractiveness of celebrity endorsers is a significant predictor and the model was therefore be fitted again with the stepwise method.

Analysis of Variance

Table 5.16 – Analysis of Variance for H4

Source	DF	Sum of Squares	Mean Square	F Ratio
Model	13.12949	13.1295	16.0003	13.12949
Error	101.75178	0.8206	Prob > F	101.75178
C. Total	114.88127		**0.0001**	114.88127

Parameter Estimates

Table 5.17 – Parameter Estimates for H4

Term	Estimate	Std Error	T Ratio	Prob> |T|	Lower 95%	Upper 95%	Std Beta
Intercept	-4.99e-16	0.0807	-0.00	1.0000	-0.159728	0.1597284	0
Expertise, trustworthiness and attractiveness of celebrity endorsers	0.3403156	0.085078	4.00	**0.0001**	0.1719221	0.5087091	0.338064

The overall model explained 10.7% of variance in Brand Image: Brand Judgements and Feelings, and Intensity and Activity which revealed to be significant, $F_{1,125}$=16.00, p=0.0001. A second inspection of the individual predictor revealed that Expertise, trustworthiness and attractiveness of celebrity endorsers (Beta = 0.338064, p=0.0001) is a significant predictor of Brand Image: Brand Judgements and Feelings, and Intensity and Activity.

5.6. Conclusion

This chapter addressed the results obtained from the statistical analysis in determining whether the hypotheses of the study were found to be true or not or positive or negative. Following the statistical analysis, hypothesis 3 was amended, additional hypothesis was added, and as a result, the hypothesised model had changed. Below is the final model:

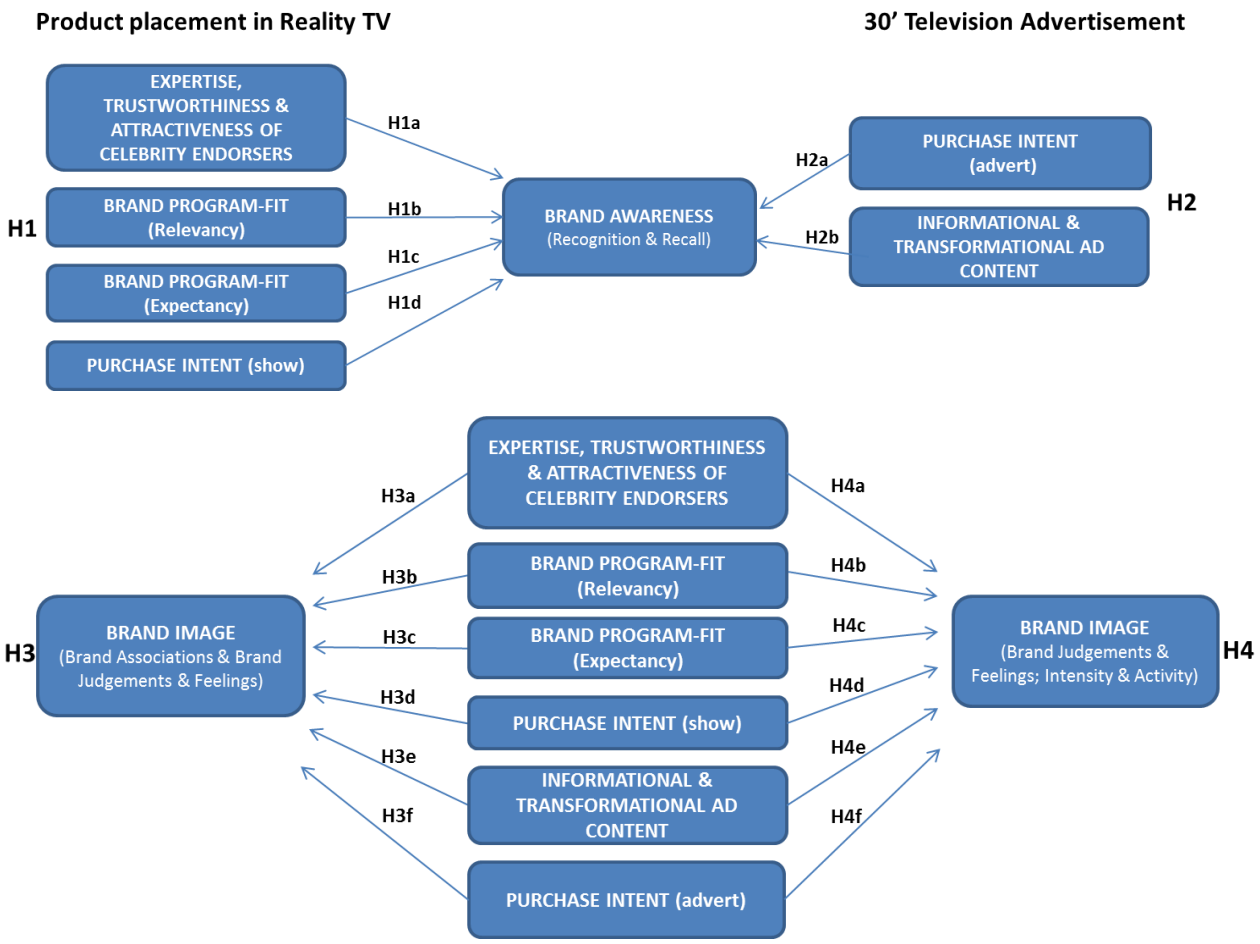


Figure 5.1: Final Hypothesised Model

The model has been structured as such following the factor analysis and Brand Image loading into two distinct components - Brand Image (Brand Associations, and Brand Judgements and Feelings) and Brand Image (Brand Judgements and Feelings, and Intensity and Activity).

The next chapter will discuss the interpretation of these statistical results.

CHAPTER 6

INTERPRETATION OF RESULTS

6.1. Introduction

This chapter aims at either supporting or refuting the hypothesis made at the study's onset using the data collected. The results are discussed with reference to the hypothesis and literature review hence comparisons will occasionally be made between the research findings and those presented in the literature.

6.1.Hypothesis 1

There is a relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand Programme (Relevancy), Brand Programme Fit (Expectancy), Purchase intent (after watching product placement in reality TV) *and* Brand Awareness

In terms of the overall model, a significant relationship exists between the dependant variables and the independent variables. However in testing for a linear relationship with each of the independent variables, only Brand Programme Fit (Expectancy) revealed to be a predicator of Brand Awareness.

Expertise, trustworthiness and attractiveness of celebrity endorsers did not influence Brand Awareness. This finding is due to the respondent's feelings towards the celebrity endorser, Kim Kardashian. A large percentage of the respondents felt that she was not 'trustworthy' (36.51%) not an 'expert' (42.85), not 'knowledgeable' (38.10%), and not 'qualified' (30.95%) regarding the product. Celebrity endorsers are more successful when they experienced, intelligent and well informed and, eligible to speak about the product they are endorsing (Ohanian, 1990).

Kim Kardashian is an American reality television actress, model and fashion designer. She first gained media attention through her friend, at the time, Paris Hilton. In 2007, after a sex tape with her boyfriend was made public, Kim Kardashian came to prominence. In the same year, her family was commission to star in a reality television series called *"Keeping Up with the Kardashians"*. She is considered one of the highest paid reality television personalities with earnings excess of $6million.

Celebrities who are blamed for 'negative events', as in the case of Kim Kardashian's past, can have detrimental effects on the products they endorse (Louie and Obermiller, 2002). In a study conducted by Till and Shimp (1998) it was found that negative information about a celebrity can harm how consumers perceive the product / brand through the connected link between brand and celebrity. When a company has a potential relationship with a celebrity, the consumers will not focus on the company but rather on the circumstances surrounding the celebrity (Louie and Obermiller, 2002).

In addition, the Kardashian family has several product endorsements in place. Consumers view celebrities who endorse numerous products as less credible (Tripp, Jensen and Carlson, 1994). The "vampire effect" or "celebrity vamping" can be perceived when the endorsing celebrity is too attractive, detracting attention away from the product (Rossiter and Percy, 1997). As in the case with Kim, respondents strongly agreed that her character is attractive (26.19%) and was the highest score for that question.

Although not statistically significant, respondents did recall the brand in the show. Celebrity endorsement can enhance message recall (Friedman and Friedman, 1979) and can help in brand recognition (Petty, Cacioppo and Schermann, 1983).

Brand Programme Fit (Relevancy) did not influence Brand Awareness. This finding may be because the cellphone plays a somewhat subtle role in the scene. The cellphone is used to make the call and the camera pans back and forth to it however; there are many distractions in the scene. There are several people in the scene all trying to handle a crisis. Although an implicit product placement strategy was followed, the storyline overshadowed the product placement. For product placement to be effective and successful there needs to be less clutter around the product placement (Williams, Petrosky, Hernandez and Page, 2010).

A large percentage of respondents did however feel that Blackberry was relevant to be included in the show as indicated in Table 6.3.

Table 6.1 - Summary of responses

	1		2		3		4		5		6		7	
Questions	**% of Total**	**N**	**% of Total**	**N**	**% of Total**	**N**	**% of Total**	**N**	**% of Total**	**N**	**% of Total**	**N**	**% of Total**	**N**
Q38 R-1	2.38%	3	3.97%	5	7.14%	9	14.29%	18	16.67%	21	**18.25%**	**23**	**37.30%**	**47**
Q39 R-2	6.35%	8	10.32%	13	7.94%	10	18.25%	23	16.67%	21	**13.49%**	**17**	**26.98%**	**34**
Q40 R-3	11.11%	14	12.70%	16	10.32%	13	19.05%	24	11.11%	14	**13.49%**	**17**	**22.22%**	**28**

N = Number of responses to that particular question

Brand Programme Fit (Expectancy) revealed to be a predicator of Brand Awareness. The amount of attention paid to an advert increases when a celebrity endorsers it (Buttle, Raymond and Danzinger, 2000). Characters are often found using their cell phones in and outside of the show. When the Blackberry is used during the show, its functionality is often displayed such as email usage, speakerphone, camera, social media platforms, etc. This provides an ideal way to demonstrate the functionality, usability and features of the cellphone. Actors or models can facilitate the acquisition of knowledge through product demos in product placement settings (Balasubramanian, 1994). It allows marketers to demonstrate the product in a way that is more natural. Balasubramanian (1994) suggests that placements that "reinforce product-use through models help individuals vicariously acquire brand preference and/or consumption behaviours that benefit the sponsor".

Purchase intent (after watching product placement in reality TV) did not influence Brand Awareness. This finding could be due to the celebrity endorser. Advertisers are of the opinion that consumers will purchase products affiliated with individuals they respect and admire (Wright, 2000). Based on the findings, respondents did not have admiration for Kim Kardashian. In addition, consumer's attitude towards a brand can be changed or affected by a celebrity (Till, 1998).

Secondly, Blackberry's reputation in the market for being a reputable cellphone has diminished. Several respondents posted in the Additional Comments section on the fact that Blackberry is not quality handset regarding the poor quality of the handsets. Since consumers feel that the Blackberry handset is not one of quality, marketing is not going to be as effective in terms of influencing purchase behaviour since it is not a quality product. In addition, word of mouth is powerful especially in this age group (18 to 23).

6.2.Hypothesis 2

There is a relationship between Purchase Intent (after watching 30' TV advertisement) and Informational and transformational ad content *and* Brand Awareness

The overall model indicated a significant linear relationship between dependant variable and the independent variables. However, in testing for a linear relationship with each of the independent variables, only Purchase Intent (after watching 30' TV advertisement) revealed to be a predicator of Brand Awareness.

