NELSON MANDELA METROPOLITAN UNIVERSITY STUDENTS' PERCEPTIONS OF
CELEBRITY ENDORSEMENT AND PRODUCT PLACEMENT WITHIN MUSIC VIDEOS

BY

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In accordance with Rule G4.6.3, I hereby declare that the above-mentioned treatise is my own work and that it has not previously been submitted for assessment to another University or for another qualification.

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ABSTRACT

It has become conventional to use product placement in music videos. Big brands have started marketing themselves through product placement, for example, brands such as BMW, VitaminWater and Virgin Mobile. Placing products in music videos could be perceived as the brands linking themselves with celebrities. This product placement could either have a positive or negative effect on the celebrity and/or the brand.

This research study aimed to provide the world of brands with insights into 18-28-year-olds’ perception of product placement in music videos, and whether placing their product in a music video where the audience is not partial to the celebrity, could be detrimental or not.

This research study aimed to determine the selected sample’s (Nelson Mandela Metropolitan University students) perceptions of the product placement of three specific brands (VitaminWater, BMW and Virgin) in three specific music videos, namely:

- Jessie J and David Guetta “Laserlight”  
  - [http://www.youtube.com/watch?v=syxd2n8S4AE](http://www.youtube.com/watch?v=syxd2n8S4AE)
- JLo’s “Get on the Floor”  
  - [http://www.youtube.com/watch?v=t4H_Zoh7G5A](http://www.youtube.com/watch?v=t4H_Zoh7G5A)
- Lady Gaga and Beyoncé “Telephone”  
  - [http://www.youtube.com/watch?v=GQ95z6ywcBY](http://www.youtube.com/watch?v=GQ95z6ywcBY)

An electronic survey questionnaire was concluded with both closed and open-ended questions relating to the use of product placement in these three music videos. The survey questionnaire helped to determine what the selected sample’s perceptions were of each brand and celebrity, what they were after the respondents and seen the relationship between the brand and celebrity and finally, of product placement in general. A semiotic analysis of screen shots from each music video was conducted to determine what kind of nature the product placement occurred in in each music video.
CHAPTER ONE: INTRODUCTION TO THE RESEARCH

1.1 Introduction

Magnini, Honeycutt and Cross (2007:58) believe that using “a celebrity endorser can, however, be a double-edged sword” as selecting an “inappropriate celebrity can have a negative impact on immediate sales as well as a lasting blemish on [the] brand’[s] image”. In other words, the audience’s perception/s of a particular celebrity can have an impact on the perception/s of the brand being endorsed. The advantage of celebrity endorsements is that the celebrity attaches a face and personality to the product that people can use to identify the product. De Mesa (2004) points out that the idea is to capitalize on the glamour of celebrities by selling a piece of the dream. Jennifer Lopez sells music, movies, clothes and perfume bearing her name. Céline Dion sells music, Las Vegas shows and perfume. The brands are aspirational and literally sell the fairy-tale like qualities of the celebrity and his/her life.

De Mesa (2004) also points out that product placement certainly can have a positive return by giving the example of Tommy Hilfiger and Snoop Dogg:

Tommy Hilfiger’s clothing brand enjoyed a US$ 100 million sales climb over a one year period after rapper Snoop Dogg appeared clothed in a Hilfiger logo rugby shirt on television program “Saturday Night Live”.

The downside of using celebrities to endorse products is that “individuals are not as stable or as easily controllable as corporate entities. As fame comes and goes, so does the brand” (De Mesa, 2004). In other words, the celebrity’s fame and credibility cannot be controlled and if they lose their fame and/or their credibility, the brand they are endorsing also loses its fame and credibility.

It has become commonplace to use product placement in music videos. For example, brands such as BMW, VitaminWater and Virgin Mobile market their products in music videos and thereby link themselves with different celebrities. Product placement can either have a positive or negative effect on the celebrity and/or the brand, depending on what the audience’s perceptions of the celebrity and brand are, as well as how they
feel about the link between the celebrity and the brand. In connection with these factors, this study aims to

- investigate the concepts of product placement;
- determine the factors that can have an influence on the audience regarding their perception of a product or celebrity; and
- identify whether the audience is influenced by these factors or not.

This research proposes that by placing the products of certain brands in music videos and by linking these products with certain celebrities, the perceptions of the brand can be influenced by the audience’s perceptions of the particular celebrity. This research will aid companies to become more aware of the link the audience may form between the brand and the celebrity endorsing the brand. The research may also assist companies to become more diligent and careful when selecting celebrities to endorse their brand. The study will provide invaluable insight to advertisers and marketers on how audiences may or may not make use of social influences to identify with celebrities. The study will also investigate how product placement in music videos can affect brands negatively because audiences will often link the two brands together – the one brand being the celebrity and the other brand being the product.

1.2 Advertising with Celebrities

According to the *International Encyclopaedia of Social and Behavioural Sciences* (2001), as cited in Frazee, Gadomski, Ghahremani, Hall, Gilchrist, Gill, Hartley and Hammerstrom (2003:3), advertising

is a message paid for, but not delivered by the sender that (a) incorporates technologies or forms other than speech (b) appears in a public forum and (c) attempts to persuade receivers to behave in a way that brings direct economic benefit to the sender.

The focus of this study is thus the investigation of advertising, as well as the use of celebrities in advertising and product placement in their music videos.

A celebrity can be defined as "an individual who is known to the public (i.e., actor, sports figure, entertainer, etc.) for his or her achievements in areas other than that of
the product class endorsed” (Friedman & Friedman, 1979, as cited in Kamins, Brand, Hoeke and Moe, 1989:5). In addition, Kamins et al. (1989:5) believe that the use of a celebrity endorser would lead to greater believability, a more favourable evaluation of the product and advertisement, and a significantly more positive purchase intention than advertisements using an ‘expert’ or ‘typical consumer’ endorser.

If one considers the definitions of advertising and a celebrity given above, one may argue that brands not only pay for the advertisement of the product or service they offer, but they also pay for the celebrity used to endorse their brands to influence purchases positively.

Consumers are subjected to a highly cluttered advertising environment on a daily basis. However, the majority of consumers still enjoy receiving information about celebrities and most magazines are filled with celebrity gossip and scandal. Consumers are not only subjected to large volumes of general advertising, but they also read and listen to information about their favourite celebrities on a daily basis. “Familiarity with star endorsers encourages consumers to pay attention to the advertising in which they appear. Better-known stars, therefore, perform better in terms of awareness” (Mehta, 1999:195). Therefore, if a brand links itself with a celebrity in an advert, the consumer is more likely to pay more attention to advert and what it is selling. Thus a hypothesis could be that if product placement is seen as a form of advertising, then linking the brand and a celebrity in a music video would mean better awareness for the brand.

Kamins et al. (1989:5) point to “normative social influence”, which is when one has the power to influence others to make them conform to certain norms. Kelman (1961) discusses processes of social influence which will be examined in greater detail in Chapter 2. Kelman (1961) suggests that when these processes are pursued, they have the ability to facilitate an individual’s potential to influence another. According to Menon, Boone and Rogers (2001:1), “[t]he general belief among advertisers is that advertising messages delivered by celebrities provide a higher degree of appeal, attention and possibly message recall than those delivered by non-celebrities”. Therefore it can be argued that consumers form an emotional connection with the celebrity in a particular advertisement. Menon et al. (2001:2) also point out that
celebrity knowledge can be defined as “the perceived ability of the spokesperson to make valid assertions”. When the consumer buys the brand that the celebrity is advertising, the brand will bring the consumer closer to the celebrity and since the celebrity is successful, they bring a superior quality to the brand.

Magnini et al. (2008) point out that the consumer’s preconceived image of the celebrity can be transferred to the brand based on the associative learning theory (ALT) that posits that one’s memory consists of a network of nodes (2008:58). According to Magnini et al. (2008:58), ALT in advertising involves the following:

celebrities and brands occupy nodes in the memory, which become connected over time through the endorsement process. Consequently, attitudes toward the celebrity are projected to transfer to the endorsed brand through repeated association. Recurring exposure to these two stimuli triggers simultaneous activation of memory nodes, representing those stimuli, constructing an associative link between the two nodes.

This theory will be further examined by using McCraken’s (1989) model of meaning transfer in Chapter 2.

However, all celebrity advertising does not always persuade a consumer to buy the products being endorsed. Mehta (1999:198) states that “one of the most important variables that seem to influence how persuasive a celebrity will be in any advertising is the appropriateness of the celebrity for endorsing a particular brand and product”. In other words, if the celebrity’s persona does not fit the brand’s image, the persuasiveness of the celebrity and their influence on the consumer could be jeopardised. Therefore it is important for the advertiser to ensure that the celebrity’s image and the image of the brand they want the celebrity to endorse are closely linked, or are at least similar.

Mehta (1999:202), from an advertising perspective, believes that it is easier to create a new attitude than to change an existing one and thus change is viewed as difficult when there is a discrepancy between the existing meaning and the proposed new meaning. This discrepancy or incongruence between the new and existing meanings results from the differences between the celebrity and product images and it may result in forces generated in the consumer to restore balance (Mehta, 1999:202). Mehta (1999) believes that this balance between the celebrity and product images’ can be
achieved through a change in the perceptions of the celebrity, the brand, or both. This change of perceptions could result in a negatively perceived brand receiving positive perceptions because the brand is linked with a positively perceived celebrity or vice versa.

1.3 Product Placement

Product placement was first used in 1896 in a French film directed by the Lumière Brothers (MirriAd, 2013) Sunlight Soap’s logo briefly appeared on the side of a wheelbarrow in the film (MirriAd, 2013). As the cinema grew and progressed, so did the idea of product placement. According to Williams, Petrosky, Hernandez and Page (s.a.:2),

Product placement—also known as product brand placement, in-program sponsoring, branded entertainment, or product integration—is a marketing practice in advertising and promotion wherein a brand name, product, package, signage, or other trademark merchandise is inserted into and used contextually in a motion picture, television, or other media vehicle for commercial purposes.

Ultimately, product placement means that the brand is seen in connection with characters using the product in a favourable way. Examples of such character associations are Herbie and VW, LG and the television show The Office, and MSN and the film Bridget Jones’ Diary (Williams et al., s.a.:2). Ginosar and Levi-Faur (2010), as cited in Williams et al. (s.a.:2), define product placement as the “purposeful incorporation of commercial content into non-commercial settings, that is, a product plug generated via the fusion of advertising and entertainment”.

1.3.1 Product Placement on the Rise

Williams et al. (s.a.:4) note that

According to the research company PQ Media, global paid product placements were valued at $3.07 Billion in 2006 with global unpaid product placements valued at about $6 Billion in 2005 and $7.45 Billion in 2006. Global paid product placement spending is expected to grow at a compounded annual rate of 27.9% over 2005-2010 to $7.55 Billion.

According to Plambeck (2010:1),
Patrick Quinn, chief executive of PQ Media, said that revenue from product placement in music videos totalled $15 million to $20 million last year, more than double the amount in 2000, and he expected that to grow again this year [2010].

Therefore, one can see that product placement is a major form of advertising and is increasingly so. It can be seen as a very large platform for advertisers to use to reach marketing goals.

Table 1.1 below shows the number of times the specified music videos have been viewed on YouTube as of 31 October 2012. The table gives an indication of the popularity of these music videos.

<table>
<thead>
<tr>
<th>Music video</th>
<th>Number of times viewed</th>
<th>Year of release</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jessie J’s Laserlight (2012), featuring David Guetta</td>
<td>21 661 177</td>
<td>2012</td>
</tr>
<tr>
<td>Jennifer Lopez’s On the Floor (2011), featuring Pitbull</td>
<td>615 032 236</td>
<td>2011</td>
</tr>
<tr>
<td>Lady Gaga’s Telephone (2010), featuring Beyoncé</td>
<td>38 087 565</td>
<td>2010</td>
</tr>
</tbody>
</table>

*Table 1.1: Table showing the number of times the specified music videos have been viewed on YouTube as of 31 October 2012*

These numbers are very high in terms of marketing and reach. If the music videos reach such high volumes of consumers, the brands in the music videos are too. Thus the music videos create a perfect advertising platform for brands in terms of marketing and reach.
1.3.2 Product Placement Purposes

According to Williams et al. (s.a.:5), product placement serves many purposes in the advertising industry. These purposes can be summarised as follows (Williams et al., s.a.:6-9):

- “To achieve prominent audience exposure, visibility, attention, and interest” (Williams et al., s.a.:6)
  The brand is most likely to gain support from its target audience once they have associated it with a programme or celebrity which that specific target market is interested in.

- “To increase brand awareness” (Williams et al., s.a.:6)
  Tsai, Liang and Liu (2007), as cited in Williams et al. (s.a.:6), believe that once a brand has gained a higher level of awareness, “the more positive the attitude toward product placement [will be], [and] the stronger its effect on recall rate, attitude, and intention of buying [will be]”.

- “To increase consumer memory and recall of the brand or product” (Williams et al., s.a.:6)
  Brands that are prominent in a film or even short film claim higher brand recall than those that are not (Panda, 2004, as cited in Williams et al., s.a.:6). Therefore Williams et al. (s.a.:6) note that marketers should aim to make their brand noticeable when using product placement. The recognition and recall of a product will be explained in greater detail in Chapter 2.

- “To create instant recognition of the product/brand in the media vehicle and at the point of purchase” (Williams et al., s.a.:7)
  Product placement has a more significant effect on familiar brands than on unfamiliar brands (Brennan and Babin, 2004, as cited in Williams et al., s.a.:7). This could be because if the consumer did not know the brand very well, the brands logo and product would too be unfamiliar to the consumer; therefore the consumer may not even notice the brand and the product placement would have been worthless for the advertiser. When a brand uses product placement, the consumer should be able to recognise it immediately, as it may only flash across the screen for a matter of seconds. Therefore, to create “instant
recognition” (Williams et al., s.a.:7) of the product in the music video, the brand being advertised should be well known.

- “To bring desired change in consumers’ attitudes or overall evaluations of the brand” (Williams et al., s.a.:7).

Williams et al. (s.a.:7) point out that the influence of product placement on the attitudes, preferences and emotions of consumers towards products and brands has not received much attention in the literature on the subject. However, it can be said that the desired effect of using product placement as a marketing tool does not change.

- “To bring a change in the audiences’ purchase behaviours and intent” (Williams et al., s.a.:8).

Williams et al. (s.a.:8) examine one example of this strategy – when Dairy Queen was featured on The Apprentice. Contestants created a promotional campaign for one of their products, Blizzard and during the week of the broadcast of that episode, Blizzard sales increased by more than 30% (Williams et al., s.a.:8). This example shows how product placement changed the consumers’ purchase behaviours and increased sales for Dairy Queen.

- “To create favourable practitioners' views on brand placement” (Williams et al., s.a.:8).

According to Williams et al. (s.a.:8), practitioners have favourable views of product placement, otherwise the use of product placement would not continue to increase in popularity. Product placement also allows advertising practitioners to continue advertising on television while changes in technology increase and people have access to things such as DSTV’s PVR decoders (which allow one to forward or rewind real-time television). This is because consumers are fast forwarding through advertisements and not watching them, the value of advertising on television will decrease for the advertiser in terms of reaching targets. However, if one is interested in a particular celebrity or song, they are more inclined to watch the music video.

- “To promote consumers’ attitudes towards the practice of brand placement and the various product placement vehicles” (Williams et al., s.a.:8)

Van Reijmersdal, Neijens and Smit (2010:441), as cited in Williams et al. (s.a.:9), conclude that:
behavior and behavioral intentions are influenced best when the audience has positive evaluations of brand placement, when placements are presented in editorial formats, and when placements are repeated.

1.3.3 Product Placement Strategies

Product placement has three primary strategies according to d’Astous and Sequin (1999) and Panda (2004), as cited in Williams et al. (s.a.:12-13):

- Implicit product placement strategy: The brand, logo, the firm, or the product is presented passively with only clear visibility within the program without being expressed formally.... A second type of implicit product placement strategy is when the product is used in a scene but no spoken attention is given to the product.

- Integrated explicit product placement strategy: In this strategy, the brand, logo, the firm, or the product plays an active role in the scene and is expressed formally within the program or plot....

- Non-integrated explicit product placement strategy: In this strategy, the brand, logo, the firm, or the product is formally expressed but not integrated into the content of the program....

1.4 Lady Gaga and Virgin Mobile

As illustrated in the advertisement below, Virgin Mobile has been officially linked to Lady Gaga since 2009 when they became sponsors of her concert tour ‘The Monster Ball’ (Gainor, 2011).
Figure 1.1: Advertisement showing the partnership between Virgin Mobile and Lady Gaga (Worley, 2011)

Over the past three years, Virgin Mobile and Lady Gaga have done a few promotional activities together which included some of the following (Gainor, 2011):

- A promotion was designed to aid Virgin Mobile reach one (1) million “likes” on Facebook by the end of 2011, in which ten (10) bloggers were selected as “official tour bloggers” (ref) and were given access to the shows (Gainor, 2011).
- Together, the brand and Gaga helped homeless youth obtain free concert tickets (Gainor, 2011).
- Virgin Mobile dominated brand space on Lady Gaga’s official tour bus as well as created a site that supported the Virgin Mobile and Lady Gaga partnership (Gainor, 2011).
- Virgin Mobile sponsored a segment of Lady Gaga’s live concerts, in which Lady Gaga calls one concert goer and gives him/her a massive $20,000 to donate to any charity he or she wishes (Gainor, 2011).