Purchase Intent (after watching 30' TV advertisement) revealed to be a predicator of Brand Awareness. This finding may be because respondents did not have any preconceived ideas about the advert. In the case of celebrity endorsements, respondents already have an opinion of and attitude towards the celebrity, which could be seen as influencing or transferring onto the brand. Celebrities have an increasing influence in society (Choi and Berger, 2010) and marketers are trying to exploit this transfer of meaning from an endorser to products or brands (McCracken, 1989, 1986). Associative learning theory details that "celebrity endorsements influence brand image through a transfer of meaning from the endorser to the brand" (Till, 1998).

Informational and Transformational Ad Content did not influence Brand Awareness. This finding may be because respondents felt that the advertisement did not provide a suffice amount of information. It is possible that the music and the imagery in the advert draws respondents in who almost become oblivious to the cellphone references. The advert has some degree of emphasis on the features. Advertisements need to present the customer with several salient product features or benefits and be informative that will lead to a favourable attitude and can be used as a basis for a rational brand preference (Arens, 1996).

6.3.Hypothesis 3

There is a relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand Programme (Relevancy), Brand Programme Fit (Expectancy), Purchase intent (after watching product placement in reality TV), Informational and Transformational Ad Content and Purchase intent (after watching 30' TV advertisement) *and* Brand Image (Brand Associations, Brand Judgements and Feelings)

The overall model indicated a significant linear relationship between dependant variable and the independent variables. However, in testing for a linear relationship with each of the independent variables, Brand Programme Fit (Expectancy), Purchase Intent (after watching PP in reality TV), Informational and Transformational Ad Content and Expertise, trustworthiness and attractiveness of celebrity endorsers revealed to be significant predictors of Brand Image: Brand Associations, and Brand Judgements and Feelings.

Brand Programme Fit (Relevancy) and Purchase Intent (after watching PP in traditional TV) revealed not to be a significant predictor of Brand Image: Brand Associations, and Brand Judgements and Feelings.

Expertise, trustworthiness and attractiveness of celebrity endorsers influence Brand Image (Brand Associations, and Brand Judgements and Feelings). The array of affiliations consumers have about a brand is a significant constituent of brand equity (Keller, 1993) and that constructing a self-brand connection is a psychological indication of such equity at the consumer level. When consumers appropriate or distance themselves from brand associations based on celebrity endorsement, they do so in a manner that is consistent with self-related needs, such as self-enhancement (Escalas and Bettman, 2003). Recent studies indicate that consumers construct their self-identify and present themselves to others through their brand choices based on congruency between brand-user associations and self-image associations (Escalas and Bettman, 2005, 2003). Brands can be symbols whose meanings are used to create and define a consumer's self-concept (Levy, 1959). The meaning and ability of a brand is not just its ability to express the self, but also its role in helping consumers create and build their self-identities (McCracken, 1989).

Brand Programme Fit (Relevancy) did not influence Brand Image (Brand Associations, and Brand Judgements and Feelings). This finding may be because respondents perceived the fit between the product / brand and the programme to be weak. In order for product placement to be effective and positive, a high level of brand-programme congruence needs to exist as poor levels harms the effect of product placements. Entrenching a product well in terms of congruity will improve the product placement's positive effect on brand image (Arnold, 2013).

Better entrenchment, i.e. higher levels of perceived congruence; make the described connection between associations more integrated and therefore also the spill over of the positive image of the show on the featured product enhanced, while lower levels lead to negative feelings of being manipulated and thus to a weakened impact (Arnold, 2013).

Brand Programme Fit (Expectancy) influences Brand Image (Brand Associations, and Brand Judgements and Feelings). According to Mukjerjee (2009), companies should ensure that there is a congruency between the brand being endorsed and the endorser so that endorsements are able to strongly influence the thought processes of the consumer and create a positive perception of the brand. Kamins (1990) developed the "match-up hypothesis",

which emphasises the necessity for celebrities to be chosen and assessed in the context of the brand's values and image. Although the Kardashians are reality televisions stars, they are also keen businesswomen and Blackberry's brand positioning is one of delivering email functionality as well as real-time, instant access and connectivity (Landor Associates, 2001).

Purchase intent (after watching product placement in reality TV) did influence Brand Image (Brand Associations, and Brand Judgements and Feelings). This finding may be attributed to the para-social relationships whereby viewers create relationships with characters on television as if the characters exist in real life (Penzhorn, 2009). When characters have a positive attitude towards a product, a stronger para-social relationship with the character (i.e. that they conceive them as real and more attached) was associated with more positive viewer attitudes towards the product (Sherman, 2010). Opinion leaders are very important part of promoting brand image. They are more assessable to reach and in turn influence those that follow them (Ballantine and Martin, 2005).

Informational and Transformational Ad Content influences Brand Image (Brand Associations, and Brand Judgements and Feelings). The basic principle of advertising is to furnish the consumer with the right amount of content or information relating to a service or product. For an advertisement to be deemed successful, a positive change in a consumer preference should be noted (Vivekananthan, 2011). Advertisements tend to be highly informative and present the customer with a number of important product features or attributes that will lead to a positive attitude and can be used as a basis for a rational brand preference. People get information from the advertisement through the the awareness it gives, the attractiveness it holds and the attentiveness it creates (Arens, 1996).

Purchase intent (after watching 30' TV advertisement) did not influence Brand Image (Brand Associations, and Brand Judgement and Feelings). This finding may be because the advert did not provide a strong enough call to action enticing the respondent to go out and purchase the product. Perhaps the advert did not resonate with the respondent and therefore not interpreted the in manner it was intended.

6.4.Hypothesis 4

There is a relationship between Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand Programme (Relevancy), Brand Programme Fit (Expectancy), Purchase intent (after watching product placement in reality TV),

Informational and Transformational Ad Content, Purchase Intent (after watching 30' TV advertisement) *and* Brand Image (Brand Judgements and Feelings, and Intensity and Activity).

The overall model indicated a significant linear relationship between the dependant variable and the independent variables. However, in testing for linear relationships, only Expertise, trustworthiness and attractiveness of celebrity endorsers is a significant predictor of Brand Image: Brand Judgements and Feelings, and Intensity and Activity.

Brand Programme Fit (Relevancy), Brand Programme Fit (Expectancy), Purchase Intent (after watching product placement in reality TV), Informational and Transformational Ad Content) and Purchase Intent (after watching product placement in traditional TV) revealed not to be significant predictors of Brand Image: Brand Judgements and Feelings, and Intensity and Activity.

Expertise, trustworthiness and attractiveness of celebrity endorsers influence Brand Image (Brand Judgements and Feelings, and Intensity and Activity). After watching an advertisement, consumers try to find the meaning of the advertisement and associate the same with the endorser and eventually transfer to the brand (Mukjerjee, 2009). Consumers with strong self-enhancement goals tend to form self-brand connections to brands used by aspiration groups, that is, groups for which the consumer desires to be a part of (Escalas and Bettman, 2003). In other respects, self-enhancers will be more inclined to dismiss brand associations created by a celebrity endorsement where the celebrity associations are dismissed (i.e. a non-aspirational celebrity), compared to consumers who do not have active self-enhancement goals. Organisations spend huge amounts of funds to affiliate their brands and company with endorsers. Such endorsers are seen as dynamic with both likeable and attractive qualities (Atkin and Block, 1993), and organisations plan that these qualities are transferred to products via marcom activities (Langmeyer and Walker, 1991a; McCracken, 1989). In addition, because of their fame, celebrities serve to not only maintain and create attention but also achieve high recall rates for marcom messages in today's highly cluttered environments (Croft, Dean and Kitchen, 1996).

Brand Programme Fit (Relevancy) did not influence Brand Image (Brand Judgements & Feelings and Intensity & Activity). Brand judgments include the personal opinions or attitudes that consumers have towards a product or brand. Consumers hold several attitudes towards a particular brand however, the most important attitude usually relate to customer

satisfaction, customer value and perceived quality (Keller, 2008). The fact that brand programme fit did not influence brand image may be a direct result of the perceived poor quality of the Blackberry handset in the market. A brand needs to be superior in order to build an intense and active relationship with customers (Keller, 2008).

Brand Programme Fit (Expectancy) did not influence Brand Image (Brand Judgements and Feelings, and Intensity and Activity). This finding may be due to the respondent's feelings towards the celebrity endorser, Kim Kardashian. Celebrities who are blamed for 'negative events', as in the case of Kim Kardashian's past, can have detrimental effects on the brands and products they endorse (Louie and Obermiller, 2002). In a study conducted by Till and Shimp (1998) it was found that negative information about a celebrity can harm how consumers perceive the product / brand through the connected link between brand and celebrity.

Purchase intent (after watching product placement in reality TV) did not influence Brand Image (Brand Judgements and Feelings, and Intensity and Activity). There are mixed results on the outcome of product placements on purchase intention. A study conducted by Tiwsakul, Hackley and Szmigin's (2005) and Ong and Meri (1994) found an insignificant relationship between purchase intention and product placement. However, research conducted by Van Reijmersdal, Neijens and Smit (2007) established that depending on the frequency of the product placement, brand image can be influenced. The fact that this product placement did not result in purchase intent and a favourable brand image may be due to several reasons: the negative feelings towards the endorser, the vampire effect as well as the perceived poor quality of the Blackberry handset as discussed previously.

Informational and transformational ad content did not influence Brand Image (Brand Judgements and Feelings, and Intensity and Activity). According to Keller (2008), a brand needs to be unique and superior in order to build an intense and active relationship with a customer. The consensus regarding the Blackberry handset was one of a poor quality handset, regardless that the advertisement was preferred over the product placement in the show. Perceived quality is one of the most important attitudes a consumer holds regarding a product (Keller, 2008) and if the product is not one of quality, marketing is not going to be effective in terms of influencing opinions, attitudes or purchase behaviour.

Purchase intent (after watching 30' TV advertisement) did not influence Brand Image (Brand Judgements and Feelings, and Intensity and Activity). Although the TV advertisement was

preferred over the product placement in the show, it did not influence brand image. This finding may because consumers have a negative opinion and perhaps experience in using a Blackberry handset and this commercial not change their feelings or attitude towards the brand. Perceived quality is one the fundamental attitude a consumer has towards a product (Keller, 2008).

6.5.Revised Models

The models have been adjusted taking the results from the regression analysis into consideration.

6.5.1. Revised Model Brand Awareness

Figure 6.1 – Revised Model for Brand Awareness



Figure 6.1 is a graphical presentation of the revised model of the study. This model represents the results emanating from the regression analysis of the relationship between Brand Awareness and Expertise, Trustworthiness and Attractiveness of Celebrity Endorsers, Brand Programme Fit (Relevancy), Brand Programme Fit (Expectancy), Purchase Intent (after watching product placement in reality TV), Informational and Transformational Ad Content) and Purchase Intent (after watching 30' TV commercial).

A positive, significant relationship exists between Brand Programme Fit (Expectancy) and Purchase Intent (after watching the 30' TV advert) with regard to Brand Awareness.

6.5.2. Revised Model Brand Image

Figure 6.2 – Revised Model for Brand Image

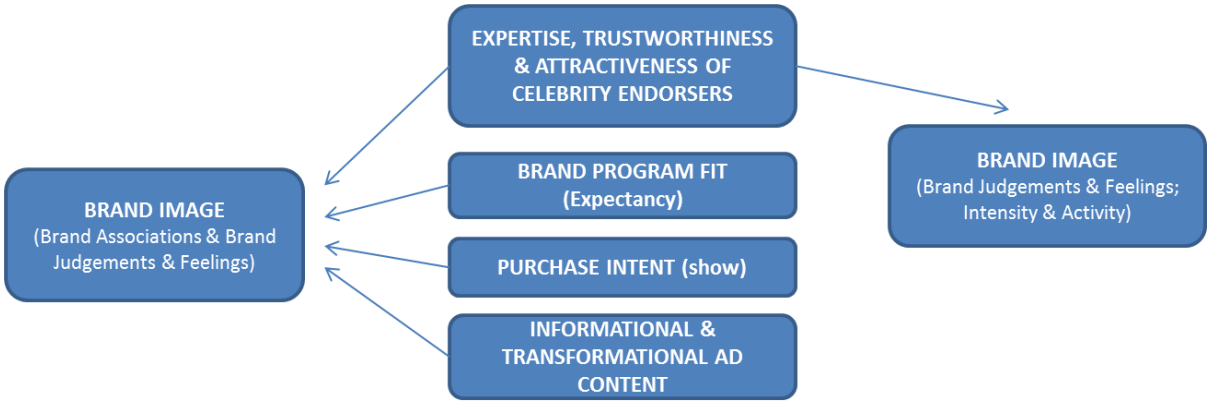


Figure 6.2 is a graphical presentation of the revised model of the study. This model represents the results emanating from the regression analysis of the relationship between Brand Image and Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand Programme Fit (Relevancy), Brand Programme Fit (Expectancy), Purchase Intent (after watching product placement in reality TV), Informational and Transformational Ad Content and Purchase Intent (after watching the 30' TV commercial.

A positive, significant relationship exists between Expertise, trustworthiness and attractiveness of celebrity endorsers, Brand Programme Fit (Expectancy), Purchase Intent (after watching the 30' TV advertisement) and Informational and Transformational Ad Content with regard to Brand Image.

6.6.Discussion

The primary objective of this study was to explore the advertising effectiveness of product placement in reality television in achieving brand awareness and brand identity compared to traditional television advertising. The first objective was not achieved since the product placement was not successful, as it did not result in generating significant brand awareness. Research shows that the product placement in content encourages prospective purchasers, improves brand affinity and boosts brand awareness (Williams, Petrosky, Hernandez and Page, 2010). However, for product placement to be successful "people must not notice the integration but they must remember it. That's the test" (Stringer, 2006). In terms of the study, respondents did not notice the integration but also did not remember the brand.

The second objective was partially achieved in the sense that the product placement did result in achieving brand image relating to brand judgements and feelings as well as intensity and activity. As discussed, this may be due to the para-social relationships that viewers have formed with the character. These para-social relationships formed by viewers have positive outcomes for a product. When characters have a positive attitude towards a product, a stronger para-social relationship with the character (i.e. that they conceive them as real and more attached) was associated with more positive viewer attitudes towards the product (Sherman, 2010).

In a study conducted by Russell and Stern (2006), remarkably, when a character was deemed to have a negative attitude towards a product, viewer liking the character was associated with positive attitudes towards the product. This anomaly was not discussed by the authors and

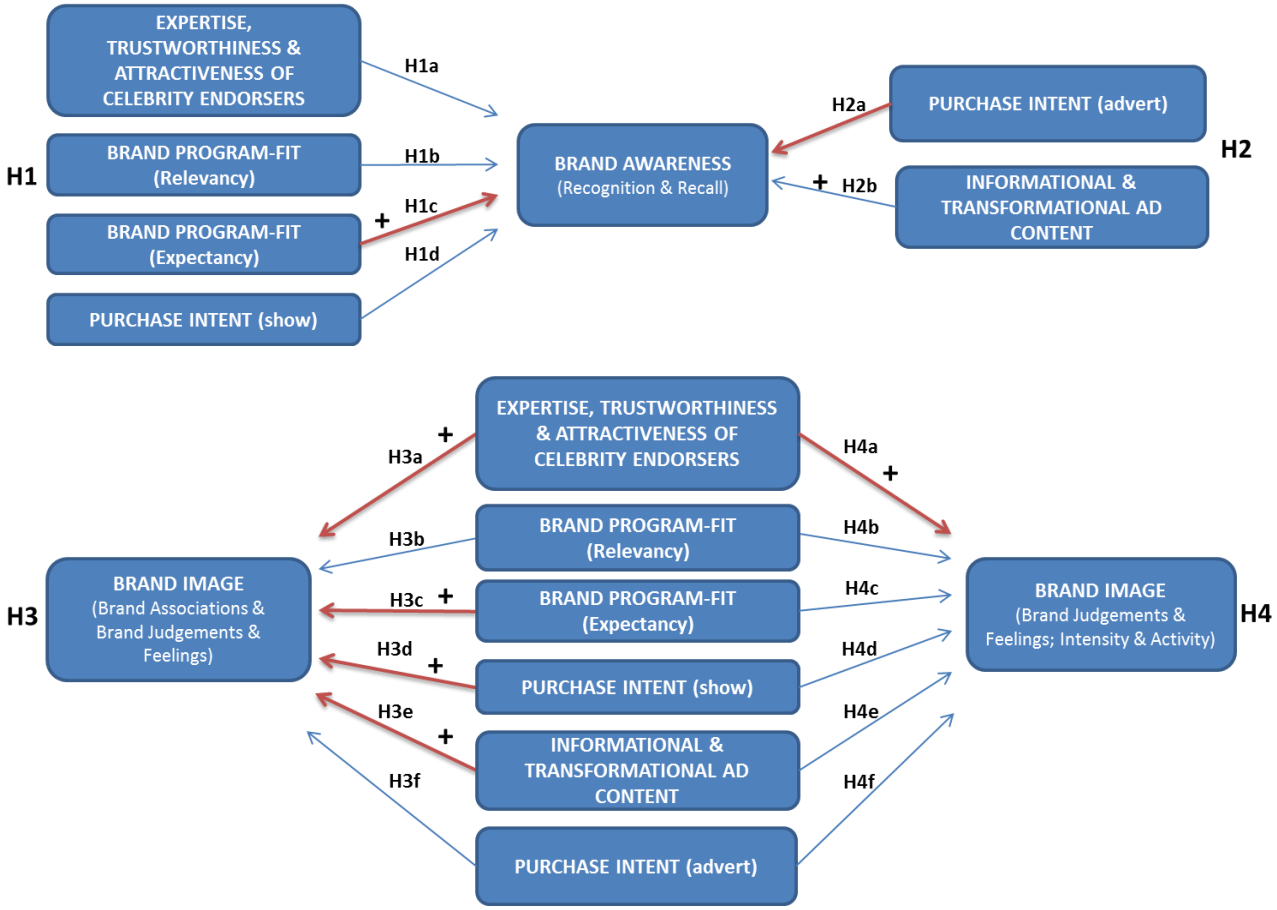
presents a conundrum because the negativity of the character actually translates to positivity for the viewer (Sherman, 2010). Despite this inconstancy, when there is a great para-social attachment, the viewer similarity adopted the negative attitude as expected. This suggests that the valence of the character's strong attitude is reversed when the viewer has a simple liking for the character yet aligned when the viewer is 'attached' to the character, perceiving them a 'real'. This suggests potential positive outcomes for practitioners, because even when a strong negative attitude is depicted, a positive result may be achieved (Sherman, 2010).

The decision to use a celebrity to endorse a company's brand has several advantages and disadvantages. In this study, it worked favourably for Blackberry in achieving brand image relating to brand judgements and feelings as well as intensity and activity. However, it did not result in generating brand awareness. Although para-social relationships are valid and justified when dealing with the psyche and emotions of consumers, it did not work in translating into brand recognition and brand recall. Source credibility revealed to be the main reason why the celebrity endorsement was not successful. Credibility is the "extent to which the receiver sees the source as having relevant knowledge, skills, experience and trust to give unbiased and objective information" (Ohanian, 1990). Essentially, one can say that a source, i.e. the celebrity can be seen as an individual with *expertise* and one that is *knowledgeable*. In addition, the source needs to be *trustworthy*, in a sense of believability, ethics and honesty (Belch and Belch, 2001). These two attributes are needed for a celebrity to be a successful endorser (Dimed, 2005).

The traditional 30' TV advertisement only generated brand awareness. In terms of brand awareness, the advert was recognisable and easy to recall. The advert was simplistic, focused and easy to understand.

Below is the Final Hypothesised Model highlighting the positive, significant relationships emanating from the regression analysis.

Figure 6.3 – Hypothesised Model



6.7.Conclusion

Chapter 5 and 6 utilized the 126 responses, which were collected and captured in order explore the advertising effectiveness of product placement in reality television in achieving brand awareness and brand identity compared to traditional television advertising. The results indicated that brand image can be achieved through product placement in reality television and brand awareness can be achieved through traditional television advertising. A discussion was also conducted regarding these findings. The next chapter will present the recommendations, the limitations of the study, future research possibilities and a conclusion.

CHAPTER 7

IMPLICATIONS AND CONCLUSIONS

7.1.Introduction

The primary objective of this study was to explore the advertising effectiveness of product placement in reality television in achieving brand awareness and brand identity compared to traditional television advertising when communicating to Generation Y. Comparing the results of product placement in reality television and a traditional 30' advertisement, there are both pro and cons. Reality television was able to generate brand image and not brand awareness whereas traditional television was able to generate brand awareness and not brand image. There are definite merits in using either method however guidelines, set out in literature regarding its implementation and success, should be followed.

7.2. Implications

This research provides an understanding of the effects of a particular genre: reality television, similar to Russell and Stern's (2004, 2006) work on sitcoms. There are several studies of product placement highlighting the negative effects associated with prominent product placements. However, evidence provided by this study suggest that several merits of prominent product placements. The study made use of a subtle product placement and as such, the full realization of the product placement was not achieved. The results of the study give practitioners an understanding of how to enhance the effectiveness of such placements by indicating how the brand may benefit from the implied endorsement of the program as well as what mechanisms may generate the greatest effect.

The level of brand and programme fit is determined by the viewers' expectations and thus prior knowledge of the brand (Sherman, 2010). However, this also largely depends on whether the brand is showcased in a relevant way, whether it makes a significant contribution to the plot and whether it is well integrated within the scenes in which it is placed. A good brand-programme fit lies in matching the brand to the programme content or theme before any specific placement decisions are made. The results from the study indicate that a strong brand-programme fit is required to ensure an almost obvious partnership. However, a weak brand-program fit creates confusion in the consumer's mind and ultimately affects the success of brand.

The results from the study suggest to practitioners that closer alignment with the producers and reality participants is required when considering product placement in reality shows. This is particularly important to ensure that the message is properly communicated as in the case with this study where the product placement was not as successful due to the clutter and the distractions in the scene. There are specific implications when deciding on a specific episode or segment in which to integrate the brand. This may prove difficult for practitioners and producers of reality shows because of the short lead times for this type of programming and the fleeting nature of the reality television participant. Despite this, a good fit can be achieved by direct negotiation with the producers, focusing on brand relevance, significance and inclusion in scenes. As found via industry research, brands and producers are negotiating place deals in the early stages of production (Sherman, 2010). This allows the brand more scope to be included in the programme and enhances its significance to the central scheme of the program.

A perceived credible source and programme is vital in the brand benefiting from the program a source. However, a good fit does not necessarily guarantee a positive result. It is therefore important for the practitioners to understand the capabilities of the various sources within the programme in influencing the persuasion attempt. In particular, the viewers' perception of credibility of the programme and the representative advice. An analysis of their expertise and credentials as well as their ability engender trust will be as important in facilitating a positive appraisal of the perceived endorsement. As the results from the study indicate that expertise and trustworthiness are paramount in celebrity endorsements and without those two attributes, the celebrity endorsement is not successful (Dimed, 2005). In addition, the programme also has to be perceived as credible.

A final implication is selecting the appropriate genre in which to place a brand. Although several genres may offer similar target audiences in terms of demographics and psychology, this study provides a reference to practitioners considering placement within reality television on how to benefit from its unique structure and conventions. This may be particularly useful for South Africa practitioners as reality television is the one of the prominent genres for the Generation Y group. It is therefore mindful to note when considering placing a brand in any genre, it is important to understand what the programme provides to the viewer and how the brand can contributes to such a viewer's gratifications.