Thus, as Virgin Mobile is Lady Gaga’s official tour sponsor, it is no surprise that the brand was placed in her music video, Telephone (2010), featuring Beyoncé. The video, which is almost ten minutes long, contains more than five other brands. One can argue that the music video is more of an advertisement than a music video.
because of how crowded it is with product placement, even though it shows no real commitment to one single brand.

1.5 Jennifer Lopez (JLo) and BMW

Jennifer Lopez, seen in Figure 1.2 below, is known to be a classy, glamorous woman and enjoys indulging in luxury. BMW is also seen as a brand that offers comfort, luxury and glamour to its customers. BMW’s logo can be seen in Figure 1.3 below. The anonymous author of the blog *The Circle of Luxury* (2012) wrote

> The evolution of society, the saturation of stereotypical advertising settings and the challenge proposed by new media have taken communication planners to face up new and unknown strategies, proposing effervescent communicative melanges sometimes totally unpredictable by the audience like in the case of the BMW product placement on [sic.] Jennifer Lopez’s video.

BMW guaranteed themselves brand exposure when they placed their product in Jennifer Lopez’s music video because of the huge exposure YouTube offers (*The Circle of Luxury*, 2012). It was also pointed out that every brand Jennifer Lopez has endorsed has always experienced an increase of almost 20% in their sales (*The Circle of Luxury*, 2012).

*Figure 1.2: Jennifer Lopez (Miss Vanette, 2010)*
1.6 Jessie J and VitaminWater

Phillippa Classey, business manager at Glacéau, describes Jessie J as “someone who really embodies the brand’s sense of creativity and fun” (Eleftheriou-Smith, 2011). This comment was made after it was announced that the celebrity, Jessie J had teamed up with the Glacéau VitaminWater campaign for the 2012 Olympics in London (Hartman, 2012). Not only did Jessie J feature the brand in her music video Laserlight, but after the music video’s release, the video was transformed into an online game. Rodolfo Echeverria, Vice President of Glacéau, (cited by Hartman, 2012) said, “since the beginning of time, people have been playfully competitive. But as we get older, we tend to lose the playfulness and just become competitive”. He goes on to say, “that’s why VitaminWater is a part of the Olympic Games, to bottle up the fun of London 2012 and share it with our fans worldwide” (Hartman, 2012).

According to Coca-Cola South Africa (2009), VitaminWater comes in six different flavours and each has its own unique combination of nutrients that offer specific benefits to help you through those ‘what have I done to deserve this’ moments; those mind numbingly boring conference calls; a bad case of Monday morningitus; a gut-busting gym workout; or one of those ‘I’m never drinking again’ morning after.
VitaminWater, arguably, appeals to younger, more physically active audiences. As Jessie J is the ambassador of the brand, it is an obvious combination to place the brand in her music videos. Jessie J can be seen holding a bottle of VitaminWater in Figure 1.4 below.

![Figure 1.4: Jessie J advertising VitaminWater (Eleftheriou-Smith, 2011)](image)

### 1.7 Justification and Significance of the Study

Kamins et al. (1989:4) argue that “advertisers regularly pursue strategies designed to attract attention to their communication and to distinguish their product from competing products with the hope of influencing purchase[s]”. The evolution of the advertising industry is arguably inevitable in an ever-changing world and this evolution includes the use of celebrities to endorse brands. According to Atkin and Block (1983) (as cited in Kamins et al. 1989:4), there are various reasons why advertisers may turn to using a celebrity in their advertisements – one such reason is that celebrities attract attention to the brand in a noisy advertising industry where consumers’ minds are filled with an overload of messages. Atkin and Block (1983) (as cited in Kamins et al. 1989:4) point out that celebrities are individuals that have attractive qualities; however, they also note that the celebrity’s credibility lies in question. Therefore, one can argue that if a celebrity, whose credibility is in question, is linked to a certain brand, the celebrity’s questionable credibility may taint the credibility of the brand.

The purpose of this research paper is to investigate product placement in the music videos of prominent celebrities and the effect this placement has on the brands
featured in the music videos. Kamins et al. (1989) conducted a study on celebrity endorsements that utilised a two-sided format which occurs when a celebrity spokesperson makes both positive and negative statements regarding the advertised product. Kamins et al. (1989) study revealed that the audience that was evaluated felt that the two-sided celebrity advertising appeal was more credible than to the one-sided communication (Kamins et al., 1989). The results encouraged the two-sided celebrity appeal approach to be used in communication as it was effective for both the celebrity as well as the brand (Kamins et al., 1989).

These results show that the brand of a celebrity can influence the perceptions of another brand. The music video industry provides an interesting case study within the context of product placement and thus is the focus of this research.

1.8 Research Question

The following research question is central to the study at hand:

- Does an audience’s perception of a brand that is placed in a music video change once the audience has linked the particular brand with the celebrity featured in the music video?

1.9 Research Aims

This study aims to

- determine whether one brand can change the perception of another brand when the two brands are linked together through product placement within music videos;
- determine whether the change in perception (if any) is either positive or negative;
- identify the elements related to product placement; and
- Identify the factors that influence the audience’s perception about a product or celebrity.

1.10 Research Objectives
The research objectives are to

- determine the influence that celebrities have on products placed in their music videos;
- identify the reasons why brands link themselves with celebrities; and
- Determine whether respondents’ perceptions of brands are influenced by celebrities.

1.11 Research Design and Methods

The research methods used are both qualitative and quantitative in nature. Quantitative research allows the researcher to gain statistical data and qualitative research provides in-depth information which can be used to analyse the statistical data (Explorable.com, 2009). Three music videos which were released during the period 2010 to 2012 by different well-known pop singers from America were selected during the preparatory phase of the study. These videos were chosen because the brands placed in them should be familiar to a South African audience. A semiotic analysis of the three music videos will be conducted and the information deduced from this analysis will be used to identify the characteristics of the celebrities and the roles they play in the music videos, as well as the interaction between the celebrity, the brand and the audience.

A survey will be conducted with the use of online questionnaires. Respondents from the Nelson Mandela Metropolitan University (NMMU) will voluntarily answer the online questionnaire. These responses will be analysed using the following theories:

- Persuasion theories (Kaijansinkko, R. 2003);
- D’Astous and Chartier’s (2000) six major categories of recognition;
- Aaker’s (1996) advantages of recall;
- Kelman’s (1961) social influences; and
- McCracken’s (1989) model of meaning transfer.

The survey will be developed using eSurveysPro.com (eSurveysPro, 2013), a free online platform that allows the development of questionnaires and provides access to immediate results. The questionnaire will be communicated to the students via the
Nelson Mandela Metropolitan University’s communicator, Communiqué and the respondents will then be able to access the questionnaire via their NMMU email accounts. A conclusion regarding whether the audience’s perception of the celebrity has or has not changed the perception of the brand that has been placed in the music video will be drawn from the results obtained from the questionnaires. Chapter 3 will provide a more detailed description of the research methods used in this study.

1.12 Delimitations of the Study

This study focuses on the NMMU student population’s perceptions of product placement in music videos and how these perceptions may change when a brand is linked to a celebrity. Therefore, the study is not representative of the broader South African population as it is limited to one group.

Previous studies and the literature on the subject tend to focus on whether celebrity advertising is effective, while this study focuses on whether the audience’s perception of the celebrity can change the perception of the brand. In addition, previous studies and the literature on the subject focus on film and other media advertising. However, the available literature does not always reflect the music video industry. Therefore, the literature that is available will need to be analysed to understand the use of celebrity advertising in general. It will also need to be adapted to determine the effect of product placement in the music video sector.

Some of the music videos that are used in this study contain more than one brand placement. However, not all of the brands in these music videos are recognisable to a South African audience as these brands are not available in South Africa. Therefore, only one brand that is recognisable, known and available in South Africa has been chosen from each music video.

1.13 Definition of Terms
This section focuses on minimising the chance of misinterpretation of the terms used throughout the study by providing definitions relating to the study.

1.13.1 Advertising

According to the *International Encyclopaedia of Social and Behavioural Sciences* (2001), as cited in Frazee *et al.* (2003:3), advertising is a message paid for, but not delivered by the sender that (a) incorporates technologies or forms other than speech (b) appears in a public forum and (c) attempts to persuade receivers to behave in a way that brings direct economic benefit to the sender.

1.13.2 Branding

According to WebFinance (2012), branding can be defined as

> [t]he process involved in creating a unique name and image for a product in the consumers' mind, mainly through advertising campaigns with a consistent theme. Branding aims to establish a significant and differentiated presence in the market that attracts and retains loyal customers.

1.13.3 Product Placement

According to WebFinance (2012), product placement can be defined as

> [a]n advertising technique used by companies to subtly promote their products through a non-traditional advertising technique, usually through appearances in film, television, or other media. Product placements are often initiated through an agreement between a product manufacturer and the media company in which the media company receives economic benefit. A company will often pay a fee to have their product used, displayed, or significantly featured in a movie or show. For example, Coca-Cola could pay a given fee to have the title character drinking a Coke, instead of a Pepsi beverage, or Toyota might pay to have one of the characters drive their newest automobile. Through product placement, companies hope that moviegoers will take note of the products used by the characters, and therefore think more strongly about using the products themselves. Some people consider product placement to be deceptive and unethical.

1.13.4 Persuasion

According to WebFinance (2012), persuasion can be defined as a

> [p]rocess aimed at changing a person's (or a group's) attitude or behavior toward some event, idea, object, or other person(s), by using written or spoken words to convey information, feelings, or reasoning, or a combination of them.
1.13.5 Celebrity Advertising

According to WebFinance (2012), celebrity advertising can be defined as using a famous person’s image to sell products or services by focusing on the person’s money, popularity, or fame to promote the products or services. If the famous person agrees to allow his or her image to be used, it is termed a celebrity endorsement. If the famous person’s image is used without his or her permission, the products are termed ‘bootleg’ or ‘knock-offs.’ The promotion might be through formal advertisements in the media, or it might occur through the famous person displaying the products by using them or wearing them. The implication is that the famous person uses the product or service that he or she endorses; for example, a supermodel with beautiful hair might be contracted to promote a certain brand of shampoo, giving the impression that her beautiful hair results from using the shampoo. However, the person might not even use the product or service he or she endorses; in which case, he or she is often said to be ‘selling out’. Criticism for selling out has led many famous people in North America to appear in advertisements only shown overseas.

1.13.6 Endorse

According to WebFinance (2012), to endorse something means “to back or support a plan, idea, or person”.

1.13.7 Celebrity Endorsement

According to WebFinance (2012), celebrity endorsement can be defined as a form of brand or advertising campaign that involves a well-known person using their fame to help promote a product or service. Manufacturers of perfumes and clothing are some of the most common business users of classic celebrity endorsement techniques, such as television ads and launch event appearances, in the marketing of their products.

1.13.8 Social Influence

According to WebFinance (2012), social influence can be defined as the actions, reactions, and thoughts of an individual are influenced by other people or groups. Social influence may be represented by peer pressure, persuasion, marketing, sales, and conformity.

1.13.9 Brands Chosen for the Study
The three brands which are the focus of this study are BMW, VitaminWater and Virgin Mobile. As stated above, these brands have been chosen for their applicability to the study and to the South African NMMU student study population.

1.14 Summary
This chapter has discussed the nature of the research study, including the reasons for deciding on the specific topic. An introduction to the available literature on the subject has also been given. In addition, the chapter has focused on specific factors relevant to the study, such as the selected sample, the research methods and the objectives that will be used in order to determine the success of this study. Relevant definitions of terms relating to the topic have also been explored.

The following chapter will focus on an overview of the literature relating to the topic of product placement and celebrities. It will also focus on theories, ideas and models relating to this type of advertising.
CHAPTER TWO: LITERATURE REVIEW

2.1 Introduction

Academic studies concerning the use of product placement mostly focus on the medium of film whereas academic research on the use of product placement within music videos is more limited. The literature survey of theoretical background for this study aims to focus mainly on celebrities and product placement and the technique of yoking the two together. This will provide some insights into the use of the specific three brands, namely BMW, VitaminWater and Virgin, as a means of product placement via the music industry’s linking of music videos and celebrities.

The literature survey aims to cover persuasion theories with regards to using product placement. This section will analyse three theories that can be applied in order to assess the persuasiveness of product placements. Studies have shown that movie audiences may be seen as ‘ready-made’ target groups, which indicates this could possibly be the same for a music video. This is because

if a movie clearly represents a certain genre (e.g. science-fiction, action, comedy, drama etc.), [it provides] an opportunity to include some indirect commercial messages into the movie for the audience to be influenced by” (Kaijansinkko, 2003:5)

This could apply equally to music video audiences. If this is true then it can be argued that if a certain audience is interested in a particular genre such as music videos and artists this would create a platform to include indirect commercial messages.

The themes of recognition and recall will also be explored. This section will analyse how an audience recognises and recalls a product and will identify the main categories that can lead an audience to experience both recognition and recall in advertising. This information will then allow one to draw conclusions as to whether these experiences are achieved via engagement with the three chosen music videos.

Kelman (1961) suggests that there are three types of social influences, namely, compliance, identification and internalisation. These three influences will assist in
analysing the effectiveness of advertising which features a celebrity, as well as the use of product placement in music videos. These social influences can also help to provide a better understanding of how audiences link themselves with celebrities and how celebrity bad behaviour can influence audience perceptions about them and the product (Kelman, 1961).

According to Magnini, Honeycutt and Cross (2008:58) the Effect of celebrity endorsers on brand positioning and image formation […] employed celebrity endorsers in attempts to change or solidify their competitive positions and to formulate or reinforce their brand’s image in the minds of consumers.

This definition explains why a brand would endorse a celebrity and also identifies traits a celebrity should have for selection by a brand. These traits will be explored and will provide insights into why a brand may choose a specific celebrity to endorse its product.

The idea of meaning transfer will be covered. McCracken’s (1989) model describing meaning transfer between celebrity and another brand includes three stages. For McCracken (1989:314), celebrity endorsement makes a very particular contribution to each of these three stages. These stages will be looked at in depth in order to illustrate how meaning is transferred from one brand to another.

Finally, Daniel Chandler (2007) describes semiotics as “the study of signs” (2007:20). The semiotic model that will be focused on for this study is the Piecerrean Model. This model will assist in the analysis of the music videos, including the roles of the celebrities and brands placed in them.

2.2 Product Placement

This investigation will focus on product placement in terms of persuasion theories and recognition and recall.

2.2.1 Persuasion Theories

The basis of product placement practice can be summarised via three principles (Koberger 1990:86 as cited in Kajansinkko, 2003:7):
1. Creative integration of brand products in motion pictures as well as other forms of entertainment industry,
2. Integration of high-value requisite without any compromises to the original artistic substance, and
3. Upholding of the ethical standards in the product placement practice.

In other words, these principles help to define product placement as a form of integrated marketing communication. Shapiro (in d’Astous & Séguin, 1999: 898 as cited in Kajijansinkko, 2003:100) has divided product placement into the following four types:

1) “Product placement that provides only clear visibility for brand or product”
2) “Product placement with product usage”
3) “Spoken reference of brand name”
4) “Product placement with hands-on use and verbal mention of a product by a character (i.e. a combination of types 2 and 3)”

These four types can assist in classifying what type of product placement is being used in each music video analysed in this study.

According to Kajijansinkko (2003:145), in order to assess the persuasiveness of product placement, there are three theories that can be applied, i.e.:

- The attribution theory: The foundation of this theory is that “the persuasiveness of a message is adversely affected if the recipient is biased toward the message communicator”, for example:

If the recipient feels the communicator’s willingness to convey honest or accurate information is compromised, the persuasiveness of the message is immediately diminished, and simultaneously the communicator can be regarded as insincere and manipulative by the recipient. In the case of masked-spokesperson messages the communicator appears to have nothing to gain from the persuasion attempt, and therefore recipients are unlikely to perceive a reporting bias and conversely likely to attribute trustworthiness to the spokesperson (Kajijansinkko, 2003:146).

Kajijansinkko explains that this also applies to product placement (2003:146). Arguably, if a celebrity endorses a product, the audience may be prone to
bias. This is because if the audience has a bias towards the celebrity (the message communicator) endorsing a brand, they would be all the more persuaded by the message.

- The classical conditioning theory: The basis of this theory is the pairing of stimuli (Kaijansinkko, 2003:146). In other words, the stimuli can be seen as the celebrity and the brand and product placement then pairs them together. The coupling of the two (celebrity and brand) generates classical conditioning (Kaijansinkko, 2003:146). One could argue that this theory is seen in product placement within music videos because the product and the celebrity act as the stimuli. Kaijansinkko believes that the, “Pairing of a product with a positive stimulus such as an actor or the whole production itself should in general have a positive influence on consumer reactions” (Kaijansinkko, 2003: 148).

Kaijansinkko (2003:146) likens it to Pavlov’s experiments which concluded that

repeated pairing of a conditional stimulus with an unconditional stimulus (US) will cause the [conditional stimulus] to trigger a conditioned response in an unconscious, automatic fashion.

He also explains, however, that this effect can be reversed: a negative emotion can also be produced (Kaijansinkko, 2003:147). However, this theory cannot be used in this study because – as pointed out by Kaijansinkko (2003:148) – when the audience is conscious or familiar with the brand, classical conditioning does not apply.

- The modelling paradigm: Kaijansinkko (2003:149) believes that this theory is based on the idea that individuals learn through observation. In other words, if a consumer sees a product being placed in a movie or television programme or music video, the character using it would arguably be demonstrating it to them. Kaijansinkko (2003:150) describes it as follows:

The audience encounters model behaviour that allows the audience to vicariously experience the product or brand featured in the scene. This experience helps the audience to convey meaning from the character and relate it to the placed product during the viewing experience and later at the time of possible personal use or consumption of the product.
This mechanism explains how product placement can facilitate learning about the product and how product placement functions by allowing the target audience to experience the brand through the character (in this case the celebrity) in the music video. Therefore, if a consumer sees a brand in a music video, it can be argued that because of the modelling paradigm, the consumer would understand the purpose of the product and when and how to use it.

Although only two of these theories can be applied in this study as the classical conditioning theory does not apply to music videos, the three theories give insight into understanding persuasion with regard to product placement in music videos. In other words, it shows how a brand utilises product placement in order for the target audience to be swayed to purchase, whether it be through attribution to the celebrity or brand, through pairing a brand with a positive stimuli or through facilitating education about the brand or product and demonstrating the experience one may have with either.

### 2.2.2 Recognition and Recall

Banytė, Stonkienė, Piligrimienė (2011:125) believe that the use of celebrities in advertising has been a popular practice for a number of years already and that it remains so McCracken (1989) defines a celebrity endorser as “any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement”. They are said to be used to draw attention to advertising messages and enhance message recall. Celebrities help in recognition of brand names, create positive attitudes toward the brand and create a personality for the endorsed brand. Moreover, it is believed that celebrities could favourably influence consumers’ feelings, attitudes and purchase behaviour (2011:1216).

Thus we can deduce that celebrities are well-known individuals who are easily recognisable to an appropriate target audience. In order to choose the correct celebrity, Banytė et al. (2011:1218) developed a diagram called the "Conceptual three-stage model" for selection of the celebrity endorsers (see figure 2.1 below). This diagram is based on analysis of scientific literature. It assimilates three stages - firstly, the identification of the possibility of using a celebrity, secondly evaluating the celebrity’s appropriateness to the brand and the advert and lastly, assessing possible risks.
This model was developed for marketers to understand the multistage process of using a celebrity endorsement, involving not only the criteria for celebrity selection, but also the presumptions for the need of the celebrity endorsement and the possible risks of doing it (2011:1218).

Du Plessis (2005:164) describes recognition as the term for...
trying to access a memory of something by prompting with that concept: so a prompt using the actual advertisement, trying to access any memory of having seen it before, is searching for recognition.

Du Plessis (bid:164) further describes recall as

used when one prompts with a brand name while looking for feedback on the memory of the advertisement; or conversely, prompts with the unbranded advertisement while looking for feedback on the brand that is being advertised.

Hence the difference between recognition and recall is that recognition is a direct technique while recall is indirect (2005:164).

Therefore, one can argue that using a celebrity to advertise a brand will bring back memory of the brands more easily than if it stood alone. However, one must select the right celebrity.

2.3 Celebrities and Product Placement

2.3.1 Social Influences

There are three general areas that Kelman (1961:60-61) distinguishes with regard to social influences:

1. “the study of social influences on judgements, stemming from the earlier work on prestige suggestion”. This area could, questionably, suggest, in the instance of this study, that a celebrity can be judged by actions he or she has committed in the past.

2. “the study of social influences arising from small-group interaction”

3. “the study of social influences arising from persuasive communications”. In the context of this study, this could arguably be understood as being persuaded by a celebrity influence to purchase a particular product or to use a specific service.

According to Kelman (1961:61) these three areas are joining and moving towards “socially induced behaviour change”. He likens this to compliance and defines it as
follows: “Compliance can be said to occur when an individual accepts influence from another person or from a group because he hopes to achieve a favourable reaction from the other” (1961:62).

In other words, an individual may be interested in obtaining a specific product with a specific brand that an influencing proxy has or uses in order to either “gain admission into a particular group or social set, or in order to avoid being fired from his government job” (Ibid). Kelman argues that one does not adopt this behaviour trait (i.e. buy a certain product) because one wants it, or believes in it, but because it will help to satisfy a social need. In this case one may liken the influencing proxy to the celebrities in music videos:

Identification can be said to occur when an individual adopts behaviour derived from another person or a group because this behaviour is associated with a satisfying self-defining relationship to this person or group (1961:62).

Kelman further explains that he views self-definition as integral to a role relationship that forms a part of the person's self-image (1961:76). His understanding is that if one accepts influence through identification, one can establish or maintain a relationship with the other. This relationship may take many forms, one of which is in the form of classical identification which is “a relationship in which the individual takes over all or part of the role of the influencing agent” (1961:63). In other words one may attempt to be like the other person by either doing what the other does or believing what the other believes. However, this idea can also apply to situations where one sees a celebrity endorsing a product or brand in a music video. The influencing proxy may either be the celebrity or the type of music or song and in order to fulfil the classical identification with the celebrity, one may buy the product the celebrity is endorsing (1961:63).

Kelman (1961:65) points out, however, that opinions adopted through identification are tied to external sources and to social. For example, if an individual does buy a product through identification with a celebrity in one of the music videos it may not be because he or she likes the product or the music video or the song: it may well be because the customer identifies strongly with the celebrity. Kelman (ibid) further argues that
internalization can be said to occur when an individual accepts influence because the induced behaviour is congruent with his value system. It is the content of the induced behaviour that is intrinsically rewarding here.

This may mean that an individual feels the behaviour is in accord with his or her orientations, problems and values. Here Kelman points out that, although the characteristic behaviour of the influencing agent is important, the most important aspect here is credibility of this agent. Moreover “The most obvious examples of internalization are those that involve the evaluation and acceptance of induced behaviour on rational grounds” (1961:65).

According to Kelman (1961:65), when relying on the recommendations of an expert one may modify the recommendations to some degree in order for them to fit in with the specific situation. He gives the example of an individual visiting a foreign country and being challenged by new obstacles and behaviours: in such a case he or she may decide to adopt these behaviours but may modify them in order to preserve own values (1961:66).

For this study these three processes were used to analyse the findings and results from the surveys. Social influences can be used to analyse how people react once they have noticed the brand’s link with a celebrity.

2.3.2 What qualities make a celebrity a good endorser?

Magnini, Honeycutt and Cross (2007) believe that the most effective endorsements are where consumers think that the celebrities genuinely like the product, rather than that they just endorse it for financial gain. They also believe that consumers have preconceived perceptions about celebrities and that their persona and image can be transferred to the product or service. They liken this image transfer to that of the Associative Learning Theory (ALT):

According to this theory, celebrities and brands occupy nodes in the memory, which become connected over time through the endorsement process. Consequently, attitudes toward the celebrity are projected to transfer to the endorsed brand through repeated association. Recurring exposure to these two stimuli triggers simultaneous activation of memory nodes, representing those stimuli, constructing an associative link between the two nodes (2007: 15).
The associative learning theory supposedly explains how, through associating a celebrity with a brand, the advertiser triggers stimuli in the target audience’s brains: in this way their perceptions of the celebrity will reflect on how they feel about the brand. Thus the associative learning theory can possibly point to ways of making advertising more effective via recognition and recall. However, Magnini et al. (2007:59) also point out that if the wrong celebrity is selected, none of these favourable (for the advertiser) outcomes will transpire. Therefore, one can conclude that a celebrity who can conjure up appropriate audience connotations and attitudes possesses-qualities that can make a good celebrity endorser.

Magnini et al. (2007:58) explain that the effect of celebrity endorsers on brand positioning and image formation […] employed celebrity endorsers in attempts to change or solidify their competitive positions and to formulate or reinforce their brand’s image in the minds of consumers.

One can therefore understand why a brand would use a celebrity endorser. Moreover one can identify the traits a celebrity should possess when selected by a brand endorse their products or services. These traits include trustworthiness, expertise, match of image and values, genuine support, reference group and exclusivity. Even though these traits point to what hospitality firms should look for in a celebrity they are relevant to this study: they can be used to look at how and why brands may use a celebrity endorser when advertising themselves. However in order to better understand the traits highlighted by Magnini et al. (2007), it is important to take a closer look at each one.

2.3.2.1 Trustworthiness

Magnini et al. (2007:59) define trust as the “honesty, integrity, and believability of an endorser as perceived by the target audience”. In other words, with regard to celebrity endorsements, the target audience should trust the celebrity that has been chosen to endorse the brand. Therefore

When celebrities make endorsements they must possess a high level of trustworthiness because this directly provides consumers with the confidence to believe the information communicated by the endorser (2007:59).
One could argue that if the listener had a level of confidence and acceptance in the celebrity, he or she would have transferred these feelings towards the brand. Magnini et al. (2007) also links trustworthiness to the message delivered, likening it to a process called internalization. They define internationalization as the stage when the “the promotional message influences the consumer’s beliefs, opinions, attitudes and behaviour” (2007:59). Therefore, one could argue that when the target audience trusts a specific celebrity, this feeling can be transferred to the brand the celebrity is endorsing. Magnini et al. (2007) point out that a celebrity’s past can determine his or her trustworthiness. In order to evaluate a celebrity’s potential with regard to being trustworthy, Ohanian (1990, as cited in Magnini et al., 2007:64) established that by using a survey mechanism, one can assess whether the celebrity is trustworthy or not.

Thus, when using product placement in music videos, the advertisers are linking their brands to a certain celebrity and can create a trusting relationship with their target audiences for their brands, through the trust the target audience has in the celebrity.

### 2.3.2.2 Expertise

Much like trustworthiness, Magini et al. (2007) believe that a celebrity has a level of expertise in order to create an effective endorsement of a brand. Magnini et al. (2007:59) define expertise as “the extent to which a communicator is perceived to be a source of valid assertions.” Another definition is that of Menon, Boone and Rogers (2001:3), who claim that “Celebrity knowledge or expertise is defined as the perceived ability of the spokesperson to make valid assertions”. In other words, a brand that would like to attach itself to a celebrity should feature a celebrity who seems reliable. One could argue that a celebrity who is perceived as reliable is more persuasive when delivering a message, and is therefore more likely to “positively alter the consumers’ attitude” (Magnini et al. 2007:59). Therefore if the target audience’s perception of the celebrity’s expertise is positive, it may motivate the consumer to purchase of the product (Ibid 2007:59).

### 2.3.2.3 Match of image and values
Magini et al. (2007) believe that when a brand chooses a celebrity whose image and values most closely match that of the brand, product placement is at its most effective. This they say is due to the theory of meaning transfer (2007:60). According to Magnini et al. (2007:60) this theory occurs in three stages: first there is “the formation of the celebrity”, which could be seen as the formation of the celebrity’s persona and his or her fame; second comes “the transfer of meaning from the celebrity to the endorsed item”, which is when the audience’s perceived notion of the celebrity is reflected onto the brand. Lastly there is “transfer from the item to the celebrity” which can arguably be when the audience’s perceived notion of the brand is reflected onto the celebrity:

Advertising through a celebrity whose image and values are highly similar to the brand results in greater celebrity believability in comparison to scenarios in which the celebrity’s image and values and those of the brand are dissimilar.

In other words the “congruency between the endorser and the brand is essential” (Ibid 2007:60). This theory will be looked at more closely in 2.3.3 using McCracken’s theory of meaning transfer. Magnini et al. (2007:65) point out that to effectively use product placement and match the image and values of the celebrity to the brand, the company must understand “how consumers perceive their brand”. When this is established, the company can then find a celebrity who best suits the brand’s image and values. Moreover in order to understand how the audience perceives a celebrity “managers can use qualitative research techniques such as sentence completion or word association tools” (Ibid 2007:65)

2.3.2.4 Genuine Support

Magini et al. (2007:60) describes Genuine Support as “a situation in which it is known that the celebrity supports the item that s/he endorses both off and on camera”. In other words, a celebrity not only endorses the product or brand on screen, but uses it in everyday life: this, according to Magnini et al., ‘escalates’ the
integrity of the product or brand to the public. This, they point out, is further boosted when the celebrity also provides input with regard to the product’s design and/or features as this suggests the celebrity is involved in the production process and marketing of the product.

2.3.2.5 Reference Group

This category indicates why it is important for the consumer to relate closely to the celebrity when he or she is endorsing a product. Magini et al. (2007:61) explains that

The affect theory of social exchange posits that, in a service setting, as the degree of shared responsibility between the service provider and the customer increases, the degree of emotions and the potential for resulting satisfaction or dissatisfaction also increases.

In other words, if there is a high level of “transactional history” (Magini et al, 2007:61), the possibility that the consumer will remember the product via its link with the celebrity is also high. Moreover Magini et al. believe that if the celebrity is part of the target audience’s reference group, the target audience may believe the product or brand is appropriate for them too. This is because target audiences see celebrities as their reference groups as they often desire to “live like and look like popular celebrities” (Ibid:61). Therefore celebrities have the ability to influence a consumer’s purchasing behaviour. In order to identify the most suitable celebrity that best to the consumers’ reference group, “Focus group sessions should probe consumer perceptions of themselves as well as their opinions regarding potential endorsers” (Ibid:65).

2.3.2.6 Exclusivity

In some cases, celebrities simultaneously endorse many brands: this has been known to decrease the effectiveness of their endorsement of a brand. Therefore, one can argue that if a brand were looking to incorporate a celebrity into their marketing
budget, care should be taken not to choose one who already does endorsements for numerous other brands. According to Magnini et al. (2007:61) a celebrity who endorses only one brand at a time is seen as more “believable”, and this creates exclusivity. They (2007:61) further state that

Finding a celebrity that possesses the appropriate balance of popularity, recognition, and selective endorsements is a challenge, yet such ‘due diligence’ will increase the probability of endorsement success since the celebrity will be viewed as being more credible.

One can argue that the exclusivity of a celebrity when endorsing a brand will mean a more effective, believable endorsement for the brand. Therefore if a celebrity is endorsing more than one brand at a time, the brands’ and celebrity’s’ credibility could be questionable.

2.3.2.7 Summary
There are thus clear guidelines for choosing a celebrity to endorse a brand, and for recognition of the characteristics the celebrity should have. As consumers are overloaded with thousands of advertisements on a daily basis through a variety of media. “One way to capture consumer attention in a cluttered marketplace is to employ celebrity endorsers” (Magnini et al. 2007:65). Therefore, understanding how a celebrity endorser can either positively or negatively affect a brand is important when deciding which celebrity the brand wants to approach as a potential a partner.

2.4 Meaning Transfer

McCracken (1989:311) implies through ‘meaning transfer’ that the celebrity “serves the endorsement process by taking on meanings that then carry from ad to ad, and that the celebrity is capable somehow of serving as a site in which meanings co-here.” He points out that the effectiveness of the celebrity depends on the meaning the celebrity brings to the product: this includes distinctions of status, class, gender, and age, as well as personality and lifestyle types. When these are represented in the pool of available celebrities, they can provide an “extraordinarily various and subtle pallet of meanings at the disposal of the marketing system” (1989:313).
McCracken’s (1989, 1988) describes celebrity endorsement as a general process of meaning transfer. He describes meaning as something occupying the world of culture which can embrace consumer goods and then the life of the consumer. McCracken (1989:314) believes that there are several instruments that assist this transfer, these being:

The movement of meanings from the culturally constituted world to consumer goods is accomplished by advertising and the fashion system. The movement of meanings from consumer goods to the individual consumer is accomplished through the efforts of the consumer.

McCracken further (1989:314) describes advertising as an “instrument of meaning transfer in a deceptively simple manner.” He believes that the transfer process begins as the advertiser of the product or service identifies cultural meanings fitted to the product or service: in other words these include gender, status, age and other demographics. The advertiser then decides what he or she wants the product to “say” (1989:315). McCracken’s model of meaning transfer incorporates that of celebrity endorsement and the meaning transfer process. These three stages are illustrated in Figure 2.2.

![Figure 2.2: Meaning Movement and the endorsement process (McCracken 1989:314)](image)

- McCracken’s (1989:315) Stage one represents the “meaning that begins in the dramatic roles of the celebrity”. Here the celebrity “adds value to the meaning transfer process” (McCracken, 1989:315). This meaning transfer process is the
movement of meanings from the culturally constituted world to consumer goods is accomplished by advertising and the fashion system (McCracken, 1989:315).

Therefore, in order for meaning to be transferred to a brand, a role or context or persona is needed. For example, “celebrities offer a range of personality and lifestyle meanings […] they evoke the meanings in their persona with great vividness and clarity” (McCracken, 1989:315). Stage one of the graph thus shows that the roles and contexts these celebrities work and live in are passed onto the celebrities: “Out of these objects, persons, and contexts are transferred meanings that then reside in the celebrity” (McCracken, 1989:315). In the context of this study, this stage will assist in explaining how the celebrity in the music video adds value to the consumer goods, or the brand that is featured in the music video.

- Stage two: The brand should determine which celebrity would add the most value to their particular brand. The graph illustrates that

  meaning is transferred when the celebrity enters into an advertisement with a product. Some of the meanings of the celebrity are now the meanings of the product. (McCracken, 1989:316)

In other words, the consumers may transfer the meaning they associate with the celebrity to the brand the celebrity is endorsing. However McCracken does also recognise that celebrities may convey some meanings that the brand may prefer to steer away from but with careful planning, these unsolicited meanings can be kept at bay (1989:316). He explains that:

  an advertising campaign can sometimes have the effect of a new dramatic role, bringing the celebrity into contact with symbolic materials that change the meanings contained in their persona. (1989:316)

In other words, some roles that the celebrities play in adverts are so believable that the meanings the celebrity previously carried change to the meanings the persona in the advert now carries. Therefore, stage two (2) can be used to
explain how viewers’ perceptions of the celebrity may be transferred to those meanings of the brand placed within the music video.