Lastly, the quality of the product ultimately dictates the success of the campaign in terms of generating sales (and repeated sales), the brand and the overall success of the company. For Blackberry, the quality of the handset was not good and its reputation for being an unreliable devise preceded any marketing campaign. The respondents that were interviewed had very strong opinions regarding Blackberry and its service delivery. The brand image for Blackberry was low although brand awareness was high but for the wrong reasons. It should be noted that word of mouth regarding any brand, product or service is particularly strong among Generation Y. Several respondents had never owned a Blackberry however had strong opinions on the quality Blackberry handset. This is indicative of how the opinions of peers influence the opinions, attitudes, believes and ultimately purchase behaviour of other peers. Tribal marketing, one of the frameworks within postmodern marketing, refers to this phenomenon. The tribe is formed by via consumption by diverse individuals and as such is a constantly changing community (Hahn, 2007). The ideology of tribal marketing originated in the Latin era. According to this Latin view, marketing has "community-forming power", i.e. it can enable the formation of groups within society (Cova, 1997). Its doctrine is as follows: "postmodern persons are not only looking for products and services that enable then to be freer, but also products and services which link them to others, to a community, to a *tribe*" (Cova, 1997). The transverse is also true, a community or 'tribe' for anti-Blackberry users can also exit.

7.2.Limitations

As with all research, the findings should be viewed in light of a number of limitations. In the study, a limitation applies to the type of sampling that was used. Convenience sampling does not allow for generalizability into different populations, as it is not a completely accurate representation of the population needed for the study. The study was restricted to males and females aged 18 to 23 years, specifically the average age of university going students, a subset of Generation Y adults (18 to 34 years). However, this may have induced more positive effects, as younger viewers have been found to be more accepting of product placement (DeLorme and Reid, 1999).

Another limitation of the study is the location in which the study was conducted. Only students at the University of the Witwatersrand were used to collect the data needed. This could bias the results in a certain way or direction because of the common characteristics of students and peers used in the study.

The study was also limited by the measures of brand equity that were used. Only the aspects of brand awareness and brand image were used in the study to measure brand equity, which does not exhaust all of the aspects of brand equity.

7.3.Future Research

In addition to the aforesaid contributions, a number of areas for future research have been identified.

There is potential to explore the effects of explicit product placement in reality television since only implicit product placement was studied. The sample size for the study can be increased and the geographical area should also be extended to collect accommodate varying characteristics. Different age group comparisons may be an interesting addition to the study as different age groups may have vastly different views on their purchasing behaviour.

As the practice of product placement is continually changing, the research undertaken within this study may offer different results if undertaken again at a later stage. Continuous monitoring of the evolution of the practice will allow new trends and insights to be identified. In particular, the expertise of the South African practitioner would have also increased since this initial study and could provide some interesting insights.

In addition, the developments, research, regulations, trends and overall evolution of the practice of product placement, reality television and the postmodern consumer will provide useful knowledge to this discussion.

7.4.Conclusion

From the onset of this study, the focus of this research study has been on the advertising effectiveness of product placement in reality television in achieving brand awareness and brand identity compared to traditional television advertising when communicating to Generation Y. Product placements as well as celebrity endorsements can be hugely successful if executed correctly. However, thorough research, planning and monitoring is necessary. Perhaps where the results provide the most guidance is the recommended framework that should be followed when using celebrity endorsements and product placements within reality television in a postmodern society.

REFERENCES

Aaker, D.A. (1996a). Building Strong Brands. The Free Press, New York, NY.

Aaker, D.A. (1996b). Measuring brand equity across products and markets. California Management Review, Vol. 38, Spring, pp. 102-20.

Ahlstrand, M. (2007). Gender Stereotyping in Television Advertisement. A case of Austrian State Television.

Alderson, W. (1965). Dynamic Marketing Behaviour: A Functionalist Theory of Marketing, R.D. Irwin, Homewood, IL.

Andrejevic, M. (2004). *Reality TV: The work of being watched*. Lanham, MD: Rowman & Littlefield.

Andrejevic, M. (2009). Visceral literacy. In S. Murray & L. Ouellette (Ed.), *Reality TV:Remaking television culture* (pp. 321-342). New York, NY: New York University Press.

Annese, S. (2004). Mediated identity in the para-social interaction of TV. *Identity, 4*(4), 371-388.

Arens, W.F. (1996). Contemporary Advertising. USA: Richard D Irwin, A Times Mirror Higher Education Group Inc. Company

Arens, W.F. (2002). Contemporary Advertising. 8th Edition. Pearson Education Inc. India

Argan, M., Velioglu, M.N. & Argan, M.T. (2007). Audience Attitudes Towards Product Placement in Movies: A Case from Turkey. Journal of American Academy of Business, Cambridge, 11(1), March, 161-168.

Arias, J.G.T.J. & Acebrón, B.L. (2001). Postmodern approaches in business-to-business marketing Research. *Journal of Business and Industrial Marketing*, 16(1); 7-20.

Arnold, H. (2013). Product Placement Effectiveness. Implicit Recall and Brand Image at the Level of Modality: An Empirical Study in the Television Industry. GRIN Verlag, 2013.

Atkin, C. & Block, M. (1983). Effectiveness of celebrity endorsers. *Journal of Advertising Research, 23(1), 57-61*

Avery, R.J. & Ferraro, R.(2000). Brand appearances on prime-time television. Journal of 51 Current Issues and Research in Advertising. 22(2), 1-15.

Babbie, E., & Mouton, J. (2011). "The Practice of Social Research" South African Edition. *Oxford Southern Africa.*

Bagozzi, R.P. (1975). "Marketing as exchange", Journal of Marketing, No. 39, pp. 32-39.

Baker, M. J., & Crawford, H. A. (1995). Product placement. Working Paper, 95(2). Glasgow, Scotland:

Department of Marketing, University of Strathclyde.

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, Provo, 35(3), 115-142.

Ballantine, B.W. & Martin, B.A. (2005). Formatting Parasocial Action in Virtual Communities. *Journal of Interactive Marketing. Vol 16. No2, pp2-21*

Baudrillard, J. (1975). The Mirror of Production (trans. by M. Poster). St. Louis, MO: Telos.

Baudrillard, J. (1981). For a Critique of the Political Economy of the Sign (trans. by C. Levin). St. Louis, MO: Telos.

Baudrillard, J. (1987). America. C.Turner, Trans. London & New York: Verso

Baudrillard, J. (1992). Simulations. Semiotext(e). *New York, NY.*

Bauman, Z. (1994). "The Postmodern Turn: New Perspectives on Social Theory". *Cambridge University Press*

Baxter, L.A., & Babbie, E. (2004). "The basics of communication research". *Canada: Wadsworth.*

Belch, G.E. & Belch, M.A. (2001). Advertising and Promotion: An integrated Marketing Communications Perspective (5th Ed). Boston: Irwin / MaGraw-Hill

Beneke, J. (2012). Product Placement in South Africa: Piercing through the packaging. *Faculty of Commerce, University of Cape Town*

Berner, A. & Van Tonder, C.L. (2003). "The postmodern consumer: implications of changing customer expectations for organization development in service organizations". *SA Journal of Industrial Psychology* (29)3.

Best, S. & Kellner, D. (2003). "Contemporary Youth and the Postmodern Adventure". Review of Education, Pedagogy & Cultural Studies, 25 (2): 75-93.

Bhatnagar, N., Aksoy, L., & Malkoc, S. A. (2004). Embedding brands within media content: The impact of message, media, and consumer characteristics on placement efficacy. In L. J. Shrum (Ed.), The Psychology of Entertainment Media (pp. 99–116). Mahwah, NJ: Lawrence Erlbaum.

Biel, A. L. (1991). The Brandscape: Converting Image into Equity. Admap (October), 41-46.

Black, T.R. (1999). "Doing quantitative research in the social sciences". *London: SAGE.*

Boorstin, D. (1962). "The image: A Guide to Pseudo-Events in America". *New York: Harper.*

Brennan, I. & Babin, L.A. (2004). Brand Placement Recognition: The Influence of Presentation Mode and Brand Familiarity. Journal of Promotion Management, Binghamton, 10(1,2), 185. Business: Lights, Camera, Brands; Product Placement. The Economist, London, 377 (8450), October 29, 2005, 81.

Brown, S. 1992. Postmodern Marketing? *European Journal of Marketing*, 24 (4).

Brown, S. (1993). "Marketing as Multiplex: Screening Postmodernism". *European Journal of Marketing*, 28(8/9): 27-51.

Brown, S. (1995). "Postmodern Marketing Research: No Representation Without Taxation". *Journals of the Market Research Society*, 37(3).

Brown, S. (1997). Postmodern marketing. London: International Thomson Business Press.

Brown, S. (1999). Retro-marketing: yesterday's tomorrows, today! Marketing Intelligence and Planning, 17/7, 363-376.

Brown, S. (2002). Vote, vote, vote for PHILIP KOTLER. European Journal of Marketing, Vol. 36., No.3, 313-324

Brown, S., Hirschman, E.C., and Maclaran, P. (2001). "Always Historicize!: Researching marketing history in a post-historical epoch". *Marketing Theory*, 1(1): 49-89.

Brownlie, D. & Saren, M. (1992). "The Four P's of the Marketing Concept: Perspective, Polemical, Permanent and Problematical". *European Journal of Marketing*

Calvert, C. (2000). "Voyeur Nation: Media, Privacy and peering in Modern Culture". *Boulder Westview Press.*

Cavender, G. & Fisherman, M. (1998)." Entertaining Crime: Television Reality Programs". *New York: Aldine de Gruyter.*

Cebrzynski, G. (2006). Lights! Camera! Product Placement! Nation's Restaurant News, New York, December 4, 40(49), 1-5.

Chandler, D. (1997). An Introduction to Genre Theory.

Chandler, D. (2004). Semiotics: The Basics Book. *London: Routledge.*

Chandler, D. and Griffiths, M., (2004). Who is the fairest of them all?: Gendered readings of Big Brother. UK', in E. Mathjis and J. Jones (eds), Big Brother International: Formats, Critics and Publics,London and New York: Wallflower Press, 2004, pp. 40-61.

Chang, S., Newell, J. & Salmon, C.T. (2009). Product Placement in Entertainment Media. International Journal of Advertising, 28(5), 783-806.

Choi, C. and Berger, R. (2010). Ethics of celebrities and their increasing influence in 21st century society. *Journal of Business Ethics, 91(3), 313-318.*

Churchill, G. A., Brown, T. J. & Suter, T. A. (2010). Basic Marketing Research (7th ed). South-Western Cengage Learning: China.

Clissold. B. (2004). Candid Camera and the Origins of Reality TV. In Understanding reality television, edited by S Holmes and D. Jermyn, 33-53. *London: Routledge.*

Corner, J. (2001). Documentary in a Post-Documentary Culture A note on Forms and their Functions. *Loughborough University.*

Corner, J. (2002). Performing the Real. *Television and New Media 3. No 3 , pp 255-270*

Cova, B. (1997). Community and consumption: towards a definition of the 'linking value' of product or services. *European Journal of Marketing, Vol. 31 No3/4, pp297-316*

Cova, B. & Cova, V. (2001). "Tribal marketing: The tribalisation of society and its impact on the conduct of marketing". *European Journal of Marketing.*

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. (2003). Research design: Qualitative, quantitative and mixed methods approaches (2nd edition). Thousand Oaks, CA: SAGE Publications.

Croft, R., Dean, D. & Kitchen, P.J. (1996). Word-of-Mouth Communication: Breath of Life or Kiss of Death? In: The Proceedings of the Marketing Education Group Conference, Glasgow: The Department of Marketing University of Strathclyde.