- Stage three: “meaning moves from the product to the consumer.” This stage illustrates how the consumer may perceive the development of stage two and how perceptions may have been changed. However, this final stage also explains how “the process of celebrity endorsement helps consumers get meanings out of the product into their lives” (McCracken 1989:317). At the same time McCracken notes that this last process is the most difficult stage and from a scholarly view, there is still much to be learned about this grey area (1989:318). This is because

  the meanings of the object do not merely lift off the object and enter into the consumer's concept of self and world. There is, in other words, no automatic transfer of meaning nor any automatic transformation of the self. The consumer must claim the meanings and then work with them (1989:318).

McCracken believes that the sense of self-created by celebrities is built publicly and attractively. This attribute makes the celebrity extremely attractive to the marketing world because they are “a guide to the process of self-invention in which all consumers are engaged” (1989:318). Through this, one can argue that consumers too want the meaning attached to the celebrity to be attached to themselves. Therefore consumers feel that possession of the product invested with the meaning the celebrity transferred to it, gives direct access to the meaning of the celebrity.

From these three stages one can deduce how meaning can be transferred from a celebrity to a product and then to the consumer.

2.5 Maslow’s Hierarchy of Needs
Advertisements often play on leveraging consumers’ self-esteem.
Maslow (1943) created this Hierarchy of needs in order to illustrate what motivates people. These needs can be used by advertisers to identify what their target audiences need and what their desires are. One would usually start at the bottom of the pyramid and as each need is satisfied, move to the one higher up.

This five stage model can be divided into basic (or deficiency) needs (e.g. physiological, safety, love, and esteem) and growth needs (cognitive, aesthetics and self-actualization) (McLeod, 2001). One must satisfy lower level basic needs before progressing on to meet higher level growth needs. Once these needs have been reasonably satisfied, one may be able to reach the highest level called self-actualization. Every person has the desire and ability to move up the hierarchy toward a level of self-actualization. Unfortunately, progress is often disrupted by failure to meet lower level needs. For example, life experiences such as divorce or
loss of a job may cause an individual to fluctuate between levels of the hierarchy (McLeod, 2001).

Self-esteem denotes the collection of beliefs or feelings that people have about themselves. In other words, self-esteem refers to the beliefs about values, confidence, and worthiness that people hold. How they define themselves influences motivation, attitudes, and behaviours (Shin and Kim: 419, 2011).

Keeping this hierarchy in mind, as well as the theory of meaning transfer, it is arguable that using a celebrity when advertising can leverage consumers’ self-esteem. Durgee explains that:

The viewer watching the ad sees a reflection of him or herself in the ad’s spokesperson and shares the self-satisfactions and self-rewards with that spokesperson. The effect is a general positive feeling toward everything: the product, the source, oneself and so on (1986:24).

With regard to this study, the celebrity in the music video could be seen as the spokesperson. Therefore, the model allows researchers to understand how consumers can connect a brand with their self-esteem needs.

2.6 Semiotics

According to Daniel Chandler (2007) semiotics take on two forms: one in which semiotics seeks to provide the meaning of something, and the other to demonstrate how words, gestures and pictures acquire meaning. Daniel Chandler (2007:13) argues that humans seem as a species to be driven by a desire to make meanings: above all, we are surely Homo significant - meaning-makers. Distinctively, we make meanings through our creation and interpretation of ‘signs’.

According to Saussure (Saussure 1983, 67; Saussure 1974, 67 as cited in Chandler 2007:60) “The sign is the whole that results from the association of the signifier with the signified”.

Thus it can be seen that a sign is a way of communication, and advertising contains many such signs. Chandler (2007:60) points out that “To semioticians, a defining feature of signs is that they are treated by their users as ‘standing for’ or representing other things”. According to Chandler however syntagmatic analysis can
also be applied to audio-visual media such as music videos. It involves an analysis of how each “frame, shot, scene or sequence is related to the others” (Chandler 2007:119). He explains that ‘

Since films are projected at a rate of twenty-four frames per second, a viewer is never conscious of individual frames, but significant frames can be isolated by the analyst (Chandler 2007:119).

He (Chandler, 2007:169) further points out that it is not only the visual image that is mediated, but also the sound: “Film and television are not simply visual media but audio-visual media.” In other words it is not only what is shown that is mediated by the consumer but also the sound that gives meaningful connotations.

Therefore with regard to semiotics as described by Pierce, as well as Chandler, it can provide a means of analysing the three specific music videos in this study: one may look at not only the visual elements of the product placement but also the audio accompaniment of the advertisement.

2.7 Summary

In this chapter, the literature survey attempts to provide background information concerning advertising with celebrities. Existing studies of product placement are also referred to. It is clear that most of these are international studies and not confined to South Africa. The studies show that using a celebrity can either be positive or negative for a brand, depending on which celebrity is used for a particular brand.

Firstly, persuasion by the celebrity should be essential in order to make the product appealing to the target audience, as well as uplift the brand’s image. However, if the celebrity does not possess the abilities and image needed to gain the audience’s trust, the effect of product placement could compromise: a celebrity’s bad reputation could rub off on to a brand he or she is endorsing the brand.
Secondly, the advertiser’s attempt to reach the target may be analysed via Maslow’s Hierarchy of Needs. Advertisers need to recognise which level to aim advertisements on so as to connect closely to their target audience. Lastly, through the application of semiotics, the three music videos used for this study may be analysed.

This research study aims to give valuable insights into product placement in music videos and its use of celebrity endorsers of a particular brand. Chapter three will provide a detailed description of the study’s research design and methods.
CHAPTER THREE: RESEARCH DESIGN AND METHODS

3.1 Introduction
This chapter presents a detailed description of the research framework that was used in order to complete this study. The paradigms for this research paper will be qualitative as well as quantitative. The quantitative research will allow the researcher to gain statistical data and the qualitative research will provide in depth information with which the statistical data can be analysed.

Firstly, a semiotic analysis will take place which will analyse the three music videos. Secondly, an examination of an electronic survey questionnaire will reveal audience responses to the three music videos. The electronic survey questionnaire was conducted to determine how the selected sample of NMMU students perceived the celebrities of each music video, namely Jessie J, JLo and Lady Gaga; as well as how the selected sample perceived the brands which are placed in each music video, namely Virgin, BMW and Vitamin Water. This examination will reveal any difference in how they perceived the celebrities and brands before they were linked together, and then how they perceived the celebrities and brands after they had been linked together through watching the music videos. The audience responses will be analysed using:

- Persuasion theories highlighted by Kajiansinkko (2003);
- Product placement of D’Astous’ and Chartier’s (2000) six major categories of how a product that is placed can lead audiences to the recognition of it;
- Aaker’s (1996) three distinct advantages of recall;
- Kelman’s (1961) three types of social influences and the effectiveness of celebrity and advertising; and
- McCracken’s (1989) model of meaning transfer.

3.2 Research Framework
This section encompasses the framework that was used in order to conduct the research for this study. It includes the research question, aim and objectives, the research problem, and finally, the three music videos that form the basis of the research study.
3.2.1 Research Question
Do audiences’ perceptions of a brand, which is placed within a music video, change once the audience has linked the particular brand with the celebrity featured in the music video?

3.2.2 Selected Sample
Mehta (1999: 206) points out that:

audience characteristics also moderate the extent to which the celebrities may be effective. Some studies have shown that younger adults may be more influenced by celebrities than other groups.

The respondents, who voluntarily answer the online questionnaire, will be students from Nelson Mandela Metropolitan University (NMMU). The questionnaire was distributed via email via the NMMU communique. This email explained to the NMMU students what the reason for this survey was. The email also clearly stated the terms of participation in the survey, as well as the music videos that were being used. Students were then able to access the questionnaire via the link to the survey.

3.2.3 Aim
This study aims to:

- Determine whether one brand can change the perception of another brand when these two brands are linked together through product placement within music videos.
- Determine whether the changed perception (if any) is either positive or negative.
- Identify the elements related to product placement, and the factors that influence the audiences’ perception about a product or celebrity.

3.2.4 Research Objectives
- To determine the influence that celebrities have on products that are placed in their music videos.
To identify the reasons why brands are linking themselves with celebrities.

To determine whether respondents’ perceptions of brands are influenced by celebrities.

3.2.5 Context of Research

It is noticeable that a trend in the music video industry is becoming more and more prevalent: product placement. Product placement in a music video, however, incoherently links the brand to the singer, band or musician who stars in the music video. These music videos are publicly available on the YouTube website.

The respective music videos that are being focused on in this study are Lady Gaga’s Telephone (2010) featuring Beyoncé, JLo’s Get on the Floor (2011) and Jessie J’s Laserlight (2012) featuring David Guetta. The respective celebrities being focused on with regard to these music videos are Lady Gaga, Jessie J and JLo. These three artists are all female American artists and have all had number one singles on either the Billboards hot 100 or a U.K number 1 single. (http://www.billboard.com- 2014)

Prior research concerning celebrities, with regard to product placement, indicates that there is “strong evidence that suggests celebrity advertising delivers a premium in terms of impact and memorability” (Mehta, 1999:194). However, research into the music video industry and product placement is minimal. Furthermore, research into how the perception of a brand or of a celebrity can change after being placed together is also negligible. As Kamin et al. (1989:9) points out that:

advertisers today seem to be keenly attuned to the attributional processes through which subjects infer a spokesperson's reason and rationale for advertising a product.

In order to contribute further to the study of advertising and product placement with celebrities (specifically in music videos), researchers may gain a better understanding of linking a product brand with a celebrity brand and how this may change an audiences’ perception of either the celebrity or the brand, or both. This study attempted to determine whether a specific celebrity may change the perception of a specific brand or vice versa.
3.2.6 Music Videos analysed in this study
Details of the music videos pertaining Product Placement can be seen in the table below.

<table>
<thead>
<tr>
<th>Music Video</th>
<th>Length</th>
<th>Year of release</th>
<th>URL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jennifer Lopez’s <em>On the Floor</em> (2011), featuring Pitbull</td>
<td>4.27 minutes</td>
<td>2011</td>
<td><a href="http://www.youtube.com/watch?v=t4H_Zoh7G5A">http://www.youtube.com/watch?v=t4H_Zoh7G5A</a></td>
</tr>
<tr>
<td>Lady Gaga’s <em>Telephone</em> (2010), featuring Beyoncé</td>
<td>9.32 minutes</td>
<td>2010</td>
<td><a href="http://www.youtube.com/watch?v=GQ95z6ywcBY">http://www.youtube.com/watch?v=GQ95z6ywcBY</a></td>
</tr>
</tbody>
</table>

Table 3.1: Details of the music videos pertaining Product Placement sourced from YouTube.com

3.3 Research design and methods
The paradigms for this research paper will be qualitative as well as quantitative. The quantitative research will allow the researcher to gain statistical data and the qualitative research will provide in depth information with which the statistical data can be analysed.

This section will provide a detailed description of the survey questionnaire and the semiotic analysis, as well as the reason as to why both are important to ensure that the data collected will be valid and practical for future studies.
3.3.1 Selecting the three music videos

In the preparatory phase of the study, three music videos were selected, which were all released in the time period of 2010 and 2012 by different well known pop singers from America.

They were chosen because the brands placed in them would arguably be familiar to a South African audience. The music videos that were chosen are: Jessie J’s *Laserlight* (2012), featuring David Guetta, Jennifer Lopez’s *On the Floor* (2011), featuring Pitbull and Lady Gaga’s *Telephone* (2010), featuring Beyoncé.

The brands that are being focused on in each music video respectively are BMW, Vitamin Water and Virgin.

Based on Mehta’s (1999) idea that young adults are more influenced by celebrities and product placement than other audience characteristics, the target audience was narrowed down to Nelson Mandela Metropolitan University students between the ages of 18 and 28. The study aims to capture if selected samples’ perceptions change once they have linked a specific brand and a specific celebrity together, or whether they remain the same.

3.3.2 Semiotic Analysis of the music videos

A semiotic analysis of the three music videos will be conducted. For this purpose, the Pierce-cerean Model of semiotics will be used. According to Daniel Chandler (2007: 2), semiotics involves:

> the study not only of what we refer to as ‘signs’ in everyday speech, but of anything which ‘stands for’ something else.

He believes that those who study semiotics “study how meanings are made and how reality is represented” (Chandler, 2007: 29). Pierces’ model consists of *representamen, interpretant and object* (Chandler, 2007: 29). The information deduced from this analysis aims to identify the characteristics of the celebrities and
the roles they are playing in the music videos, as well as the interaction between the celebrity, the brand and the audience.

It is necessary to conduct a semiotic analysis of the three music videos in order to analyse how the celebrity and the brand are portrayed in the music video.

Daniel Chandler describes semiotics as “the study of signs” (2007: 20). The semiotic model that will be focused on for this research paper is the Piecerean Model. This model is triadactic, in other words it consists of three elements, which are:
- The *representsmen* (also known as the sign vehicle): which is how the sign is represented;
- An *interpretant*: This element describes how the sign is interpreted
- An *object* (also known as the referent): The object looks beyond the sign and describes what is being presented.

The Piecerean model can be seen illustrated below in Figure 3.1

![Figure 3.1: Pierces' Semiotic Triangle (Chandler 2007: 30)](image)

In Peirce’s own words (Peirce 1931–58, 2.228, in Chandler 2007: 31):

A sign [...] [in the form of a *representsmen*] is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates is call the *interpretant* of the first sign. The sign stands for something, its *object*. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the *ground* of the representsmen
A series of screen shots from each music video was analysed. These screen shots were chosen on the basis of whether they contained the product or not.

- Lady Gaga Telephone and Virgin

Figure 3.2 Lady Gaga Telephone screenshot (http://www.fashionindie.com/post/special-thanks-to-our-sponsors-who-paid-for-gagas-telephone-call, 30/04/2013)

Figure 3.3 Lady Gaga Telephone screenshot (http://chiasuanchong.com/2012/02/, 30/04/2013)
• Jessie J Laserlight and Vitaminwater

Figure 3.4: Jessie J Laserlight screenshot
(http://paulypopworld.com/2012/04/10/jessie-j-video-premiere-laserlight-feat-david-guetta/, 30/04/2013)

Figure 3.5: Jessie J Laserlight screenshot
(http://paulypopworld.com/2012/04/10/jessie-j-video-premiere-laserlight-feat-david-guetta/, 30/04/2013)
• JLo Get on the Floor and BMW

![JLo Get on the Floor screenshot](http://www.brandchannel.com/home/post/2011/03/07/jennifer-lopez-puts-product-placement-on-the-floor.aspx, 30/04/2013)

3.3.3 Survey of NMMU students

The second method of research to be used was a survey with the use of online questionnaires. The questionnaire was created with the use of both open ended and multiple choice questions and was divided into two parts. The survey was developed using www.eSurveyspro.com, a free online platform that allows for the development of questionnaires and provides access to immediate results.

These advantages were considered when deciding which method was best for sending out the questionnaire to the selected sample. The selected sample of NMMU students had selection criteria which did not discriminate in gender or race, but had an age target of 18-25. These respondents needed to reflect a sample of the South African public who possibly listen to and watch many music videos.
The email, which was broadcast via NMMU’s Communiqué, went to all the selected samples’ NMMU email accounts on 3 December 2012. The respondents were given from 3 December 2012 to 3 May 2013 to complete the electronic survey. The questionnaires enabled a conclusion to be drawn as to whether the perception of the celebrity has or has not changed the perception of the brand that has been placed in the music video. The email that was sent out read as follows:

```
STUDENTS REQUIRED TO PARTICIPATE IN MASTERS SURVEY

Nelson Mandela Metropolitan University students’ perceptions of product placement within selected music videos.

Dear Student

You are being asked to participate in a research study. We will provide you with the necessary information to assist you to understand the study and explain what would be expected of you (participant). These guidelines would include the risks, benefits, and your rights as a study subject. Please feel free to ask the researcher to clarify anything that is not clear to you.

To participate, it will be required of you to follow the link below and provide consent where specified. By agreeing to give consent you verify that you understand and agree to the conditions.

*Link to online survey: http://www.esurveyspro.com/Survey.aspx?id=090962c3-5729-48e3-92f1-4d8e00be88ef

You have the right to query concerns regarding the study at any time. Immediately report any new problems during the study, to the researcher. Telephone numbers of the researcher are provided. Please feel Nelson Mandela Metropolitan University, Port Elizabeth, 6031. If no one could assist you, you may write to: The Chairperson of the Research, Technology and Innovation Committee, PO Box 77000, Nelson Mandela Metropolitan University, Port Elizabeth, 6031.

Participation in research is completely voluntary. You are not obliged to take part in any research. If you do partake, you have the right to withdraw at any given time, during the study without penalty or loss of benefits.

Furthermore, it is important that you are aware of the fact that the ethical integrity of the study has been approved by the Research Ethics Committee (Human) of the university. The REC-H consists of a group of independent experts that has the responsibility to ensure that the rights and welfare of participants in research are protected and that studies are conducted in an ethical manner. Studies cannot be conducted without REC-H’s approval. Queries with regard to your rights as a research subject can be directed to the Research Ethics Committee (Human), Department of Research Capacity Development, PO Box 77000, Nelson Mandela Metropolitan University, Port Elizabeth, 6031. The study may be terminated at any time by the researcher, the sponsor or the Research Ethics Committee (Human).

Although your identity will at all times remain confidential, the results of the research study may be presented at scientific conferences or in specialist publications.
```
The following advertisements will form the basis of the study, and if you agree to take part in this study, and voluntarily give your consent, you will be required to watch the following advertisement and thereafter, answer questions relating to each advertisement.

Advertisements:
Jessie J and David Guetta “Laserlight”
http://www.youtube.com/watch?v=syxd2n8S4AE
JLo’s Get on the Floor-
http://www.youtube.com/watch?v=t4H_Zoh7G5A
Lady Gaga and Beyonce “Telephone”-
http://www.youtube.com/watch?v=GQ95z6ywCBY

Data Use:
Forms part of Jayne Haldane’s MA in Applied Media treatise (LMC 511) 2012/2013.

Terms of Participation:
Only participants who are aged between 18- and 28-years-old, and may be male and female NMMU students, may participate in this study

Kind Regards
Principal investigator: Jayne Haldane
Contact: 0767110178
Email: jaynehaldane@gmail.com

Ethics clearance number: H12-ART-JMS-003

Refer to addendum B to view the questionnaire.

This email explained to the NMMU students what the reason for this survey was. The email also clearly stated the terms of participation in the survey, as well as the music videos that were being used. Students were then able to access the questionnaire via the link to the survey.

The questionnaire was divided into three parts. Before the first section started, the respondents were informed of the purpose if the questionnaire and the terms of participation of the study, as well as being asked to give their participation consent.

The first part of the questionnaire was to determine whether the respondents are familiar with the brands in the music videos or not, and if so what their perceptions
were thereof. It also focused on discovering whether they are familiar with the celebrities in the music videos or not and what their perceptions of these celebrities are. The respondents were then asked to follow links in order for them to watch the three music videos. Once they had done so, they moved onto the second part of the questionnaire. The second part of the questionnaire established whether their perceptions had changed after watching the music videos, identifying both the brand that is placed is the music video and it relations to the celebrity.

The results of the close ended questions of the survey were displayed using graphs to ensure that the analysis of the percentages of responses were easy to understand. The open ended questions were analysed thematically.

3.4 Ethical Considerations
Professor Thoko Mayekiso, the DVC Academic of the NMMU, permitted this survey to be conducted on NMMU students, as well as to send the request to the students to participate via the NMMU Communiqué email system.

3.4.1 Survey
The participation for this study was voluntary.

Participants were notified of the nature of this online survey questionnaire via the means of the NMMU Communiqué email that was broadcasted between 3 December 2012 and 3 May 2013. In order for the participants to respond fully to the questionnaire, it was required of them to acknowledge the terms of participation and indicate that they were participating voluntarily and that their participation was confidential. Respondents had the option of ending the survey questionnaire at any time without any repercussions.

All responses were anonymous. If the respondents needed to be identified in the course of the research, they were given alphabetical labels to distinguish between them during the analysis of the open ended questions. All of the personal information collected for this study was only used when analysing purposes to provide insight into the topic. Therefore, all information will remain confidential.
3.4.2 Ethics Clearance
Nelson Mandela Metropolitan University RTI Higher Degrees sub-committee of the Faculty of Arts Research, Technology and Innovation Committee approved the ethics clearances for this research.
Date: 21 November

Ethics clearance reference: H12-ART-JMS-003

3. Summary
The data that was captured from the survey questionnaire assisted in determining if the selected samples perception of one or more the brands had changed once they had linked them up with the celebrity, through watching the music videos. The semiotic analysis of the music videos allowed one to understand how the brands were being portrayed in the music videos with the celebrities. In addition, the method in which the findings were analysed (based on previous research, models, theories and ideas) gave them, and the final conclusion, more credibility.
CHAPTER FOUR: RESEARCH FINDINGS

4.1 Introduction

This chapter consists of an analysis of the research findings. The aim of the chapter is to provide insight into product placement in music videos. More specifically, the perceptions of the students of Nelson Mandela Metropolitan University regarding product placement in three music videos, namely Jessie J’s *Laserlight* (2012) featuring David Guetta, Jennifer Lopez’s *On the Floor* (2011) featuring Pitbull and Lady Gaga’s *Telephone* (2010) featuring Beyoncé, are investigated.

The research findings were obtained through the use of a survey questionnaire administered to a sample of Nelson Mandela Metropolitan University students between the ages of 18 and 28 years old. The results of these questionnaires are used to gain an understanding of the students’ perceptions of the product placement in each music video and if their perceptions changed in any way once they had watched the selected music videos.

A semiotic analysis was conducted with regard to the three music videos. This analysis focused on analysing each music video individually to determine what kind of personality was portrayed by each celebrity artist, namely Jessie J, Jennifer Lopez and Lady Gaga. This analysis focused on identifying the signifier, the signified and the referent, which is a technique suggested by Daniel Chandler (2007).

The survey provided insight into how the selected sample perceived the product placement as well as each celebrity (Jessie J, Jennifer Lopez and Lady Gaga) and each brand (VitaminWater, BMW and Virgin Mobile respectively). The survey helped to determine whether the students’ initial perceptions of each celebrity and brand were negative or positive because the students had not yet seen the music videos and they had not yet paired the celebrities with the featured brands. After the selected sample had watched the music videos, the students’ perceptions after they had linked the celebrities and brands together were also determined by using the survey.

The semiotic analysis also provided a detailed contextual analysis of the product placement of the respective brands in each music video as well as a contextual
analysis of each celebrity. Furthermore, it provided insight into the meanings that the 
celebrities attach to each brand in terms of the celebrity playing a role in the music 
video. Each celebrity’s persona attaches certain meanings to the particular brands. It 
is these meanings which are then translated or transferred to the viewers/audience of 
the music videos.

The research results helped to determine which meanings the celebrities gave to each 
respective brand in their music videos. Furthermore, the results also revealed whether 
the meanings were positive or negative with regard to the brand. The results provided 
in this chapter are based on the raw data that was interpreted from the survey and 
semiotic analysis.

4.2 Structure of the Research Findings Report

The research methodology of this survey and the semiotic analysis of the three music 
videos are structured by firstly looking into the responses from the survey question, 
secondly looking at the similarities and differences regarding the respondents’ 
opinions of product placement and lastly doing a semiotic analysis on the three music 
videos, namely:

- Jessie J’s (2012) Laserlight music video, featuring David Guetta
- Jennifer Lopez’s (2011) On the Floor music video, featuring Pitbull
- Lady Gaga’s (2010) Telephone music video, featuring Beyoncé

4.3. Survey

The selected sample for the survey consisted of students from the Nelson Mandela 
Metropolitan University who were between the ages of 18 and 28 years old. The 
analysis and interpretation of the following survey enabled the perceptions of this 
sample to be determined. The survey was conducted with the use of eSurveysPro.com 
(eSurveysPro, 2013) which is a free online survey generator. The survey remained 
live from November 2012 to May 2013. The survey was kept open for responses for 
this extended period of time because the initial numbers of responses were low and 
over 50 responses were needed in order to make the results of the survey valid. The 
survey was closed with 75 valid responses. One may notice that some question
numbers are missing, this is due to the fact that while the survey responses were being analysed, some questions became irrelevant to this study. Therefore, this study will only be discussing the results of the survey questions that revealed pertinent information regarding product placement.

4.3.1 Biographical Information

Although the survey did not require any biographical information from the respondents, it was specified that the respondents had to be between the ages of 18 and 28 years old and had to be students attending Nelson Mandela Metropolitan University. The first question (question 1) of the survey ensured that the students understood that respondents may stop their participation at any time, without any repercussions and that respondents will not be identified and all personal information for this study will only be used for the purpose of analysis, so to provide insight into this topic. The second question (question 2) of the survey also required the respondents to be Nelson Mandela Metropolitan University students. Again, all 75 (100%) of the respondents agreed that they were indeed students of the Nelson Mandela Metropolitan University. The third question (question 3) of the survey specifically asked the respondents whether they were between the specified ages. All 75 (100%) of the respondents agreed that they were members of the required age group.

4.3.1.1 Part One Responses

The questions in Part One were answered by the respondents prior to them having watched the music videos.

Question 4

The first question (Question 4) of Part One of the survey asked “What, in your opinion, is product placement?” Of the 73 respondents who chose to answer the question, 41 (29%) respondents explained that they did not know what product placement was or their explanation was wrong. Two (1%) respondents chose to skip this question. However, the answers from the respondents who both understood the concept of product placement and who responded to the question included the following:
• “It is when big brands place their product in music vids, movies in hopes people will appeal to that particular product”;

• “Product placement is a sort of form of advertisement, where branded goods or services are placed in a context, such as movies, music videos, the story line of TV shows, or news programs”;

• “Advertising that is not presented as such, but rather integrated into a simulated environment that is used for entertainment, such as film”;

• “Product placement is basically advertising a product on TV, or other forms of media. Often, well-known figures are featured in adds and promotes the product even more”;

• “Branded products placed/used in movies, TV episodes etc. as a method of advertising”;

• “Product/service intentionally featured in media channel/platform for the purpose of having it unintentionally noticed by the channels’ key audiences”;

• “A practice in which manufacturers of goods or providers of a service gain exposure for their products by paying for them to be featured”;

• “It’s placing a branded product in a television show, like using Clover Milk in episodes of 7de Laan”;

• “Product placement is the subtle advertising of a product through video media”;

• “Product placement is when a product is associated with celebrities in order to promote the product. Companies do this because of the fact that people look up to celebrities and if XYZ uses, drinks or eats this product then it must be cool”;

• “Association of products with familiar people, places things etc. to make you more inclined to use that product”;

• “Using film, soapie, music and media programs to advertise products to specific audience that relate to that programme/person”;

• “Marketing of a product”;

• “It is a way of advertising in movies and adverts when products are put in the optimum position to grab our attention. In supermarkets the most effective product placement would be at eye level”; and

• “advertising a product by linking it to a famous face”.
These observations indicate that 70% of the respondents understood what product placement is and how it is linked to advertising. This question helped to set the tone for the rest of the questions in the survey as the respondents who were aware of the concept of product placement could understand the knowledge regarding product placement related to the following questions.

Question 5

Question 5 asked the following question: “What is your opinion of Jessie J as a celebrity (in terms of her celebrity persona)?” Seventy three of 75 respondents answered this question. Forty six respondents (63%) of the 73 respondents who answered the question said that they either did not know who Jessie J was or that they had nothing to say about Jessie J. Two respondents chose to skip this question. However, the observations from those that did know who Jessie J was were very mixed as can be seen in some of the following answers given below:

- “personality wise she seems very fun and interesting”;  
- “She comes off as young and fresh, has rather a unique branding”;  
- “She’s loud, quirky, fun, carefree”;  
- “made a name for herself in a short period of time, but through hard work and creative thinking”;  
- “she is a crazy person who does not care of what people thinks or say of her”;  
- “she is different”;  
- “It is a bit over the top, but quite quirky and cool”;  
- “She’s very laidback. I don't think she has a negative influence on society like so many other celebrities do. She seems like a respectable woman”;  
- “she is Indulgent”;  
- “Fairly popular among all music artists and supported by many. I don't have an interest in her music so I might be biased. I am not aware of any negative stigma associated with her which is a good thing”;  
- “not morally ok”;  
- “i think she tries too hard...”;  
- “She is loud, and wild with a soft side to her. Her persona is edgy but it also has a feminine soft side to it”;
• “In her music videos she includes illuminati signs including the all seeing eye. As a Christian I don't support any illuminati persons”; and
• “It feels like most of her videos are too on 'trend,' like she blindly follows the studio's directions and that she doesn't have, or want, artistic freedom. For this reason, it feels to me as though she will not last too long. Not original at all”.

Twenty one (29%) of the 73 respondents were in favour of Jessie J’s personality and the qualities associated with her celebrity persona, while six respondents (8%) were not.

**Question 6**

Question 6 of the survey asked the respondents about their opinion/s of Jennifer Lopez (JLo) as a celebrity in terms of her celebrity persona. Ten (13%) of the 73 respondents who chose to answer this question felt that they did not really like JLo. The following are some of the students’ perceptions of JLo:

- “High-maintenance and fake”;
- “arrogant, bad moral conduct”; and
- “She appears very unoriginal and boring”.

Sixty three respondents (87%) were in favour of JLo and had mostly good things to say about her such as the following:

- “She is a lovely artist and quite the business woman”;
- “She’s a strong female influence, she's older and she is still doing her thing”;
- “Grounded, brilliant singer and dancer, dedicated to her music career”;
- “She is all about sex appeal, working hard and being an independent woman”; and
- “I think she is a good role model and has done well for herself”.

**Question 7**
Question 7 asked the following: “What is your opinion of Lady Gaga as a celebrity (in terms of her celebrity persona)?” Seventy three of the 75 respondents decided to answer this question of the survey. The respondents had very mixed feelings towards this question. However, of the 73 respondents, 52 respondents (71%) responded negatively and 19 respondents (26%) responded positively with regard to their opinions of Lady Gaga’s celebrity persona. Two respondents (3%) did not care about Lady Gaga and felt this question was not applicable to them. Some of the responses to this question included the following:

- “I do not like Lady Gaga. Her outrageous style and image is disgusting and actually quite scary. I also don’t like the fact that she is constantly criticized for being satanic - puts me off even more”;
- “She’s creative, unafraid to be herself, bold, loud, determined, tenacious”;
- “I'm not a fan of her music so I really can’t say”;
- “She is a bad example to youth”;
- “She focuses on being original, popular, and recent and has very innovative fashion choices”;
- “I truly believe that she influences people in the wrong way. By looking at how she acts and taking a look at the lyrics of her songs and the music videos, I don’t see her as a true role model and as someone who can in any way inspire others. Her behaviour is sometimes very uncalled for and unacceptable”;
- “Whore of Babylon attention seeker”;
- “I think she is a great role model to the LGBT Community”;
- “I feel that she is an extremely bad examples to women, especially younger kids. She comes accross as slutty and someone who always wants to attract attention for the wrong reason - much like a rebelious teenager”;
- “She is a sick, sick man”.

In summary, the majority of the respondents associated positive characteristics with JLo. The responses to Jessie J, however, were mostly unsure and showed that most of the respondents did not know who she was. Lastly, the majority of the respondents associated negative characteristics with Lady Gaga. The observations regarding Questions 5 to 9 allow one to determine the characteristics that the respondents most associated with each celebrity.
McCracken’s theory, explained in Chapter 2, describes the fact that “celebrities offer a range of personality and lifestyle meanings … [and they] evoke the meanings in their persona with great vividness and clarity” (McCracken, 1989:315). McCracken (1989:316) then explains how these meanings can be transferred to consumer goods, in this instance, the brands – “meaning is transferred when the celebrity enters into an advertisement with a product. Some of the meanings of the celebrity are now the meanings of the product”.

The observations given above and McCracken’s (1989) model can be compared to the answers given by the respondents after they had watched the music videos. A conclusion can thus be drawn regarding whether the respondents transferred the celebrities’ perceived characteristics to the brands placed in the music videos or not.

In Questions 10 to 12 of the survey, the respondents were asked to name characteristics randomly that they associated with each of the respective brands, namely BMW, Virgin and VitaminWater.

**Question 10**

Question 10 asked the following: “What characteristics do you associate with the brand ‘BMW’?”. Of the 73 respondents who chose to answer this question, 68 respondents (93%) associated positive characteristics with BMW and only five respondents (7%) did not. Some of the responses to this question included the following:

- “Class, style and wealth”;
- “high class, speed, style, quality”; 
- “sophisticated”; 
- “Classy, elegant, wealth, opulence”; 
- “Luxury, expensive, status-driven”; 
- “not for me”;
- “Flashy, arrogant”;
- “expensive, unique and flashy”;
- “*Power *Elegance *Success”;


“Grand and expensive”; and
“Speed, beauty and arrogance”.

**Question 11**

Question 11 asked the respondents about the characteristics they were most likely to associate with the Virgin brand. Seventy three of the 75 respondents chose to answer this question. The characteristics which the respondents associated with this brand were very mixed. Twenty one respondents (29%) characterised the brand as being associated with health. A further four respondents (5%) associated it with Richard Branson and nine respondents (12%) associated it with wealth and prosperity. Eleven respondents (15%) felt this question was not applicable to them as they did not know the brand. Yet another eleven respondents (15%) associated the brand with cell phones and connectivity. The majority of the respondents [17 respondents (24%)] associated the brand with characteristics of it being a fun, modern and diverse brand.

Some of the responses to this question included the following:

- “Money, success”;
- “fitness, well being”;
- “Characteristics such as; health, fitness, weightloss”;  
- “cellphone contracts”;
- “Fun, innovative”;
- “Very rich young guy”;  
- “Cellphone Network”;  
- “Fitness”;
- “fun, innovative”;  
- “Richard Branson”;  
- “Healthy, fresh, on the pulse”;
- “Modern, popular, fearless, sociable”;  
- “Not used”;  
- “Not to sure what brand that is”; and
- “Unique Well known Popular Gym”.

**Question 12**
Question 12 asked the respondents about the characteristics they associated with the brand VitaminWater. Seventy three of the 75 respondents chose to answer this question. Thirty one (42%) of the respondents characterised VitaminWater as being active and associated it with fitness as well as energy. These respondents thus associated positive characteristics with the brand. Thirty three respondents (46%), however, characterised VitaminWater as unhealthy and as an expensive gimmick. Three respondents (12%) felt this question was not applicable to them as they did not know they brand. Some responses to this question included the following:

- “Health, pureness and freshness”;
- “know nothing about it”;
- “Energetic, fun, colourful, active”;
- “sports and active people, health and sport events”;
- “Overpriced”;
- “False Fraudulent labelling Basically flavoured water”;
- “Characteristics such as; healthy, good taste, vibrant colour and creative packaging and quality”;
- “Overpriced”;
- “expensive, useless”; and
- “cool. (don’t drink it though), its cool as Lil Wayne drinks it too :-(”.