Cummings, D. (2002). "Introduction in Reality TV: How real is real?, edited by The Institute of Ideas. *London: Hodder & Stoughton: xi-xvii.*

Cummings, D. (2002). "Afterword, in Reality TV: How real is real?, edited by The Institute of Ideas. *London: Hodder & Stoughton: 67-70.*

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.

d'Astous, A. & Seguin, N. (1999). Consumer Reactions to Product Placement Strategies in Television Sponsorship. *European Journal of Marketing, Bradford, 33 (9/10), 896.*

Daugherty, T. & Gangadharbatla, H. (2005). A Comparison of Consumers' Responses to Traditional Advertising and Product Placement Strategies: Implications for Advertisers. American Marketing Association Conference Proceedings, Chicago, 16, 24.

Dawes, J., & Brown, R.B. (2000). "Postmodern marketing: research issues for retail financial services". *Qualitative Market Research: An International Journal*, 2, (2): 90-98.

de Gregorio, F. & Sung, T. (2010). Understanding Attitudes toward and Behaviors in Response to Product Placement. Journal of Advertising, 39(1), 83-96.

DeLorme, D., & Reid, L.N. (1999). Moviegoers' experiences and interpretation of brand in films revisited. *Journal of Advertising, Vol 33, pp897-910.*

Denscombe, M. (1998). The good research guide: for small-scale social research projects. *Buckingham: Open Press*

Denscombe, M. (2000). Forskningshandboken - fòr småskaliga forskningsprojeku incom samhällsvetenskaperna. *Lund: Studentlitteratur*

Dimed, C. (2005). Celebrity Endorsement: Hidden Factors to Success.

Doyle, J. (2006). Postmodernism and the approach to writing in Irish primary education. Journal of Early Childhood. Literacy: London Sage Publications

Dryer, C. (2010). Reality Television: Using Para-social relationship theory and economic theory to define the success of network reality programming. University of North Texas

DSTV (2014). Idols South Africa's 2012 auditioning figures. Telephonic conversation with the Head of Marketing, MNET

Dunnett, J. and Hoek, J. (1996). An Evaluation of Cinema Advertising Effectiveness. Marketing Bulletin, *Vol 7, pp58-66. Research Note 2*

Du Plooy, G.M. (2001). Communication research. Techniques, methods and applications. *Landsdowne: Juta.*

Eagle L, Kitchen P (1999). IMC, Brand Communications, and Corporate Cultures. European Journal of Marketing. 34(5/6): 667-686.

Edstròm, D. & Jervfors, P. (2006). Product Placement. The Affect of Modalities in Television

Eisend, M. (2009). A Cross-Cultural Generalizability Study of Consumers' Acceptance of Product Placements in Movies. Journal of Current Issues and Research in Advertising, 31(1), 15-25.

Elliott, S. (1992). Product Placement Is Under New Attack. New York Times, p. D4.

Elliott, M.T., & Speck, P.S. (1998. Consumer percpetions of advertising clutter and its impact across various media. Journal of Advertising Research. 38, 29-41

Eriksson, L.T., & Wiedersheim-Paul, F (1997). Att utreda forska och rapportera. *Malmö: Liber Ekonomi*

Escalas, J. & Bettman, J. (2003). You are what they Eat: The Influence of Reference Groups on Consumer Connections to Brands. *Journal of Consumer Psychology, 12(3), 339-348.*

Escalas, J. & Bettman, J. (2005). Self-Construal, Reference Groups and Brand Meaning. Journal of Consumer Research, 32 (December), 378-389

Esch, F-R., Langer, T., Schmitt, B. H., & Geus, P. (2006). Are brands forever? How brand knowledge and relationships affect current and future purchases. Journal of Product & Brand Management, 15(20), 98-105.

Falkow, S. (2010). PR Trends 2010: Branded Content. *The Proactive Report*. Retrieved on November 14, 2010 from http://www.proactivereport.com/c/pr/pr-trends-2010-brandedcontent/.

Featherstone, M. (1991). Consumer Culture and Postmodernism. London: Sage

Firat, A.F & Dholakia, N. (2006). "Theoretical and philosophical implications of postmodern debates: some challenges to modern marketing". *Marketing theory 2006, 6(123).*

Firat, F. A., Dholakia, N. and Venkatesh, A. (1995). "Marketing in a postmodern world". *European Journal of Marketing*, 29(1): 40-56.

Firat, F.A. & Schultz, C. J. (1997). "From segmentation to fragmentation. Markets and marketing strategy in the postmodern era". *European Journal of Marketing*, 31(¾): 183-207.

Firat, F.A. & Venkatesh, A. (1993). "Postmodernity: The age of marketing". *International Journal of Research in Marketing*, 10(3): 227-249.

Fleck N. & Quester P. (2007). Birds of a feather flock together...definition, role and measure of congruence: An application to sponsorship. Psychology & Marketing 24 (11), 975-1000.

Friedman, H.H, and Friedman, L. (1979). *'Endorsers Effectiveness by Product Type', Journal of Advertising Research, Vol. 19, Issue 5, (1979), pp63-71.*

Gabler, N. (1998). "Life: The Movie, Hoe Entertainment Conquered Reality". *New York: Knopf.*

Gardyn, R. (2001). The tribe has spoken. *American Demographics, 23*(9), 34-41.

Gerbner, G., Gross, L., Morgan, M., & Signorielli, N. (1994). Growing up with television: The cultivation perspective. In J. Bryant & D. Zillmann (Eds.), Media Effects: Advances in Theory and Research (pp. 17-41). Hillsdale, NJ: Erlbaum.

Giddens, A. & Turner, J.H. (1987). Social Theory Today. Standford University Press.

Gilbert, A., Churchill, T. & Brown, J. "Basic Marketing Research". South-Western College Publications. 624

Godlewski, L. (2010). Master's Thesis. University of Delaware

Goulding, C. (2000). Grounded Theory: A practical Guide for Management, Business and Market Researchers. *London: Sage*

Guillén, M.F. (1997). Scientific Mnagement's lost aesthetic: Arbchitiecture, organisation, and the Taylorized beauty of the mechnical. *Administartive Science Qualterly*, 42, 682-715.

Gupta, P.B. & Lord, K.R. (1998). Product Placement in Movies: The Effect of Prominence and Mode on Audience Recall". J. Curr. Issues Res. in Advert. 20(1):47-59.

Gupta, P.B., Balasubramanian, S.K. & Klassen, M.L. (2000). Viewers' Evaluations of Product Placements in Movies: Public Policy Issues and Managerial Implications. *Journal of Current Issues and Research in Advertising. 22, 41-52*

Hackley, C., Tiwsakul, R.A. & Preuss, L. (2008). An Ethical Evaluation of Product Placement: A Deceptive Practice? Business Ethics: A European Review, 17(2), 109-120.

Háhn, J. (2007). "Postmodern marketing or the way to the Holy Grail". *Pécsi Tudományegyetem, Közgazdaságtudományi Kar, Gazdasámódszertani Intézet, nyelvtanár, PhD-hallgató.*

Hair, J. F., Jr., Bush, R. P. & Ortinau, D. J. (2000). Marketing Research: A Practical Approach for the New Millennium. *USA: McGrawhill*.

Hassan, I. (1987). Pluralism in postmodern perspective. In M. Calinescu & D. Fokkema (Eds.), Exploring postmodernism: Selected papers presented at a workshop on postmodernism at the XIth International Comparative Literature Congress. Amsterdam: John Benjamins Publishing Company.

Hassard, J. (1993). Sociology and organization theory: Positivism, paradigms and postmodernity. Cambridge: Cambridge University Press.

Hassim, R.R. (2012). The Relevance of Postmodern Marketing in a 21st century Business Environment. Individual assignment for the Strategic Marketing Theory course. *Wits Business School*

Hawkins, J.D., Guo, J., Hill, K.G and Battin-Pearson,S.R. (2001). Long-term effects of Seattle Special Development Intervention school bonding trajectories. Applied Science, 5(4), 225-236

Heckler S. E. & Childers T. L. (1992). The role of expectancy and relevancy in memory for verbal and visual information: what is incongruency? Journal of Consumer Research 18 (4), 475-492.

Hill, A. (2002). Big Brother: The Real Audience. *Television & New Media* 3(3):323-340.

Hill, A., & Palmer, G. (2002). "Editorial: Big Brother". *Television & New Media* 3(3):251-253.

Hirschorn, M. (2007). The case for reality TV. The Atlantic Online. Retrieved from http://www.theatlantic.com/magazine/archive/2007/05/the-case-for-realitytv/5791/

Holmes, S. (2004). "All you've got to worry about is the task, having a cup of tea, and doing a bit of sunbathing": approaching celebrity in Big Brother, in *Understanding Reality Television*, edited by S Holmes & D Jermyn. London: Routledge: 111-136.

Holmes, S., & Jermyn, D. (2004) Introduction: Understanding Reality TV, in *Understanding Reality Television*, edited by S Holmes & D Jermyn. London: Routledge: 1-133.

Homer, P. (2009). Product placements: The impact of placement type and repetition on attitude. Journal of Advertising, 38(3), 21-31.

Hong, S., Wang, Y. J., Santos, G. D. L. (2008). The effective product placement: Finding appropriate methods and contexts for higher brand salience, Journal of Promotion Management, 14(1/2), 103-120.

Hudson, S. & Hudson, D. (2006). Branded Entertainment: A new advertising technique or product placement in disguise? Journal of Marketing Management 22 489-504

Hudson, S. Hudson, D. & Peloza, J. (2007). Meet the Parents. A Parents' Perspective on Product Placement in Children's Films, Journal of Business Ethics, 80, 289-304.

Industry News – Product Placement on the Increase. *Business Monitor International, July 31, 2007*

Jaffe, J. (2005). Life after the 30-second spot, Hoboken, NJ: Adweek-John Wiley.

James, D. (2005). Guilty Through Association: Brand Association Transfer to Brand Alliances. Journal of Consumer Marketing 22(1), 14-24.

Jameson, F. (1992). "Postmodernism, or, The Cultural Logic of Late Capitalism". *Duke University Press.*

Kacen, J.J. (2000). Girrrl power and boyyy nature: the past, present and paradisal future of consumer gender identity.Marketing Intelligence and Planning, 18 (6/7), 345-355.

Kamins, M.A. (1990). An investigation into Match-Up-Hypothesis in Celebrity Advertising: When Beauty Be Only Skin Deep. *Journal of Advertising, 19(1), pp4-13*

Katz, E., Blumler, J. G., & Gurevitch, M. (1974). Utilization of mass communication by the individual. In J. G. Blumler & E. Katz (Eds.). The uses of mass communications (pp. 19-32). Beverly Hills, CA: Sage. Kapferer, 2008

Karrh, J.A. (1998). Brand placement: a review. Journal of Current Issues and Research in Advertising. 20 (2), Fall, 31-49

Karrh, J.A., McKee, K.B. & Pardun, C.J. (2003). Practitioners' Evolving Views on Product Placement Effectiveness. *Journal of Advertising Research, 138-149*

Keller, K.L. (1994). Conceptualising, measuring and managing customer based equity. *Journal of Marketing, 57 (January):1-22*

Keller, K. L. (2008). Strategic brand management: Building, measuring, and managing brand equity. (3rd ed.). Upper Saddle River, NJ: Prentice Hall.

Kilborn, R. (1994). "How real can you get? Recent developments in Reality Television". *European Journal of Communication* 9: 421 – 439.

Kiley, D. (2006). Television: Counting the Eyeballs. *Business Week*. Retrieved on November 15, 2010 from http://www.businessweek.com/magazine/content/06_03/b3967116.htm.

Kinnear, T.C. & Taylor, J.R. (1991) Marketing Research. An applied Approach. McGraw-Hill. New York. 4th Ed

Kinnear, Thomas C. and Kenneth L. Berhardt (1986), Principles of Marketing, 2nd ed. Glenview, IL: Scott, Foresman and Company.

Kotler, Philip (1972), "A Generic Concept of Marketing," Journal of Marketing, 36 (April), 46-54. (1988), Marketing Management: Analysis, Planning, Implementation and Control, 6th ed. Englewood

Kotler, P. & Armstrong, G. (1998) "Principles of Marketing" *8th Edition, Pearson US Imports.*

Kotler, P. & Armstrong, G. (2010). "Principles of Marketing". 13th Edition. *Upper saddle River, New Jersey: Pearson Prentice Hall.*

Kotler, P. and Levy, S.J. (1969), "Broadening the concept of marketing", Journal of Marketing, Vol.

Kozary, B. & Baxter, S. (2010). "The Influence of Product Placement Prominence on Consumer Attitudes and Intentions: A Theoretical Framework". *University of Newcastle*

Kureshi, S. & Sood, V. (2010). A Review of Placement Literature: Conceptual and Managerial Implications. The IUP Journal of Marketing Management, 9(1&2), 23-39.

Kwon, E. S. (2012). Exploring Consumers' Attitudes and Behavior toward Product Placement in Television Shows. Media Studies - Theses. Paper 4.

Landor Associates (2001). Overview. www.landor.com/pdfs/overview.pdf

Langmeyer, L. & Walker, M. (1991a). A First Step to Identify the Meaning in Celebrity Endorsers. In Advances in Consumer Research, Holman, R.R. and Solomon, M.R., (Eds) 18. Provo, Utah: Association for Consumer Research. Pp364-371

La Ferle, C. & Edwards, S.M. (2006). Product Placement. Journal of Advertising, 35(4), 65-87.

Law, S. & Braun, K. A. (2000). I'll have what she's having: Gauging the impact of product placement on viewers. *Psychology and Marketing, 17(12).*

Lee, H., Lee, C. & Wu, C. (2011). Brand Image Strategy Affects Brand Equity after M&A. *European Journal of Marketing* 45(7/8), 1091–1111.

Leedy, P. & Ormrod, J. (2001). Practical research: Planning and design (7th ed.). Upper Saddle River, NJ: Merrill Prentice Hall. Thousand Oaks: SAGE Publications.

Lehu, J. (2008). Branded Entertainment: Product Placement & Brand Strategy in the Entertainment Business. Brand Management, 16(3), 216-217.

Lerman, S. (1998). A Movement in the Zoom of a Lens: Towards a Discursive Psychology of Mathematics Teaching and Learning. In Oliver, A and Newstead, K, Eds'pM22: *International Group for the Psychology of Mathematics Education Conference, 1-66-81 University of Stellenbosch, South Africa.*

Le Roux, J. (2011. A cut and paste identity: An investigation of reality TV's role in postmodern construction with special reference to ordinary people as celebrities. Nelson Mandela Metropolitan University

Levy, M. (1979). Watching TV news as para-social interaction. *Journal of Broadcasting.* 23, 69-80

Levy, S.J. and Zaltman, G. (1975). Marketing, Society and Conflict, Prentice-Hall, Englewood Cliffs, NJ.

Lipman, J. (1991). NBC Blurs Line Between Program, Ads. Wall Street Journal, p B5.

Lord, K.R. & Gupta, P.B. (1998). Product Placements in Movies: The Effect of Prominence and Mode on Audience Recall. *Journal of Current Issues and Research in Advertising, 20, 47-59.*

Louie, T.A., & Obermiller, C. (2002). Consumer Responses to a Firm's Endorser (Dis) association Decisions: *Journal of Advertising 31.*

Lurie, R. (2006). Non-response to Research Surveys by Masters Business Students.

Lyotard, J. (1984.) "The Postmodern Condition: A report on Knowledge". *Theory and History of Literature, (10).*

Mackay, T. Ewing, M. Newton, F. & Windisch, L. (2009). The Effect of Product Placement in Computer Games on Brand Attitude and Recall. *International Journal of Advertising*, 28(3),

Malina, D. & Schmidt, R.A. (1997). It's business doing pleasure with you: Sh! A women's sex shop case. Marketing Intelligence & Planning, 15 (7), 352–360

Mapplebeck, V. (2002). "Money shot, in Reality TV: How real is real" edited by: The Institute of Ideas. *London: Hodder & Stoughton*: 17-34.

Mayer, R., Job, K., & Ellis, N. (2000). "Ascending separate stairways to marketing heaven (or careful with that axiom, Eugene!" *Marketing Intelligence & Planning*. 18 (6/7): 388-399.

McClung, S. & Cleophat, C.R. (2008). Product Placement in African-American Targeted Shows on the Defunct UPN Network. Journal of Promotion Management, 14, 121-136.

McCracken, G. (1986).Culture and consumption: A theoretical account of the structure and movement of the cultural meaning of consumer goods. *Journal of Consumer Research, 13(1), 71-85.*Page 22

McCracken, G. (1989): Who is the celebrity endorser? Cultural foundations of the endorsement process. Journal of Consumer Research, 16(3), 310-321.

McDonald, J.P. (1992). Dilemmas of planning backwards: Rescuing a good idea. *Teachers College Record*. 94, 152-169

McDonnell, J. and Drennan, J. (2010) Virtual product placement as a new approach to measure effectiveness of placements. Journal of Promotion Management, 16(1 & 2). pp. 25-38.

McKechnie, S.A., and Zhou, J. (2003). Product placement in movies: A comparison of Chinese and American consumers' attitudes,' International Journal of Advertising, Vol. 22, Iss. 3, pp. 349-374

Mouton, J. (2001). "How to succeed in your master's and doctoral studies: a South African guide and resource book". *Van Schaik.*

Mukjerjee, D. (2009). Impact of celebrity endorsements on Brand Image. *Social Science Research Network Electronic Paper Collection*

Murray, S., & Ouellette, L. (2009). "*In Reality TV*: *remaking television culture"*. New York University Press.

Nabi, R. L., Biely, E. N., Morgan, S. J., & Stitt, C. R. (2003). Reality-based television programming and the psychology of its appeal. Media Psychology, 5, 303-330.

Ong, B.S. & Meri, D. (1994), Should product placement in movies be banned?' *Journal of Promotion Management, Vol. 2, Iss. 3/4, pp. 159-175*

Ohanian, R. (1990) "Construction and Validation of a Scale to Measure Celebrity Endorsers Perceived Expertise, Trustworthiness, and Attractiveness", *Journal of Advertising, 19(3), p.39-52.*

Panda, T.K. (2004). Consumer Response to Brand Placements in Films Role of Brand Congruity and Modality of Presentation in Bringing Attitudinal Change Among Consumers with Special Reference to Brand Placements in Hindi Films. South Asian Journal of Management, New Delhi, 11(4), October-December, 7-26.

Pantino, A.D., Kaltcheva, V.D., & Smith, M.F. (2011). The Appeal of Reality Television for Teen and Pre-Teen Audiences: The Power of 'Connectedness'' and Psychodemographics. *Journal of Advertising Research. 51(1), 288-297*

Penzhorn, H. (2009). The interactive nature of reality television: an audience analysis.

Petty, R.E., Cacioppo, J.T. & Schumann, D.T. Central and Peripheral Routes to Advertising Effectiveness: The Moderating Role of Involvement. *Journal of Consumer Research, Vol. 10, Issue 3, (1983), pp134-148.*

Phillips, J. & Phillips, P. (2004). Return to Sender: Improving Response Rates for Questionnaires and Survey's. *Performance Improvement. Vol. 43(7), pp40-45*

Pringle H., Binet L., 2005. How marketers can use celebrities to sell more effectively. Journal of Consumer Behaviour 4 (3), 201-214.

Pokrywczynski, J. (2005). Product Placement in Movies: A Preliminary Test of an Argument for Involvement. American Academy of Advertising Conference Proceedings, Lubbock, 40-48.

Posestä, S. & Addis, M. (2003). Towards the postmodern future of marketing. *Stream 23: Critical Marketing: Visibility, Inclusivity, Captivity.*

PriceWaterHouseCooper (PWC) (2012). South African Entertainment and Media Outlook 2012-2016. 3rd Annual Edition

Proctor, T. & Kitchen, P. (2002). "Communication in postmodern integrated marketing". *Corporate Communications: An International Journal*, 7(3):144-154.

Puto, C.P. & Wells, W.D. (1984). Informational and Transformational Advertising: the Differential Effects of Time. In NA - Advances in Consumer Research Volume 11, eds. Thomas C. Kinnear, Provo, UT: Association for Consumer Research, Pages: 638-643.

Reiss, S. & Wiltz, J. (2001). "Why America loves reality television" *Psychology today* 34 (5): 51-56.

Robson, I. & Rowe, J. (1997). "Marketing – the whore of Babylon?" *European Journal of Marketing,* 31(9/10):654 – 666.

Romaniuk, J. (2009). The Efficacy of Brand-Execution Tactics in TV Advertising, Brand Placements, and Internet Advertising. Journal of Advertising Research, June, 143-150.

Roscoe, J. (2001). Big Brother Australia. Performing the 'real' twenty-four seven. *Griffith University, Queensland, Australia*

Rose, R.L. & Wood, S.L. (2005). "Paradox and the consumption of authenticity through reality television". *Journal of Consumer Research.*

Rossiter, J.R. and Percy, L. (1997). Advertising communications and promotion management. (2nd ed). International edition.

Ruoff, J. (2002). An American Family: A televised Life. *U of Minnestota Press*

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, 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. Norman, A.T. & Heckler, S.E. (2004). The Consumption of Television Programming: Development and Validation of the Connectedness Scale. *Journal of Consumer Research, 31(2), 150-161.*

Russell, C.A. & Stern, B.B. (2006). Consumers, Characters, and Products: A Balance Model of Sitcom Product Placement Effects. Journal of Advertising, Provo, 35(1), Spring, 7-22.

Sherman, C. (2010). Product Placement in Reality Television: An investigation of Audience Identification and Program Credibility

Siegal, L. (2003). Reality in America. Arrowsmith Program Evaluation Report, 2002-2003

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.
Snoddy, R. (2006). Time to Formalise Product Placement. Marketing, London, October 4, 18.

Solomon, M., R. and Englis, B.G. (1994). Reality Engineering and Boundaries between Commercial Signification and Popular Culture. *Journal of Current Issues and Research in Advertising, 16 (Fall), 1-17.*

South African Audience Research Foundation. SAARF TAMS Overnights, 01/08/2011-28/08/2011. http://www.saarf.co.za/

Stephen, A.T. & Coote, L.V.(2005). Brands in Action: The Role of Brand Placements in Building Customer-Brand Identification. *American Marketing Association Conference Proceedings, Chicago, 16-28.*

Steortz, E. M. (1987). The cost efficiency and communication effects associated with brand name exposure within motion pictures. *Unpublished master's thesis. West Virginia University.*

Stern, B., and Russell, C.A. (2004), 'Consumer responses to product placement in television sitcoms: Genre, sex and consumption' Consumption, Markets and Culture, Vol. 7, Iss. 4, pp. 371-394

Strinati, D. (1993). The big nothing? Contemporary culture and the emergence of postmodernism. The European Journal of Social Science, 6 (3), 359-375. Sturrock

Stringer, K. (2006). Advertising: Pop-in Products: Images Are Inserted into Popular Television Shows. Knight Rider Tribune Business News, Washington, February 16, 1.

Sung, Y. & de Gregorio, F. (2008). New Brand Worlds: College Student Consumer Attitudes toward Brand Placement in Films, Television Shows, Songs, and Video Games. Journal of Promotion Management, 14, 85-101.

Sung, Y., de Gregorio, F. & Jung, J. (2009). Non-Student Consumer Attitudes towards Product Placement. International Journal of Advertising, 28(2), 257-285.

Takala, T. (1999). Business and leadership ethics conference - three current themes. Leadership & Organization Development. Journal, 20 (7), 360-364.

Thomas, M.J. (1997). Consumer market research: Does it have validity? Some postmodern thoughts. Marketing Intelligence & Planning, 15 (2), 54-59.