From the responses given by the students, it can be determined which characteristics the respondents associated with the three specific brands chosen for the study. McCracken’s theory, explained in Chapter 2, represents the following with regard to product placement and a celebrity’s persona: “an advertising campaign can sometimes have the effect of a new dramatic role, bringing the celebrity into contact with symbolic materials that change the meanings contained in their persona” (McCraken, 1989:316).

In other words, the characteristics which the respondents associated with the chosen brands had the ability to create a change in the characteristics associated with the celebrities once the respective brands and celebrities were linked together. Banytė, Stonkienė and Piligrimienė (2011:1216) explain that celebrities
draw attention to advertising messages and enhance message recall. Celebrities help in recognition of brand names, create positive attitudes toward the brand and create a personality for the endorsed brand. Moreover, it is believed that celebrities could favourably influence consumers’ feelings, attitudes and purchase behaviour.

Questions 13 to 20 of the survey asked closed-ended questions to gauge the opinions of the students regarding each celebrity as a vocal artist and to establish whether these opinions were negative, positive or neutral. Furthermore, these same factors were investigated with regard to the students’ opinions of the brands. The responses to these questions helped to determine whether the students were in favour of the celebrities and the brands.

**Question 13**

Question 13 asked the respondents to choose an option (‘very much so’, ‘yes’, ‘kind of’, ‘not really’ or ‘not at all’) in response to the following question: “Do you approve of Jessie J as a music artist?” Of the 75 respondents, only 73 respondents chose to answer this question. The majority of the respondents (22 respondents [30.14%]) chose ‘yes’ to indicate that they did, in fact, approve of Jessie J as a music artist. Nine respondents (12.33%) chose ‘very much so’ as an answer, while 20 respondents (27.40%) chose ‘kind of’ as a response. Fifteen respondents (20.55%) chose ‘not really’ and the minority, which consisted of seven respondents (9.59%), chose ‘not at all’ as their response. Figure 4.1 below represents the respondents’ answers to Question 13.
Question 14 asked the respondents to choose between the options ‘very much so’, ‘yes’, ‘kind of’ ‘not really’ or ‘not at all’ in response to the following question: “Do you approve of JLo as a music artist?” Of the 75 respondents, only 73 respondents chose to answer this question. The majority of the respondents, which consisted of 25 respondents (34.25%), chose ‘yes’ to indicate that they did approve of JLo as a music artist. Eleven respondents (15.07%) chose ‘very much so’ as an option, while 14 respondents (19.18%) chose the option ‘kind of’. Eighteen respondents (24.66%) chose the option ‘not really’ and the minority, which consisted of five respondents (6.85%), said ‘not at all’. Figure 4.2 represents the respondents’ answers to Question 14.

Figure 4.1: Survey respondents’ answers to Question 13

Question 14
Question 15

Question 15 asked the respondents to choose an option ('very much so', ‘yes’, ‘kind of’, ‘not really’ or ‘not at all’) in response to the following question: “Do you approve of Lady Gaga as a music artist?” Of the 75 respondents, only 73 respondents chose to answer this question. The majority of the respondents, which consisted of 27 respondents (36.49%), chose the option ‘not at all’ to indicate that they did not approve of Lady Gaga as a music artist. Ten respondents (13.51%) chose ‘very much so’ as an option, while 18 respondents (24.32%) chose ‘yes’ and nine respondents (12.16%) chose ‘kind of’. A further ten respondents (13.51%) chose ‘not really’. Figure 4.3 below represents the respondents’ answers to Question 15.
Question 18

Question 18 asked the respondents to choose between the options ‘very much so’, ‘yes’, ‘kind of’, ‘not really’ or ‘not at all’ in response to the following question: “Are you in favour of the BMW brand?” Of the 75 respondents, only 73 respondents chose to answer this question. The majority of the respondents, which consisted of 27 respondents (36.49%), chose ‘yes’ to indicate that they were in favour of the BMW brand, while 23 respondents (31.08%) chose ‘very much so’. Ten respondents (13.51%) chose ‘kind of’, while nine respondents (12.16%) chose ‘not really’. The minority of the respondents, which consisted of five respondents (6.76%), said ‘not at all’. Figure 4.4 below represents the respondents’ answers to Question 18.

Figure 4.3: Survey respondents’ answers to Question 15
Question 19

Question 19 asked the respondents to choose an option (‘very much so’, ‘yes’, ‘kind of’, ‘not really’ or ‘not at all’) in response to the following question: “Are you in favour of the VitaminWater brand?” Of the 75 respondents, only 73 respondents chose to answer this question. There was a tie with regard to the number of respondents in two sets of the answer categories. Eighteen respondents (24.32%) chose ‘yes’ to indicate that they were in favour of the VitaminWater brand, while ten respondents (13.51%) chose ‘very much so’ as an option. A further ten respondents (13.51%) chose ‘kind of’, and a further 18 respondents (24.32%) chose ‘not really’. Furthermore, 18 respondents (24.32%) chose ‘not at all’. Figure 4.7 below shows the responses with regard to Question 19.
Figure 4.5: Survey respondents’ answers to Question 19

**Question 20**

Question 20 asked the respondents to choose an option (‘very much so’, ‘yes’, ‘kind of’, ‘not really’ or ‘not at all’) in response to the following question: “Are you in favour of the Virgin brand?” All 75 respondents answered this question. The majority of the respondents (36 respondents [48%]) chose ‘yes’ to indicate that they were in favour of the Virgin brand and 15 respondents (20%) chose ‘very much so’. Thirteen respondents (17.33%) chose ‘kind of’ and a further seven respondents (9.33%) chose ‘not really’. The minority (four respondents [5.33%]) said ‘not at all’. Figure 4.8 below represents the responses to Question 20.
Figure 4.6: Survey respondents’ answers to Question 20

The responses to the above questions helped to determine which brands the respondents were in favour of in comparison to the brands which they did not like. As shown in the figures above, the majority of the respondents approved of all the celebrities, except for Lady Gaga. Lady Gaga was disliked by the majority of the respondents. It can also be seen that the BMW and Virgin brands were approved of by the majority of the respondents, while the majority of the respondents felt that they did not approve of the VitaminWater brand at all. As revealed in Chapter 2, Kaijansinkko’s attribution theory is based on the foundation that “the persuasiveness of a message is adversely affected if the recipient is biased toward the message communicator” (Kaijansinkko 2003:146). Chapter 2 also explains that if the listener has a level of confidence in and acceptance of the celebrity, they would transfer these feelings to the brand in question (Kaijansinkko 2003). Magnini et al. (2007:61) explain the following:

The affect theory of social exchange posits that, in a service setting, as the degree of shared responsibility between the service provider and the customer increases the degree of emotions and the potential for resulting satisfaction or dissatisfaction also increases.

One can associate the responses to the questions above with the information revealed in Chapter 2. Once this association is established, one can argue that after the
respondents had watched the music videos, their opinions of VitaminWater may have been influenced by their approval of Jessie J because the majority of the respondents approved of her as a music artist. This change could arise because target audiences perceive celebrities as a reference group and thus they often desire to "live like and look like popular celebrities" (Magini et al. 2007:61). These observations were used to establish whether the respondents’ opinions changed after they had watched the music videos.

4.3.2 Part Two Responses

Part Two of the survey was answered by the respondents after they had watched the three music videos. The respondents accessed these music videos on YouTube through the links which were provided.

Questions 23 to 25 asked the respondents if they felt that the brands in each of the music videos linked well to the personality of each celebrity associated with the brand. The celebrities were identified with each brand and the respondents could explain their answers if necessary. These questions were open ended.

Questions 26 and 27 asked the respondents if they noticed any other brands in Lady Gaga’s (2010) Telephone or Jennifer Lopez’s (2011) Get on the Floor music videos. Questions 28 to 30 asked the respondents whether they liked the brands after they had watched the videos because an association between the particular brands and the identified celebrity/celebrities would then have been made.

Question 23

Question 23 asked the respondents if they felt that Lady Gaga and Beyoncé were well chosen to be linked to the Virgin brand. Of the 75 respondents, only 74 chose to answer this question. Forty one respondents (55%) of the 74 respondents thought that linking Lady Gaga and Beyoncé to the Virgin brand was not an appropriate match. One respondent (1%) thought that the brand only linked well to Lady Gaga and another respondent (1%) thought Virgin was an appropriate brand to link to Beyoncé. One respondent (1%) explained that she was unable to view the video. A further 30 (42%)
respondents thought that Lady Gaga and Beyoncé were appropriate celebrities to link to the Virgin brand. These respondents also indicated that they could understand why the brand wanted to associate itself with these particular celebrities. The mixed responses to this question included some of the following explanations:

- “Yes, more so with Lady Gaga as the Virgin brand is very fearless, in your face and trendy, and so is she”;
- “no..I thought it was random”;
- “no, they could have used someone sane”;
- “I would say they are virgin because they do their music of their own for which it is a new thing to happen in their lives”;
- “No. I don't believe lady gaga looks healthy”;
- “No. I feel this is a mismatch to the brand. I do not see how they add any value it it”;
- “No not really, focus was more on Gaga and her personality is very distracting so I don't think so”;
- “No. Singers too vulgar and old for the brand”;
- “Yes, both the celebrities in this music video have broad personalities and so is the brand”;
- “Yes, because beyonce gives off virgin as a innocent icon and lady gaga as a devilish icon that wants to ruin the purity”;
- “Yes, You can see that they use a gym”;
- “Yes, as just like Lady Gaga and Beyoncé, Virgin is linked worldwide and it's a global phenomenom”;
- “No, not at all. Virgin reminds me of fitness and gym. I don't associate those terms with those singers”;
- “No. It's completely random. Didn't suit the scene. In addition to that, I feel that the placement degrades the label considerably. Both artists disgusted me. Dissapointed in Beyoncé, and wouldn't consider Virgin as my mobile choice”;
- and
- “Yes. the brand is edgy like both of the singers”.
Question 24

Question 24 asked the respondents if linking JLo to BMW was an appropriate match. Of the 75 respondents, only 74 chose to answer this question. Nineteen respondents (26%) thought that linking JLo to BMW was a mismatch. The majority of the respondents (55 respondents [74%]) thought that associating JLo with BMW was appropriate. Some of the responses to this question included the following:

- “Yes. She has class and is very sophisticated so they linked perfectly”;
- “yes.... BMW is a class car and they do push their design and elegance to suite edgy people”;
- “Yes, both classy”;
- “Very fitting. She comes off as a diva and the car appears to be lavish and very well suited to her being a diva”;
- “Yes. High lifestyle kind of woman with an expensive and quality vehicle match easily”;
- “Yes, she has the style that BMW also depicts”;
- “Yes, BMW is a luxury vehicle for all classes of people”;
- “Yes. JLo is elegant, stylish and succesful. Everything BMW stands for”;
- “Yes, both are flashy, arrogant and come in nice packaging”; and
- “Yes, she is classy and that is the type of car that BMW's are”.

Question 25

Question 25 asked if linking Jessie J and David Guetta to VitaminWater was an appropriate match. This question also bought about a mixed reaction. Of the 75 respondents, only 74 respondents replied. One respondent (1%) thought VitaminWater really only fitted with Jessie J and a further three (2%) respondents thought that the brand should only have been linked to David Guetta. One respondent (1%) explained that they were unable to watch the video. Thirty nine respondents (53%) agreed that the association between these two celebrities and VitaminWater was appropriate, while 31 respondents (43%) did not. Some of the respondents’ opinions included the following:
• “Also quite fitting as Jessie J and David Guetta are both very lively and fresh artists, the Vitamin water reinforced their energetic side and was complimented by the excitement in the video”;
• “Was a very strange combination, dont think it linked well”;
• “No. They seem irrelevant”;
• “Yes. They have energy and this is linked with the energy contained by vitamins”;
• “Yes. They're promoting youth and energy. The video is fast-paced and energetic”;
• “No, I dont think of them as healty or athletes”;
• “Yes as they are both new and refreshing”; and
• “no, no relation visible”.

The responses revealed that the majority of the respondents felt that only one music video had an appropriate celebrity matched to the appropriate brand – the link between JLo and BMW. The majority of the respondents thought that the link between Lady Gaga, Beyoncé and Virgin, as well as the link between Jessie J, David Guetta and Vitamin Water, was inappropriate. Chapter 2 of this study explained that Magnini et al. (2007) believe that when a brand chooses a celebrity whose image and values most closely match that of the brand, product placement will be at its most effective. However, the responses revealed that the majority of the respondents believed that two of the three music videos had poorly matched the celebrity/celebrities with the particular brands. Thus, it could be argued that the product placement in these particular music videos was not as effective as it could have been.

**Question 26**

This question asked the following: “Did you notice more than one brand placed in Lady Gaga and Beyoncé’s Telephone music video? If yes, please write down what brands you noticed.” In fact, nine other products could be identified in this music video, including the following (NME Blog, 2010):

• Heartbeats earphones;
• Virgin Mobile;
- Diet Coke;
- HP Envy ‘Beats Limited Edition’ laptop from Monster;
- Plenty Of Fish (dating site);
- Chevrolet;
- Polaroid;
- Wonderbread; and
- Miracle Whip.

Although some of these brands are uncommon in South Africa, there were a few brands that South Africans could have identified. Of the 75 respondents, one respondent (1%) chose to skip this question and a further two respondents (2%) were unable to watch the music video. A further two respondents (2%) explained that they were bored by the video and thus stopped watching it. The majority of the respondents (43 respondents [58%]) did not notice any other brands. However, 27 respondents (37%) did notice some other brands in this music video. The following are some of the responses to this question:
- “Yes, noticed Diet Coke too”;
- “yes. Polaroid camera”;
- “miracle whip, LG Phone, beats, HP, polaroid”;
- “Diet coke (Cans in her hair) - LG - Wonder Bread - Miricle Whip - Polaroid - Beats Laptop”; and
- “Yes, a dating site and a polaroid camera”.

**Question 27**

Question 27 asked the respondents whether they had noticed other brands while watching Jennifer Lopez’s (2011) *Get on the Floor* music video. Of the 75 respondents, 74 answered this question. Two respondents (2%) were unable to view the video and one respondent (1%) explained that they were bored by the video and thus stopped watching it. Forty seven respondents (63%) explained that they saw no other brands in the music video. However, 26 respondents (35%) did identify other brands in the music video. The other brands identified by the respondents included the following:
- “Yes. Swarovski jewellery right in the beginning”;
“Yes. Swarovski”;
“Yes. On the bottle of liqueur served to JLo”;
“BMW, Swarovski and whisky brand that i really don't, never seen it before”;
and
“The Alcohol bottle (couldn’t see what brand it was)”. 

Although the majority of the respondents explained that they saw no other product placement (other than that of the brands in question) in the videos, a large number of the respondents had been able to identify further products. A reason for the majority of the respondents not being able to identify any other product placement in the music videos could be because of the fact that the other brands seen in the videos are not very prominent or popular in a South Africa context. However, in Chapter 2, it is argued that the exclusivity of a celebrity when endorsing a brand will result in a more effective, believable endorsement for the brand (page 13). According to Magnini et al. (2007:61), a celebrity who endorses only one brand at a time is seen as more “believable” by creating exclusivity, whereas celebrities who simultaneously endorse many brands tends to decrease the effectiveness of their endorsements of these brands.

**Question 28**

Question 28 asked the respondents the following: “Now that you have seen that Jessie J, David Guetta and VitaminWater are linked, are you in favour of the brand VitaminWater?” Seventy three of the 75 respondents chose to answer this question. Forty respondents (55%) indicated that they did not care about the link between VitaminWater and these particular celebrities. Twelve respondents (16%) indicated that they were in favour of the brand after seeing the music video and linking the celebrities to the brand. Twenty four respondents (29%) felt that they were no longer in favour of the brand after linking the celebrities to the brand. Figure 4.9 below shows the answers for Question 28.
Question 29

Question 29 asked the respondents to indicate whether they were in favour of the BMW brand after watching the music video and linking it to JLo. Seventy three of the 75 respondents chose to answer this question. Forty three respondents (59%) indicated that they did not care about the link between the celebrity and the brand. Nineteen respondents (26%) indicated that they were in favour of the brand and its association with JLo after they had watched the video. Fourteen respondents (15%) indicated that they were not in favour of BMW after linking the brand to the celebrity. Figure 4.10 below shows the answers to Question 29.
Question 30

Seventy three of the 75 respondents chose to answer Question 30. This question asked the respondents if they were in favour of the Virgin brand after associating it with Lady Gaga and Beyoncé. The majority of the respondents (43 respondents [59%]) indicated that they did not care about the association. Twenty four respondents (29%) indicated that were not in favour of the brand after watching the video and a further nine respondents (12%) indicated that they were in favour of the brand after watching the music video. Figure 4.11 below shows the answers to Question 30.
In Chapter 2 of this research paper, Banyté’s (2011:1218) explanation of the multistage process of celebrity endorsement is used (see Figure 2.1):

the multistage process of using a celebrity endorsement, involving not only the criteria for celebrity selection, but also the presumptions for the need of the celebrity endorsement and the possible risks of doing it.

It was argued that using a celebrity to advertise a brand would bring back one’s memory of the brand more easily than if the brand stood alone. However, one must select the right celebrity to use in this process. In addition to this, it was explained that as consumers are overloaded with thousands of advertisements on a daily basis through a variety of media, “[o]ne way to capture consumer attention in a cluttered marketplace is to employ celebrity endorsers” (Magnini et al., 2007:65). Furthermore, according to Durgee (1986:24),

The viewer watching the ad sees a reflection of him or herself in the ad’s spokesperson and shares the self-satisfactions and self-rewards with that spokesperson. The effect is a general positive feeling toward everything: the product, the source, oneself and so on.