Thomas, M.J., (1994). "Consumer market research: Does it have validity? Some postmodern thoughts". *Marketing Intelligence & Planning*, 15(2): 54-59.

Thuren, T. (2000). Vetenskapsteori for nyborjare [Scientific theory for beginners]. Stockholm. Liber AB

Till, B.D. (1998): Using celebrity endorsers effectively: Lessons from associative learning. *Journal of Product & Brand Management, 7(5), 400-409.*

Till, B.D. and Shimp, T. A. (1998): Endorsers in advertising: The case of negative celebrity information. *Journal of Advertising, 27(1), 67-82.*

Till, B.D., Baack D.W. and Waterman, B. (2011). Journal of Product and Brand Management, 20(2), 92-100.

Tiwsakul, R., Hackley, C., & Szmigin, I. (2005). Explicit, non-integrated product placement in British television programmes. *International Journal of Advertising, Vol. 24, Iss. 1, pp. 95-111*

Tripp, C., Jensen, T.D., Carlson, L. (1994). The Effect of Multiple Product Endorsements by Celebrities on Consumer Attitudes and Intentions. Journal of Consumer Research, Vol. 20, Issue 4, pp535-547.

Tsai, M., Liang, W. & Liu, M. (2007). The Effects of Subliminal Advertising on Consumer Attitudes and Buying Intentions. International Journal of Management, 24(1), 3-15.

Tsekos, M.E. (2008). "The Rise of Postmodernism and the Global Society". http://asrudiancenter.wordpress.com/2008/09/23/the-rise-of-postmodernism-and-the-globalization-of-society/.

Van Raaij, W.F. (1993), "Postmodern consumption", Journal of Economic Psychology, Vol. 14,pp. 541-63.

Van Reijmersdal, E.A., Neijens, P.C., & Smit, E.G. (2007). Effects of television brand placement on brand image. *Psychology and Marketing, Vol. 24, Iss. 5, pp. 403-420*

Van Reijmersdal, E.A., Neijens, P.C. & Smit, E.G. (2010). How Media Factors Affect Audience Responses to Brand Placement. International Journal of Advertising, 29(2), 279-302.

Vaughn, S., Schumm, J.S., & Sinagub, J. (1996). "Focus group interviews in education and psychology". *Calif: Sage.*

Vargo, S.L. and Lusch, R.F. (2004) 'Evolving to a New Dominant Logic for Marketing', *Journal of Marketing* 68(1): 1–17.

Venkatesh, A. (1989), "Modernity and postmodernity: a synthesis or antithesis?" in Childers, T. (Ed.). *Proceedings, AMA Winter Educators' Conference,* American Marketing Association, Chicago, IL, pp. 99-104.

Vivekananthan, V. (2011). A study on the Influence of Advertisements on Consumer Brand Preference (Special Reference to Soft Drink Market in Msnmunnai North D.S Division Batticaloa).

Washburn, E.T.R. (2000). "The five generations". *Physician Executive*, 26(1):54

Watson, M.J. (2008). The relationship between interpersonal forgiveness and eating symptomatology in anorexia and bulimic females. *The Sciences and Engineering, 68 (9-B), 6342*

Wessels, L. (2012). Achieving Business Success through Interpersonal Influence and Psychological Motivation Factors.

Whittaker, S. (2005). Collaborative task management in email. Human Computer Interaction, 20(1&2), 49-88

Wiles, M.A. & Danielova, A. (2009). The Worth of Product Placement in Successful Films: An Event Study Analysis. Journal of Marketing, 73, July, 44-63.

Williams, K. (2003). Understanding media theory. London: Wiley.

Williams, K. Petrosky, A. Hernandez, E. & Page, R. (2010). Product Placement Effectiveness: Revisited and Renewed. *Journal of Management and Marketing Research*

Wimmer, R.D. & Dominick, J.R. (2003). "Mass media research. An introduction". *USA Wadsworth.*

Winkler, T. & Buckner, K. (2006), "Receptiveness of Gamers to Embedded Brand Messages in Advertgames: Attitudes Towards Product Placement," *Journal of Interactive Advertising*, 7 (1), 37-46.

Wong, J. (2001). “Here’s to looking at you: Reality TV, Big Brother and Foucault:. Canadian Journal of Communication, 26: 489-501.

Wood, J. (2004). “Communication theories in action. An introduction”. Canada: Wadsworth

Woodruff, R.B. (1997). Customer value: The next source for competitive advantage. Journal of the Academy of Marketing Science, 25 (2), 139–153.

Woodruffe-Burton, H. (1998). Private desires, public display: Consumption, postmodernism and fashion’s “new man”. International Journal of Retail & Distribution Management, 26 (8), 301-310.

Wright, R. (2000). Advertising. International edition.

Yang, M. & Roskos-Ewoldsen, D.R. (2007). The Effectiveness of Brand Placements in the Movies: Levels of Placements, Explicit and Implicit Memory, and Brand-Choice Behavior. Journal of Communication, 57, 469-489.

Yarrow, K. & O’Donnell, J. (2009). “Gen BuY”. *San Francisco: Jossey-Bass.*

Young, S. & Gauteir, A. (2001). “Champagne hopes on a beer CV”. *NZ Marketing Magazine*, 20 (11), 10 (6).

Zikmund, W.G and Babin, B.J. (2010). *“Essentials of marketing research”.* 4th edition. Mason, Ohio: Thomson South –Western.

Television References:
Keeping Up With The Kardashians (January 2013 – June 2013) E! Channel, DSTV

APPENDIX A: QUESTIONNAIRE

INSTRUCTIONS

- **Please have a look at the video snip displayed and answer the questions that follow.**
- **Please read each questions carefully.**
- **Please complete all the questions.**
- **Please complete the questionnaire on your own and don't compare your answers with your friends.**
- **This questionnaire will be kept completely confidential so please answer the questions as honestly as you can.**

SECTION A – DEMOGRAPHICAL DETAILS

Please indicate your response by drawing a cross (X) in the appropriate box.

1. **Gender**

1	Male	
2	Female	

2. **Age**

1	18	
2	19	
3	20	
4	21	
5	22	
6	23	

3. **Year of Study**

1	1st	
2	2nd	
3	3rd	
4	4th	
5	Honours	
6	Masters	
7	PHD	
8	N / A	

4. **What brand of cellphone do you currently have?**

1	Apple	
2	Samsung	
3	Blackberry	
4	Sony	
5	Nokia	
6	HTC	
7	Windows 8	
8	Other	

5. **How much time do you spend on your cellphone each day?**

1	30 minutes or less a day	
2	1 to 2 hours a day	
3	3 to 4 hours a day	
4	More than 5 hours a day	

6. **What do you use your cell phone for?**

1	Making and Receiving Calls	
2	Texting	
3	Emailing	
4	Social Networks (such as Facebook, Twitter)	
5	Playing Games	
6	Watching videos	
7	Surfing the Internet	
8	Other	

SECTION B – REALITY TELEVISION ADVERTISEMENT

Please indicate your answer by drawing a cross (X) in the appropriate box.

7. **Do you watch TV?**

1	Yes	
2	No	

If no, skip to question 7

8. **If the answer to the previous question is 'yes', which type of programmes do you watch most often?**

1	Reality TV	
2	Sitcoms	
3	Soapies	
4	Sport	
5	News	
6	Movies	
7	Music	
8	Educational	

9. **On average, how often do you watch television?**

1	Everyday	
2	3 to 5 times a week	
3	1 to 2 times a week	
4	1 to 2 times a month	
5	Less than once a month	

10. **Do you recognise the character in the show?**

1	Yes	

2	No	

11. Do you like the character in the show?

1	Yes	
2	No	
3	Neutral	

12. Do you like the cellphone brand in the show?

1	Yes	
2	No	
3	Neutral	

13. After seeing the show, would you be likely to consider buying a Blackberry cellphone?

Unlikely						Very Likely
1	2	3	4	5	6	7

14. After seeing the show, would you be likely to look for the Blackberry cellphone at your local store?

Unlikely						Very Likely
1	2	3	4	5	6	7

15. After seeing the show, would you be likely to inquire about the Blackberry cellphone at your local store?

Unlikely						Very Likely
1	2	3	4	5	6	7

16. After seeing the show, would you be likely to buy a Blackberry cellphone?

Unlikely						Very Likely
1	2	3	4	5	6	7

17. This show taught me something about the Blackberry brand that I did not know before

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

18. I could really relate to this show (it reflects my personal style and brand)

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

19. It is hard to put into words but this show leaves me with a good feeling about using a Blackberry

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

20. I would have less confidence (in terms of the image the phone reflects) in using a Blackberry handset now than before I saw this show

Strongly Disagree Strongly Agree

1	2	3	4	5	6	7

21. The product placement in the show is appropriate

Strongly Disagree Strongly Agree

1	2	3	4	5	6	7

22. The show has a positive effect on the Blackberry brand

Strongly Disagree Strongly Agree

1	2	3	4	5	6	7

23. The show for the Balckberry brand is good and creates a favourable association for the brand

Strongly Disagree Strongly Agree

1	2	3	4	5	6	7

24. The show has increased the value of the Blackberry brand

Strongly Disagree Strongly Agree

1	2	3	4	5	6	7

25. The product placement in the show is believable

Strongly Disagree Strongly Agree

1	2	3	4	5	6	7

26. The show is valuable to the Blackberry brand

Strongly Disagree Strongly Agree

1	2	3	4	5	6	7

27. The show brings about a sense of quality to the Blackberry brand

Strongly Disagree Strongly Agree

1	2	3	4	5	6	7

28. The show makes me feel that the Blackberry brand understands my needs

Strongly Disagree Strongly Agree

1	2	3	4	5	6	7

29. I respect the Blackberry brand through the show

Strongly Disagree Strongly Agree

1	2	3	4	5	6	7

30. I feel a connection to the Blackberry brand through the show

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

31. My overall opinion of the Blackberry brand has improved after this show

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

32. I would go out of my way to research into the Blackberry brand because of this show

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

33. While I watched the show, I thought about how the Blackberry brand would be useful to me

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

34. The inclusion of Blackberry in the show makes me proud of the brand

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

35. I can easily recognise the brand in the show

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

36. Watching the show made me more aware of the Blackberry brand

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

37. I did not notice the Blackberry brand in this show

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

38. I am not surprised that Blackberry would be placed in the show

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

39. One would expect Blackberry to be placed in the show

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

40. It is predictable that a Blackberry handset would be placed in the show

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

41. The Blackberry placed in the show tells me something about it

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

42. When I hear of this product placement, I can understand the Blackberry brand better

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

43. With the Blackberry included in the show, I discover a new aspect of the brand

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

44. The Blackberry cellphone plays an important role in the show

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

45. The Blackberry cellphone was connected to the plot (scheme) of the show

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

SECTION C – CHARACTER

Please indicate your answer by drawing a cross (X) in the appropriate box.

46. I feel the character in the show is attractive

Unattractive						Attractive
1	2	3	4	5	6	7

47. I feel the character in the show is trustworthy

Untrustworthy						Trustworthy
1	2	3	4	5	6	7

48. I feel the character in the show is an expert

Not an expert						Expert
1	2	3	4	5	6	7

49. I feel the character in the show is knowledgeable

Not knowledgeable						Knowledgeable
1	2	3	4	5	6	7

50. I feel the character in the show is qualified

Unqualified						Qualified
1	2	3	4	5	6	7

51. My overall impression of the character is positive

Strongly Dislike						Strongly Like
1	2	3	4	5	6	7

SECTION D – TELEVISION ADVERTISEMENT

- **Please have a look at the video snip displayed and answer the questions that follow.**
- **Please read each questions carefully.**
- **Please complete all the questions.**
- **Please complete the questionnaire on your own and don't compare your answers with your friends.**
- **This questionnaire will be kept completely confidential so please answer the questions as honestly as you can.**

52. Do you watch the ads during the commcerial breaks?

1	Yes	
2	No	

53. Do you like the brand in the advert?

1	Yes	
2	No	
3	Neutral	

54. After seeing the advert, would you be likely to consider buying the product?

Unlikely						Very Likely
1	2	3	4	5	6	7

55. After seeing the advert, would you be likely to look for the product at your local store?

Unlikely						Very Likely
1	2	3	4	5	6	7

56. After seeing the advert, would you be likely to inquire about the product at your local store?

Unlikely						Very Likely
1	2	3	4	5	6	7

57. After seeing the advert, would you be likely to buy the product?

Unlikely						Very Likely
1	2	3	4	5	6	7

58. This advert taught me something about the brand that I did not know before

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

59. I could really relate to this advert

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

60. I can easily recognise the brand in the advert

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

61. The brand is attention grabbing and stands out

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

62. I will now always think of the brand when this advert comes to mind

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

63. I will always be able to recall the brand after this advert

Strongly Disagree						Strongly Agree
1	2	3	4	5	6	7

64. If you have any comments, please write them below

Thank you for completing the questionnaire. All information will be treated as confidential will not disclosed without discretion.

APPENDIX B: QUESTIONNAIRE SUMMARY DATA

13. After seeing the show, would you be likely to consider buying a Blackberry cellphone?

Unlikely												Very Likely	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
46.03%	58	6.35%	8	9.52%	12	16.67%	21	8.73%	11	5.56%	7	7.14%	9

14. After seeing the show, would you be likely to look for the Blackberry cellphone at your local store?

Unlikely												Very Likely	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
53.97%	68	7.94%	10	10.32%	13	11.90%	15	4.76%	6	3.97%	5	7.14%	9

15. After seeing the show, would you be likely to inquire about the Blackberry cellphone at your local store?

Unlikely												Very Likely	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
53.17%	67	10.32%	13	11.11%	14	9.52%	12	3.17%	4	6.35%	8	6.35%	8

16. After seeing the show, would you be likely to buy a Blackberry cellphone?

Unlikely												Very Likely	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
51.59%	65	11.11%	14	11.11%	14	7.94%	10	4.76%	6	6.35%	8	7.14%	9

17. This show taught me something about the Blackberry brand that I did not know before

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
67.46%	85	15.08%	19	7.94%	10	5.56%	7	0.79%	1	0.00%	0	3.17%	4

18. It is hard to put into words but this show leaves me with a good feeling about using a Blackberry

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
56.35%	71	15.08%	19	7.94%	10	9.52%	12	3.17%	4	3.97%	5	3.97%	5

19. I would have less confidence (in terms of the image the phone reflects) in using a Blackberry handset now than before I saw this show

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
52.38%	66	11.90%	15	10.32%	13	9.52%	12	6.35%	8	4.76%	6	4.76%	6

21. The show has a positive effect on the Blackberry brand

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
5.56%	7	5.56%	7	15.87%	20	35.71%	45	13.49%	17	8.73%	11	15.08%	19

22. The show for the Blackberry brand is good and creates a favourable association for the brand

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
7.94%	10	8.73%	11	12.70%	16	23.02%	29	13.49%	17	14.29%	18	19.84%	25

23. The show has increased the value of the Blackberry brand

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
7.14%	9	9.52%	12	13.49%	17	28.57%	36	11.90%	15	12.70%	16	16.67%	21

24. The product placement in the show is believable

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
7.94%	10	10.32%	13	11.90%	15	24.60%	31	21.43%	27	11.90%	15	11.90%	15

25. The show is valuable to the Blackberry brand

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
1.59%	2	6.35%	8	8.73%	11	19.05%	24	25.40%	32	20.63%	26	18.25%	23

26. The show brings about a sense of quality to the Blackberry brand

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
7.94%	10	9.52%	12	15.08%	19	21.43%	27	16.67%	21	15.08%	19	14.29%	18

27. The show makes me feel that the Blackberry brand understands my needs

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
11.11%	14	8.73%	11	13.49%	17	23.02%	29	19.05%	24	13.49%	17	11.11%	14

28. I respect the Blackberry brand through the show

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
30.95%	39	20.63%	26	16.67%	21	13.49%	17	11.11%	14	3.97%	5	3.17%	4

29. I feel a connection to the Blackberry brand through the show

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
30.16%	38	23.02%	29	16.67%	21	16.67%	21	7.94%	10	2.38%	3	3.17%	4

30. My overall opinion of the Blackberry brand has improved after this show

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
45.24%	57	17.46%	22	15.08%	19	9.52%	12	6.35%	8	3.97%	5	2.38%	3

31. I would go out of my way to research into the Blackberry brand because of this show

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
41.27%	52	23.02%	29	11.90%	15	10.32%	13	5.56%	7	3.97%	5	3.97%	5

32. While I watched the show, I thought about how the Blackberry brand would be useful to me

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
59.52%	75	20.63%	26	7.94%	10	7.14%	9	0.79%	1	2.38%	3	1.59%	2

33. The inclusion of Blackberry in the show makes me proud of the brand

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
51.59%	65	20.63%	26	7.14%	9	6.35%	8	7.14%	9	4.76%	6	2.38%	3

34. I can easily recognise the brand in the show

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
38.89%	49	24.60%	31	5.56%	7	11.11%	14	9.52%	12	6.35%	8	3.97%	5

38. I am not surprised that Blackberry would be placed in the show

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
2.38%	3	3.97%	5	7.14%	9	14.29%	18	16.67%	21	18.25%	23	37.30%	47

39. One would expect Blackberry to be placed in the show

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
6.35%	8	10.32%	13	7.94%	10	18.25%	23	16.67%	21	13.49%	17	26.98%	34

40. It is predictable that a Blackberry handset would be placed in the show

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
11.11%	14	12.70%	16	10.32%	13	19.05%	24	11.11%	14	13.49%	17	22.22%	28

41. The Blackberry placed in the show tells me something about it

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
21.43%	27	9.52%	12	10.32%	13	24.60%	31	11.11%	14	11.90%	15	11.11%	14

42. When I hear of this product placement, I can understand the Blackberry brand better

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
27.78%	35	19.05%	24	19.84%	25	18.25%	23	5.56%	7	3.97%	5	5.56%	7

43. With the Blackberry included in the show, I discover a new aspect of the brand

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
38.10%	48	23.81%	30	11.90%	15	11.90%	15	6.35%	8	7.94%	10	0.00%	0

46. I feel the character in the show is attractive

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
11.11%	14	3.17%	4	6.35%	8	16.67%	21	19.84%	25	16.67%	21	26.19%	33

47. I feel the character in the show is trustworthy

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
36.51%	46	17.46%	22	17.46%	22	16.67%	21	7.94%	10	1.59%	2	2.38%	3

48. I feel the character in the show is an expert

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
42.86%	54	15.08%	19	11.11%	14	14.29%	18	8.73%	11	4.76%	6	3.17%	4

49. I feel the character in the show is knowledgeable

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
38.10%	48	19.84%	25	13.49%	17	13.49%	17	7.94%	10	3.97%	5	3.17%	4

50. I feel the character in the show is qualified

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
30.95%	39	20.63%	26	14.29%	18	15.87%	20	11.11%	14	3.17%	4	3.97%	5

51. My overall impression of the character is positive

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
20.63%	26	17.46%	22	11.11%	14	28.57%	36	9.52%	12	7.14%	9	5.56%	7

54. After seeing the advert, would you be likely to consider buying the product?

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
25.40%	32	9.52%	12	14.29%	18	19.84%	25	14.29%	18	6.35%	8	10.32%	13

55. After seeing the advert, would you be likely to look for the product at your local store?

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
23.81%	30	9.52%	12	17.46%	22	13.49%	17	16.67%	21	7.94%	10	11.11%	14

56. After seeing the advert, would you be likely to inquire about the product at your local store?

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
23.81%	30	12.70%	16	12.70%	16	16.67%	21	15.08%	19	8.73%	11	10.32%	13

57. After seeing the advert, would you be likely to buy the product?

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
31.75%	40	15.08%	19	12.70%	16	17.46%	22	10.32%	13	3.97%	5	8.73%	11

60. I can easily recognise the brand in the advert

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
1.59%	2	3.17%	4	7.14%	9	11.11%	14	7.94%	10	15.08%	19	53.97%	68

61. The brand is attention grabbing and stands out

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
6.35%	8	2.38%	3	12.70%	16	22.22%	28	12.70%	16	15.08%	19	28.57%	36

62. I will now always think of the brand when this advert comes to mind

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
10.32%	13	1.59%	2	11.11%	14	14.29%	18	15.08%	19	21.43%	27	26.19%	33

63. I will always be able to recall the brand after this advert

Strongly Disagree		Disagree		Disagree Somewhat		Undecided		Agree Somewhat		Agree		Strongly Agree	
% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N	% of Total	N
4.76%	6	4.76%	6	9.52%	12	18.25%	23	10.32%	13	18.25%	23	34.13%	43

N = Number of responses to that particular question

APPENDIX C:

INFORMATIONAL AND TRANSFORMATIONAL AD CONTENT (PUTO AND WELLS, 1984)

The show taught me something about the brand that I did not know before

I could really relate to this show

It is hard to put into words but this show leaves me with a good feeling about using a Blackberry

I would have less confidence in using a Blackberry handset now than before I saw this show

This advert taught me something about the brand that I did not know about

I could really relate to this advert

APPENDIX D

BRAND PROGRAMME-FIT SCALE (FLECK & QUESTER, 2007)

I am not surprised that a Blackberry would be placed the show

One would expect a Blackberry handset to be placed in the show

It was predictable that a Blackberry handset would be placed in the show

The Blackberry placed in the show tells me something about it

When I hear of this product placement, I can understand the Blackberry brand better

With the Blackberry included in the show, I discover a new aspect of the brand

The Blackberry handset plays an important role in the show

The Blackberry handset was connected to the plot (scheme) of the show

APPENDIX E

EXPERTISE, TRUSTWORTHINESS & ATTRACTIVENESS OF CELEBRITY ENDORSERS (OHANIAN, 1990)

I feel the character in the show is attractive

I feel the character in the show is trustworthy

I feel the character in the show is an expert

I feel the character in the show is knowledgeable

I feel the character in the show is qualified

My overall impression of the character is positive

APPENDIX F

BRAND AWARENESS SCALE (KELLER, 2008)

I can easily recognise the brand in this show

Watching the show made me more aware of the Blackberry brand

I did not notice the brand in this show

I can easily recognise the brand in this advert

The brand is attention grabbing and stands out

I will now always think of the brand when the advert comes to mind

I will always be able to recall the brand after this advert

APPENDIX G

BRAND IMAGE SCALE (KELLER, 2008)

The product placement in the show is very appropriate

The show has a positive effect on the brand

The show for the brand is good and creates a favourable association for the brand

The show has increased the value of the brand

The product placement in the show is believable

The show is valuable to the brand

The show brings about a sense of quality in the brand

The show makes me feel that the brand understands my needs

I respect the brand through the show

I feel a connection to the brand through the show

My overall opinion of the brand has improved after this show

I would go out of my way to research into this brand because of the show

While I watched the show, I thought about how the brand would be useful to me

The inclusion of the brand in the show makes me proud of the brand

APPENDIX H

PURCHASE INTENT SCALE – SHOW

After seeing, the show would you likely to consider buying a Blackberry cellphone

After watching the show, would you be likely to look for the Blackberry cellphone at your local store

After seeing the show, would you likely to inquire about the Blackberry cellphone at your local store

After seeing the show, would you likely to buy a Blackberry cellphone

APPENDIX I

PURCHASE INTENT SCALE – ADVERT

After seeing the advert would you likely to consider buying the product

After watching the show, would you be likely to look for the product at your local store

After seeing the show, would you likely to inquire about the product at your local store

After seeing the show, would you likely to buy a the product