With regard to Maslow’s (1943) hierarchy of needs (see Figure 2.3 in Chapter 2), we are able to understand how consumers can connect a brand with their self-esteem needs. Although consumers may link brands and their self-esteem needs, it was found, however, that the majority of the respondents believed that the association of
the particular brands with the celebrities did not change their opinions of either the brand or celebrity and that they did not care which celebrity was associated with the brands.

**Question 31**

Question 31 concluded the survey by asking the following question: “Do you think that when brands are linked with a celebrity, for example, when a product is placed in one of their music videos, it can change the audience’s perception of the brand?” The respondents were allowed to explain their answers with an open-ended statement. All 75 respondents chose to answer this question. Eleven (15%) of the respondents felt that product placement did not change their perceptions of a particular brand. Some respondents gave the following explanations:

- “No, I feel it can further promote the perception of the brand but not change it. The brand and its target market are already established but showing it in the music video can promote it to the audience who watches that particular artist's music videos”;
- “I think not, It is just a way for them to speak to a wider audience”
- “No I do not think they are, the brands placed do not represent the celebrities personality”;
- “no because it does not affect how the product will be used by the average consumer”; and
- “No. Using these three ads the basis, I can't say that my opinion (or stereotyping) of the brands or the celebrities have changed at all. I feel a certain frustration at the artists for interrupting their videos or music to include a brand as it just seems artificial. That said, I have seen better examples of product placement than these three. I imagine that brands feel a benefit from including themselves, perhaps to introduce themselves to a new age group or social class. But it has no impact on my perceptions. Consciously at least”.

Six (8%) of the 75 respondents felt indifferent and gave the following explanations:

- “depends how easily influenced the person being asked is”;
“It depends on the type of audience you are trying to reach. People with less maturity and education will be more prone to these effects in my opinion. As ignorance is increasing in society, lack of education and more conformation to the status-quo this type of advertisement will be more effective”; 

“I'm in different to the link between the brands and celebrities especially when it comes to consumables, were it clothing I think my perception would have been affected”; and 

“While the majority of the respondents felt that a link with a celebrity can definitely change the opinion of the consumer towards the brand”.

The majority of the respondents (58 [79%] of 75 respondents) explained that they thought that linking celebrities to brands could influence the audience's perception of the brands. Some of these responses included the following:

- “Yes because people see celebs as fashion icons n stylish....people try to be like them, wear same clothes, drink same drinks etc”;
- “Yes it does change the perception of the easily influenced masses who care about celebrities”;
- “yes sometimes when a person love a celebrity she/he also love things that are loved by that person”;
- “Yes because a person will remember that brand easier when it can be associated with something else and in this case a celebrity”; and
- “Yes. People are highly influenced by celebrities”.

The results of this question indicate that the majority of the respondents felt that using celebrities in product placement could change the consumer’s perception of the brand endorsed by a particular celebrity. During the previous questions, the respondents indicated that after seeing the brands in question associated with the particular celebrities, they felt indifferent about the links made. One respondent stated the following: “yes, depending on whether one likes the celebrity and how the celebrity portrays the brand”, this pointed out that perhaps if the respondent felt connected to the celebrity, he or she may have changed their perception of the brand. It was pointed out by a few respondents that they did not feel a connection with the celebrity.
Therefore, one can argue that the respondents did not form part of the target market of these particular celebrities/brands. Another respondent explained the following:

many people will do things or buy things just because of a celebrity, especially if it is one of their favourite celebrities. I don't care much for celebrities so this will not affect my perception.

4.4 Similarities and Differences

The similarities and differences regarding the respondents’ opinions of product placement, as discussed below, were determined based on the analysis and interpretation of the survey questionnaire responses.

The following are the similarities found in the respondents’ responses:

- The three music videos all used the advertising technique of product placement.
- The music videos *Telephone* (Lady Gaga, 2010) and *Laser Light* (Jessie J, 2012) both featured more than one celebrity.
- The music videos *Telephone* (Lady Gaga, 2010) and *Get on the Floor* (Jennifer Lopez, 2011) both featured more than one product placement.
- With regard to the audience’s perceptions of the celebrities and the brands in all three of the music videos, the majority of respondents’ perceptions of the celebrities and brands were not changed by any of the three music videos.
- The majority of the audience members were in favour of the brands shown in the music videos *Telephone* (Lady Gaga, 2010) and *Get on the Floor* (Jennifer Lopez, 2011).
- All of the music videos featured female celebrities.

The following are the differences found in the respondents’ opinions:

- The music video *Laser Light* (Jessie J, 2012) only featured one brand.
- The majority of the respondents were in favour of both the celebrity and the brand represented in *Get on the Floor* (Jennifer Lopez, 2011) before having watching the music videos.
- Two of the music videos featured more than one celebrity.
4.5 Semiotic Analysis

A semiotic analysis of the three music videos was conducted and the information deduced from this analysis was used to identify the characteristics represented by the celebrities and the roles they played in the music videos as well as the interactions between the celebrity, the brand and the audience. The semiotic analysis was not conducted with regard to the entire length of each music video, but rather only with regard to certain screen shots from the music videos where both the celebrity and the brand were featured together. The analysis of these sections of the music videos coincides with the interpretation of the survey respondents’ responses.

As mentioned in Chapter 2, according to Saussure (Saussure 1974:67 as cited in Chandler 2007:60; Saussure 1983:67), “[t]he sign is the whole that results from the association of the signifier with the signified”. Therefore, by conducting a semiotic analysis on the music videos with regard to product placement using celebrities, one attempts to understand what is being communicated by the product placement without having to involve the lyrics of the featured song. Such an analysis thus intends to interpret what the product placement wishes the viewers to acknowledge about the product and the characteristics associated with it (in particular the characteristics of the persona of the celebrity) as well as the actual meaning that the viewers receive, whether it be the same, similar or different to the intention of the product placement.

Semiotic Analysis of the Music Video Laserlight by Jessie J (2012) featuring David Guetta

This music video was found on YouTube, a public video sharing site. According to Saussure (Saussure 1974:67 as cited in Chandler 2007:60; Saussure 1983:67), “[t]he sign is the whole that results from the association of the signifier with the signified”. Thus, only certain screen shots were analysed with regard to the selected music videos. The screen shots below were analysed according to the following aspects of the Piecerrean model (Chandler 2007) explained in Chapter 3:

- the representamen (also known as the sign vehicle) – describes how the sign is represented;
• an interpretant – describes how the sign is interpreted; and
• an object (also known as the referent) – goes beyond the sign and describes what is being presented.

If we analyse the product placement in the music videos, the products can be seen as the objects and the celebrities can be seen as the representamen. However, to discover how the sign is interpreted, the manner of the celebrity (or rather their persona) and where they are in relation to the objects will also be analysed. The screen shots below were analysed with regard to these factors.

Figure 4.10: Scene from Jessie J’s Laserlight (2012), featuring David Guetta

Figure 4.11: Scene from Jessie J’s Laserlight (2012), featuring David Guetta
In the above scenes from the music video *Laserlight* (Jessie J, 2012), Jessie J is in a dressing room and seems to be getting ready for either a performance or a party. One of the survey respondents associated the word ‘party’ with Jessie J’s celebrity persona. The bottles of VitaminWater have been placed on Jessie J’s dressing table. Many of the respondents associated VitaminWater with being active and, as one respondent explained, VitaminWater is also associated with being ‘energetic’. Thus, the brand could be interpreted as fun and energetic as well as a brand used by people who like to party and celebrate. The majority of the respondents had very mixed feelings towards the brand, but the results indicated that most of the respondents were not in favour of the brand. However, most of the respondents seemed to be in favour of Jessie J as a celebrity.

McCracken (1989:318) believes that “[t]he celebrity world is one of the most potent sources of cultural meaning at the disposal of the marketing system and the individual consumer”. From this observation, it is clear that what was meant to be interpreted with regard to the brand was acknowledged by the respondents because they connected the brand’s image to the image of Jessie J. However, the association did not change the respondents’ perceptions of the brand.
Semiotic Analysis of the Music Video *On the Floor* by Jennifer Lopez (2011), featuring Pitbull

The screen shots below have been taken from the music video *On the Floor* (Jennifer Lopez, 2011).

*Figure 4.13: Jennifer Lopez’s (2011) On the Floor, featuring Pitbull*

*Figure 4.14: Jennifer Lopez’s (2011) On the Floor, featuring Pitbull*
Figure 4.15: Jennifer Lopez’s (2011) On the Floor, featuring Pitbull

This music video was found on the public video sharing site, YouTube. It was also analysed by using the three elements of the Piecerrean model (Chandler 2007). McCracken (1989:314) believes the following:

Advertising serves as an instrument of meaning transfer in a deceptively simple manner. The transfer process begins when the advertiser identifies the cultural meanings intended for the product (i.e., the type of gender, status, age, lifestyle, time, and place meanings). Or, more technically, the advertiser determines which of the ‘categories’ and ‘principles’ of culture pertain.

When the respondents were asked about their feelings towards JLo and the BMW brand, they used words such as ‘sexy’, ‘elegant’, ‘class’ and ‘style’. JLo can be seen as the representamen and the BMW car can be seen as the object. As the respondents already associated the same characteristics with JLo and BMW before watching the video, it could be concluded that the brand had chosen the appropriate celebrity as an association.

The music video shows JLo using the object, the BMW, and arriving at an undisclosed location. Thus, it could be argued that the actions of the sexy celebrity and the stylish brand helped to create the setting and interpretation of the video. Therefore, through these observations, it could be said that the respondents acknowledged the product and the characteristics associated with it as well as the association of the product with style and elegance.

Semiotic Analysis of the Music Video Telephone by Lady Gaga (2010), featuring Beyoncé
The screen shots below were taken from Lady Gaga’s (2010) *Telephone* music video.

*Figure 4.16: Scene from Lady Gaga’s (2010) Telephone, featuring Beyoncé*

*Figure 4.17: Scene from Lady Gaga’s (2010) Telephone, featuring Beyoncé*
In this case, the representamen, Lady Gaga, promotes a sexual, dangerous nature. The object is the mobile phone operated by Virgin Mobile. Through the images seen above, it can be argued that Lady Gaga represents a sexual nature and persona in the music video as she is often barely covered and repeatedly makes suggestive movements such as holding her hand over her genital area. The video takes place in a prison and Lady Gaga is shown as a prisoner. Hence, she has done something unlawful or illegal. These connotations represent a negative persona which is linked to the brand. However, it could also be that Lady Gaga's persona as being adventurous and as being a risk taker could be a positive association for the brand. Although this particular video could be seen as an odd place in which to use
advertising, one should also remember the title of the song, *Telephone*, which has a strong link to the brand Virgin Mobile (a mobile service provider).

The observations from the online survey show that the respondents felt negatively towards Lady Gaga as they used words such as ‘sick’ and a ‘bad example’ to describe her. However, the survey demonstrated that the respondents reacted positively to the brand Virgin Mobile. The majority of the respondents did not change either of these opinions (given above) after linking the brand to the celebrity. This contradiction could have resulted because the respondents may have missed what the product placement intended to demonstrate about the product to the viewers.

### 4.6 Summary

In summary, the product placement in the music videos did affect some of the respondents’ perceptions of the particular brands and celebrities. However, the majority of the respondents indicated that the product placement and the associations of the brands with the celebrities did not change their perceptions of the brands. These conclusions were contradicted by the results of the final question of the survey as the respondents indicated that they felt that product placement could definitely change a person’s perception of a particular brand. Although the final question was contradictory to the other results, one must keep in mind that, although the respondents’ perceptions about these particular brands and celebrities did not change, their perceptions of other brands and celebrities may indeed have changed through the use of product placement. One respondent pointed out the following (seen in the observations linked to Question 31):

> I definitely think it can change someone’s perspective of a brand but i don't like any of that music or any of the celebrities so it makes no difference to me. But if it were people that I admired I think I would definitely prefer the brand that they use ... even if it’s subconsciously

**Chapter Five: Summary, Recommendations and Conclusion**

### 5.1 Introduction

To conclude this research paper, this chapter provides a summary of the research findings. This will include the limitations encountered during the research study as well as the primary conclusions drawn from the analysis of the electronic survey questionnaire and the semiotic analysis of the three music videos in question. Additional areas for future research will be suggested as this study reflects a minor
section of the potential research into the field of using product placement in music videos.

5.2 Limitations encountered during the study

During the course of this research study, minor limitations were encountered. This research paper was scheduled for the end of 2012 however had to be delayed by one year.

- The stipulations for this research paper was that around 50-100 respondents had to complete the online survey questionnaire in order for this research paper to be valid. Due to slow response, this research paper had to be delayed by one year as the response time was extended into 2013 in order to achieve a near enough target of 75 respondents.

- The music videos were made available to respondents via links on the online survey questionnaire which directed the respondents to the online video sharing portal, YouTube. These videos are not viewable on most mobile phones and thus most of the respondents had to be at a computer or laptop to view the videos, this could have been one of the reasons for the slow response to the survey.

- The participation of this survey was voluntary. The respondents were able to opt out of responding at any point which resulted in a large number of respondents starting the survey and choosing to stop their participation. The channel of broadcast for the selected sample was the Nelson Mandela Metropolitan University’s Communiqué, (permission was granted by Professor Thoko Mayekiso, the DVC Academic of the Nelson Mandela Metropolitan University), which proved successful as it was able to reach the sample, but many students perhaps did not read the communiqué and were unaware of the survey.

- While the survey responses were being analysed, some questions became irrelevant to this study. Therefore, this study only discussed the results of the survey questions that revealed pertinent information regarding product placement.
Each of these limitations is acknowledged as a way of improving the research study in the future. The limitations were effectively managed to ensure that they did not affect the course and results of this study.

5.3 Summary of Research

This study provided insights into the field of product placement within music videos. The research proved that research relating to product placement, with a more specific focus of music videos, was focused on an international level and more towards the fields of film and TV series. The study focused on the selected sample of NMMU students’ perceptions of the product placement and the celebrity in each music video.

This study aimed to investigate the concepts of product placement, determine the factors that can have an influence on the audience regarding the perception of a product or a celebrity and identify whether the audience was influences by these factors or not. To address this research aim, the following objectives were developed to serve as a guideline during the course of this treatise:

- determine the influence that celebrities have on products placed in their music videos;
- identify the reasons why brands link themselves with celebrities; and
- determine whether respondents’ perceptions of brands are influenced by celebrities.

In order to fulfil the research objectives and answer the research question, an electronic survey questions was conducted in order to gain a better understanding of how the selected sample, Nelson Mandela Metropolitan University students, perceived the use of products placement in music videos. Along with the survey results, a semiotic analysis of screen shots of the three music videos was conducted to gain insight into whether the product placement does in fact, change perceptions of the brand or of the celebrity in the music video.

5.4 Research Conclusions and Recommendations

The following conclusions and recommendations were compiled from the analysis and the results of the survey questionnaire and the semiotic analysis of the music videos, along with the literature review. These will serve as a guideline for public
relations and media students for future research into the use of product placement in music videos. Recommendations are as follows:

5.5 Survey questionnaire and the semiotic analysis

The following section details the conclusion and recommendations of the three music videos.

5.5.1 Jessie J's *Laserlight* (2012), featuring David Guetta, the music video

Before the respondents watched the music video, the results of the survey show that the majority of the respondents were in favour of Jessie J. It was also indicated that (42%) of the respondents characterised VitaminWater as being active and associated it with fitness as well as energy. These respondents thus associated positive characteristics with the brand. Thirty three respondents (46%), however, characterised VitaminWater as unhealthy and as an expensive gimmick. After watching the music video the majority of the respondents explained that the association of the celebrity and the brand in particular was an appropriate match. The observation in the survey also showed that although they thought the association with the celebrity was appropriate, the association did not change their opinion of the brand.

From this observation, it is possible to see that the brand is placed appropriately with the correct celebrity and in the correct setting of use; however, it did not change the opinion of the respondents with regard to VitaminWater. Based on the semiotic analysis, the brand was advertised as a drink to drink before going out, wherever it may be, as it was shown in a dressing room where Jessie J was getting ready. Kurzman, Anderson, Key, Lee, Moloney, Silver and Van Ryn (2007) point out that:

> The primary interpersonal privilege of celebrity is attention. Celebrities matter to the rest of us, even if we would have no interest in them were they not celebrities. The most mundane experiences of celebrities' lives attract attention, not just by fans but also by anyone who happens to recognize their fame. Players on a successful college basketball team, for instance, develop a "glorified self" through the attention that they receive on and off campus. Without this attention, they would just be everyday college students, only taller (Adler and Adler 1989) (as cited in Kurzman et al. 2007: 356)

Therefore although no perceptions changed towards either brand or celebrity, it can argue that the product placement with Jessie J did at least grab attention, whether or
not it increased sales, the brand was able to create an image, which is one that one
drinks VitaminWater before an event in one’s life.

5.5.2 Jennifer Lopez's *On the Floor* (2011), featuring Pitbull, the music video

Celebrities are taken as authorities on a wide variety of subjects. Their advice on beauty and
fashion, in particular, appears to be worth considerable space in magazines and on television
talk shows, despite the fact that their own appearance (Kurzman *et al.* 2007: 357).

The majority of survey respondents were both in favour of Jennifer Lopez and BMW
and expressed that they felt the combination of this celebrity and brand was a fitting
one. It was also pointed out however, that the product placement did not change the
opinion of the respondents with regard to BMW. Batra and Mile Homer (2004) point
out that:

> If the nature of the specific product category and consumption occasion can make different
cultural meanings more salient and desirable from a self-definition or public presentation
perspective, it should affect both the transfer of these meanings from sources such as
endorsers and the subsequent situational impact of a brand’s imagery beliefs on preference
(Batra *et al.* 2004: 320).

Based on the semiotic analysis, it was concluded that although no perceptions
changed towards either brand or celebrity, one can argue that the product placement
with JLo did at least grab attention, whether or not it increased sales, the brand was
able to create an image, which is one of opulence and style as JLo is juxtapositioned
alongside the brand.

5.5.3 Lady Gaga’s *Telephone* (2010), featuring Beyoncé, the music video

The survey pointed out that the majority of the respondents were not at all in favour
of Lady Gaga, yet they were in favour of the Virgin Brand. In addition to this, the
majority felt that the link between Lady Gaga and Virgin did not seem appropriate.
However, the respondents also show that after they had viewed the music video and
found that the brand was in Lady Gaga’s music video, the majority did not care and felt that their perceptions had not changed.

The semiotic analysis showed that Lady Gaga posed in a very rough, sexual nature in the music video and although her persona and the setting of the music video seemed odd for Virgin, the title of the song and music video allowed understanding of why Virgin may have used this music video to place their product in. The majority of the respondents did not change either of these opinions (given above) after linking the brand to the celebrity. This contradiction could have resulted because the respondents may have missed what the product placement intended to demonstrate about the product to the viewers.

5.5.4 Overall Conclusion on Product Placement in music videos and changes in perception of Nelson Mandela Metropolitan University Students

The survey asked respondents if they had noticed other brands within Jennifer Lopez’s *On the Floor* (2011), featuring Pitbull, the music video and Lady Gaga’s *Telephone* (2010), featuring Beyoncé, the music video. The majority of respondents did not recognise any other product placement in the music videos other than the specific brands for this study. The final question of the survey was based on the question of whether or not the respondents feel that product placement can in fact change perceptions of a brand or a celebrity. The results of this question indicate that the majority of the respondents felt that using celebrities in product placement could change the consumer’s perception of the brand endorsed by a particular celebrity. During the previous questions, the respondents indicated that after seeing the brands in question associated with the particular celebrities, they felt indifferent about the links made. It was pointed out by a few respondents that they did not feel a connection with the celebrity. Therefore, one can argue that the respondents did not form part of the target market of these particular celebrities/brands.

5.6 Recommendations for the use of product placement in music videos

The three music videos chosen for this research paper were effective in using product placement as the brands recognisable to the South African eye were shown prominently. However, from the respondent’s comments, perhaps the celebrities that
were chosen to be associated with each brand respectively should have been different. If it is chosen to use product placement in music videos as a medium for advertising the following is recommended:

- Ensure that the celebrity being associated with the brand is appropriate.
- Ensure that the target market for the brand is in favour of the celebrity.
- Ensure that the celebrity has a level of expertise and the target audience feels that the celebrity has a level of trustworthiness.
- Ensure that the image and values of the celebrity match well with the image and values of the celebrity.
- Question whether the celebrity genuinely supports your brand and product of service.
- Ensure that your brand is placed correctly in the music video so that the target audience can recognise it easily.
- Ensure that a minimum of other brands are placed in the music video so that the target audience can recall your brand within the music video.

5.7 Opportunities for further research

This study looked at one of the many ways in which product placement is used in music videos. There is a much wider scope for researchers to focus on in terms of what products are being placed where and with whom. The advertising field is constantly evolving and therefore, advertisers need to adapt to their target markets’ changing perspectives and interests to ensure that their products are being effectively communicated to the right markets that will be purchasing those products.

The study provided an in-depth overview of how the selected samples perceived product placement, as well as the celebrities and brands respectively, and later the celebrities and brands associated with each other. This research study is acknowledged as a useful perception of product placement in music videos, yet further research into this field is required. This may include:

- The study of the perceptions of product placement with in different genres of music videos.
• The study of the perceptions of product placement within South African music videos.
• The study of the perceptions of product placement within music videos using and different age with regard to the selection of sample.
• A study of how and why the advertisers choose which celebrity and music video they do?
• The study of the perceptions of product placement using different brands.
• Increase the selected sample to include a broader sample of University students.

5.8 Conclusion of Research study

This research study has observed product placement more specifically within music videos and the perceptions of this limited to that of a selected sample of Nelson Mandela Metropolitan University students. These results will be able to encourage further research into this field for companies who aim to incorporate product placement in music videos in the advertising of their brands and for researchers and/or students who aim to take this study further.

The results of this study revealed that the use of product placement in music videos mainly did not affect the opinions of the respondents, however, some of the comments made demonstrated the results could very easily been negative. The respondents indicated which brands and which celebrities they were most in favour of and which they were not. Primary research into the target markets perceptions of the celebrities prior to placing their brands in the music videos could have produced more positive results. This primary research can ensure that the target markets associate positive perceptions with a chosen celebrity and these perceptions can be transferred onto the brand. This will ultimately ensure that the product reaches the appropriate target market and therefore result in a positive association with the brands.

The most important factor for a brand to consider when considering using product placement within music videos is whether there is an appropriate association between the brand and the celebrity. The brand should not use product placement within music videos to simply try and sell their product, as the target markets will
perhaps create a negative association with the brand if they already have a negative association with the celebrity, regardless of the celebrity’s popularity.

The use of product placement in music videos has been and will continue to grow in the advertising industry as a popular technique to grow brand image and attract the appropriate target markets. Therefore, brand need to decide which celebrity to choose to associate with their brand, because although the results of the survey demonstrated that the majority of the respondents did not particularly care about the brand being associated with the celebrity, it has been proven that meaning transfer can occur. This study was limited to a selected sample and not all target markets are accepting to this type of advertising, however, with primary research and effective product placement, this technique can be used to appeal to a broad spectrum of consumers.
REFERENCES


Addendum A

Chairperson: Research Ethics Committee (Human)
Tel: +27 (0)41 504-2235

Ref: [H12-ART-JMS-003/Approval]
RECH Secretariat: Mrs U Spies
21 November 2012

Ms J Vermaak
NMMU
Faculty of Arts
09-04-09
Summerstrand South Campus

Dear Ms Vermaak

NELSON MANDELA METROPOLITAN UNIVERSITY STUDENTS’ PERCEPTIONS OF PRODUCT PLACEMENT WITHIN MUSIC VIDEOS

PRP: Ms J Vermaak
PI: Ms J Haldane

Your above-entitled application for ethics approval served at the Research Ethics Committee (Human).

We take pleasure in informing you that the application was approved by the Committee.

The ethics clearance reference number is H12-ART-JMS-003, and is valid for three years. Please inform the REC-H, via your faculty representative, if any changes (particularly in the methodology) occur during this time. An annual affirmation to the effect that the protocols in use are still those for which approval was granted, will be required from you. You will be reminded timeously of this responsibility, and will receive the necessary documentation well in advance of any deadline.

We wish you well with the project. Please inform your co-investigators of the outcome, and convey our best wishes.

Yours sincerely

[Signature]

Prof CB Cilliers
Chairperson: Research Ethics Committee (Human)

cc: Department of Research Capacity Development
    Faculty Officer: Arts
Addendum A1

Letter of Permission by NMMU

Jayne Haldane <jaynehaldane@gmail.com>
To: Thoko.Mayekiso@nmmu.ac.za
Cc: "Vermaak, Janelle (Miss) (Summerstrand Campus South)" <janelle.vermaak@nmmu.ac.za>

Fri, Nov 23, 2012 at 12:26 PM

Jayne Haldane
16 Hertzog Crescent
Vanes Estate
Uitenhage
6229
Student no: 208060277
Attention Prof. Thoko Mayekiso (DVC: R&E)

Project Information Statement/Letter of Permission by NMMU
Nelson Mandela Metropolitan University students’ perceptions of product placement within music videos.

My name is Jayne Haldane, and I am an NMMU MA in Applied Media Studies student. I am conducting research on changing perceptions of NMMU students of brands once they have linked themselves with a celebrity under the supervision of Ms. Janelle Vermaak. I am primarily seeking to gain permission to use NMMU students as the participants of my study (18 – 28 year old male and female students). I also wish to request permission to use the NMMU’s Communiqué email system to draw participants for my target group.

Aims of the Research
The research aims to:
• To determine whether the respondent’s (Nelson Mandela Metropolitan University Students) perceptions of a brand changes once they have linked this brand with a celebrity endorser.

Participant Profile
Male and female Nelson Mandela Metropolitan University students aged between 18-28 years and of any ethnic background.

Purpose of survey
The participants will be required to watch three music videos, namely-
• Jessie J and David Guetta "Laseright"
  o http://www.youtube.com/watch?v=syxd2n8S4AE
• JLo's Get on the Floor
  o http://www.youtube.com/watch?v=t4H_zoh7G5A
• Lady Gaga and Beyonce "Telephone"
  o http://www.youtube.com/watch?v=8IQ95rz6ywcBY

It will then be possible to point out, through questions in the survey, whether they were able to identify product placement and if their perception of the brand placed in the music video had changed because of being linked with that certain celebrity.
Thank you for taking the time to read this information.
Mayekiso, Thoko (Prof) (Summerstrand Campus South)

To: Jayne Haldane <jaynehaldane@gmail.com>
Cc: "Vermaak, Janelle (Miss) (Summerstrand Campus South)" <Janelle.Vermaak@nmmu.ac.za>

Dear Ms Haldane,

I hereby provide you with permission to conduct your study at NMMU.

Regards

Prof Thoko Mayekiso
Deputy Vice-Chancellor: Research and Engagement
Nelson Mandela Metropolitan University
Port Elizabeth
Addendum B

STUDENTS REQUIRED TO PARTICIPATE IN MASTERS SURVEY

Nelson Mandela Metropolitan University Students’ Perceptions of Celebrity Endorsement and Product Placement within Music Videos

Dear Student

You are being asked to participate in a research study. My name is Jayne Haldane, and I am an NMMU MA in Applied Media Studies student. I am conducting research on changing perceptions of NMMU students of brands once they have linked themselves with a celebrity under the supervision of Ms. Janelle Vermaak. We will provide you with the necessary information to assist you to understand the study and explain what would be expected of you (participant). These guidelines would include the risks, benefits, and your rights as a study subject. Please feel free to ask the researcher to clarify anything that is not clear to you.

To participate, it will be required of you to follow the link below and provide consent where specified. By agreeing to give consent you verify that you understand and agree to the conditions.

*Link to online survey: http://www.esurveysspro.com/Survey.aspx?id=090962c3-5729-48e3-92f1-4d8e00be88ef

You have the right to query concerns regarding the study at any time. Immediately report any new problems during the study, to the researcher. Telephone numbers of the researcher are provided. Please feel Nelson Mandela Metropolitan University, Port Elizabeth, 6031. If no one could assist you, you may write to: The Chairperson of the Research, Technology and Innovation Committee, PO Box 77000, Nelson Mandela Metropolitan University, Port Elizabeth, 6031.
Participation in research is completely voluntary. You are not obliged to take part in any research. If you do partake, you have the right to withdraw at any given time, during the study without penalty or loss of benefits.

Furthermore, it is important that you are aware of the fact that the ethical integrity of the study has been approved by the Research Ethics Committee (Human) of the university. The REC-H consists of a group of independent experts that has the responsibility to ensure that the rights and welfare of participants in research are protected and that studies are conducted in an ethical manner. Studies cannot be conducted without REC-H’s approval. Queries with regard to your rights as a research subject can be directed to the Research Ethics Committee (Human), Department of Research Capacity Development, PO Box 77000, Nelson Mandela Metropolitan University, Port Elizabeth, 6031. The study may be terminated at any time by the researcher, the sponsor or the Research Ethics Committee (Human).

Although your identity will at all times remain confidential, the results of the research study may be presented at scientific conferences or in specialist publications.

The following advertisements will form the basis of the study, and if you agree to take part in this study, and voluntarily give your consent, you will be required to watch the following advertisements and thereafter, answer questions relating to each advertisement.

Advertisements:
Jessie J and David Guetta “Laserlight”- http://www.youtube.com/watch?v=syxd2n8S4AE
JLo’s Get on the Floor- http://www.youtube.com/watch?v=t4H_Zoh7G5A
Lady Gaga and Beyonce “Telephone”- http://www.youtube.com/watch?v=GQ95z6ywCBY

Data Use:
Terms of Participation:

Only participants who are aged between 18- and 28-years-old, and may be male and female NMMU students, may participate in this study.

Kind Regards

Principal investigator: Jayne Haldane

Contact: 0767110178

Email: jaynehaldane@gmail.com

Ethics clearance number: H12-ART-JMS-003
Purpose of the Research Study

To determine if the selected sample's (NMU students) perceptions of different brands change once these brands have aligned themselves with a celebrity persona.

The data that is collected from this survey will form part of Jayne Haldane's MA in Applied Media Studies Thesis (Lancaster University) for 2013. The data will enable the investigator to determine whether the students' perceptions of the brands do change once they have linked them with a celebrity or not.

Participation Consent

The participation for this study is voluntary and respondents may stop their participation at anytime without any repercussions. Respondents will remain anonymous and all personal information for the study will only be used for analysing purposes to provide insight into this topic. Therefore, all information will remain confidential.

I hereby acknowledge and understand the purpose of this survey and that my personal information obtained by Jayne Haldane will remain confidential. I also understand that my participation is voluntary.

1. * 
   - yes
   - no

2. Are you a NMU student? *
   - yes
   - no

3. Are you between the ages of 18 and 28?
   - Yes
   - No

INSTRUCTIONS

The questionnaire is divided into two parts, please answer the questions in part one, then follow the links and watch the three music videos, after viewing the full music videos please proceed to answer part two of the questionnaire.
3. PART ONE

open ended questions

4. What, in your opinion, is product placement?

5. What is your opinion of Jessie J as a celebrity (in terms of her celebrity persona)?

6. What is your opinion of J.Lo (Jennifer Lopez) as a celebrity (in terms of her celebrity persona)?

7. What is your opinion of Lady Gaga as a celebrity (in terms of her celebrity persona)?

8. What is your opinion of Beyonce as a celebrity (in terms of her celebrity persona)?
9. What is your opinion of David Guetta as a celebrity (in terms of his celebrity persona)? *

10. What characteristics do you associate with the brand "BMW"? *

11. What characteristics do you associate with the brand "Virgin"? *

12. What characteristics do you associate with the brand "Vitamin Water"? *
4. PART ONE

multiple choice questions

13. Do you approve of Jessie J as a music artist? *

- [ ] very much so
- [ ] yes
- [ ] kind of
- [ ] not really
- [ ] not at all

14. Do you approve of J.Lo as a music artist? *

- [ ] very much so
- [ ] yes
- [ ] kind of
- [ ] not really
- [ ] not at all

15. Do you approve of Lady Gaga as a music artist? *

- [ ] very much so
- [ ] yes
- [ ] kind of
- [ ] not really
- [ ] not at all

16. Do you approve of Beyonce as a music artist? *

- [ ] very much so
- [ ] yes
- [ ] kind of
- [ ] not really
- [ ] not at all

17. Do you approve of David Guetta as a music artist? *

- [ ] very much so
- [ ] yes
- [ ] kind of
- [ ] not really
- [ ] not at all

18. Are you in favour of the BMW brand? *

- [ ] very much so
- [ ] yes
- [ ] kind of
- [ ] not really
- [ ] not at all

19. Are you in favour of the Vitamin Water brand? *

- [ ] very much so
- [ ] yes
- [ ] kind of
- [ ] not really
- [ ] not at all

20. Are you in favour of the Virgin brand? *

- [ ] very much so
- [ ] yes
- [ ] kind of
- [ ] not really
- [ ] not at all
5. WATCH MUSIC VIDEOS

Please watch the following three music videos before continuing with this survey. Follow the links to the Youtube videos.

Jessie J and David Guetta "Laserlight" - http://www.youtube.com/watch?v=vy6OOG6M4AF
JLo's Get on the Floor- http://www.youtube.com/watch?v=4C77DSJQSA
Lady Gaga and Beyonce "Telephone"- http://www.youtube.com/watch?v=EYV8ayp-F0U
22. Do you feel the brands placed in each music video, respectively, linked well with the personality of each celebrity they associated themselves with? Please answer yes or no for the following three music videos and brands placed in them and please give a reason for your answer. (see question numbers 23, 24 and 25)

23. Lady Gaga and Beyonce, linked with the brand Virgin

24. JLo linked with BMW

25. Jessie J and David Guetta linked with Vitamin Water

26. Did you notice more than one brand placed in Lady Gaga and Beyonce’s “Telephone” music video? If yes please write down what brands you noticed.

27. Did you notice more than one brand placed in the JLo “Get on the Floor” music video? If yes please write down the other brands you noticed.
Nelson Mandela Metropolitan University students’ perceptions of product placement within selected music videos

Answers marked with an * are required.

7. PART TWO

multiple choice questions

28. Now that you have seen that Jessie J, David Guetta and Vitamin Water are linked, are you in favour of the brand Vitamin Water? *
   □ yes □ I don’t care □ no

29. Now that you have seen that Jay Z and BMW are linked, are you in favour of the brand BMW? *
   □ yes □ I don’t care □ no

30. Now that you have seen that Lady Gaga, Beyonce and Virgin are linked, are you in favour of the brand Virgin? *
   □ yes □ I don’t care □ no

31.

IN CONCLUSION

Do you think that when brands are linked with a celebrity, for example, when a product is placed in one of their music videos, it can change the audience’s perception of the brand? Please answer yes or no, and explain your answer.