



UvA-DARE (Digital Academic Repository)

Brand placements in fashion TV series

Fakkert, M.-S.; Voorveld, H.A.M.; van Reijmersdal, E.A.

DOI

[10.1007/978-3-658-08132-4_16](https://doi.org/10.1007/978-3-658-08132-4_16)

Publication date

2015

Document Version

Final published version

Published in

Advances in advertising research (vol. V): Extending the boundaries of advertising

License

Article 25fa Dutch Copyright Act

[Link to publication](#)

Citation for published version (APA):

Fakkert, M.-S., Voorveld, H. A. M., & van Reijmersdal, E. A. (2015). Brand placements in fashion TV series. In I. B. Banks, P. De Pelsmacker, & S. Okazaki (Eds.), *Advances in advertising research (vol. V): Extending the boundaries of advertising* (pp. 217-228). Springer Gabler. https://doi.org/10.1007/978-3-658-08132-4_16

General rights

It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations

If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: <https://uba.uva.nl/en/contact>, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.

Brand Placements in Fashion TV Series

Marie-Selien Fakkert
Hilde A.M. Voorveld
Eva A. van Reijmersdal

1 Introduction

Recently Fashion TV series have gained more and more popularity among young women worldwide (Dehnart 2008; Seidman 2010). Fashion TV series are an immensely popular TV genre portraying the world of fashion and the accompanying glamorous lifestyle. Well-known examples of such series are *The Hills*, *The City* and *Gossip Girl*. The phenomenon of fashion TV series is potentially interesting for marketers. Considering that story lines are portrayed in a fashion minded environment, an exclusive platform is provided for the deliberate incorporation of brands into the editorial content of fashion TV series (i.e. brand placement; Van Reijmersdal, Neijens & Smit 2007). The increasing popularity of fashion TV series among young women provide an ideal setting for marketers to expose their brands, since young fashion-minded women might want to dress like the characters appearing in the series and therefore would like to buy similar brands and products to copy their favorite TV character.

Brands play an important role in fashion TV series, not only characters wear obviously branded clothing, but brands are integrated in the story lines as well. A plausible example of such brand integration can be found in *The City*, where one of the main characters has applied for a job at DVF (American fashion designer) and eventually starts to work at the DVF office during the series. In this case the brand is fully integrated into the plot of the series.

It is assumed that luxury goods, clothing and fashion play an important role in fashion TV series. However, academic studies have not yet focused on this TV genre. It is still unknown how many brands are actually integrated in these series, and how these brands are presented. Earlier studies call for research on the process of combining brands with actors, story lines and characters (Balasubramanian, Karrh & Patwardhan 2006). Considering this gap in literature, the current study on brand placement characteristics in fashion TV series, involving different characters and product types, would perfectly fit in. Hence, the aim of this study is to give insight in the prevalence of brand placements in fashion TV series and the characteristics of these placements.

More specifically, based on previous content analyses on brand placements (Ferraro & Avery, 2000; Smit, Van Reijmersdal & Neijens, 2009) this study focuses on four important aspects of the characteristics of brand placements in fashion TV series. Namely, to what extent the main characters of the fashion TV

series are involved in the brand placements, the length of the brand placements, the prominence of the brand placements and finally the different product types and the expensiveness of the products involved in the brand placements.

To fulfill the aim our study draws on a content analysis in which three seasons of three different fashion TV series (*The City*, *The Hills* & *Gossip Girl*) are analyzed. This design provides us with an opportunity to investigate the different characteristics of brand placements in fashion TV series. In the next sections we will expand on the definition of brand placement and on the different characteristics of brand placements appearing in fashion TV series, after which we will describe the design of our study. Finally, after reviewing the results, we will draw conclusions on the appearance of brand placements in fashion TV series.

2 Background

2.1 *Definition of Brand Placement*

In general advertisers spend large amounts of money to integrate their brands into media, especially into editorial media content (Van Reijmersdal, Neijens & Smit 2009). This phenomenon is commonly known as brand integration or product placement. According to Van Reijmersdal et al. (2009, p. 429) the following definition of brand placement can be used: “the purposeful incorporation of brands into editorial content” (Karrh 1998). In the context of our study this definition fits properly and is therefore maintained.

2.2 *Characteristics of Brand Placements in Fashion TV Series*

To provide insight into the prevalence of brand placements in fashion TV series, the following four concepts are explored: characters involved with the brand placements, the duration of the brand placement, how prominent the brands are placed in fashion TV series and finally, we investigate the product types and the expensiveness of the appearing brands. These different concepts will be further explained in the following sections.

2.2.1 Characters

The first characteristic of brand placement in fashion TV series that is central in our content analysis is the character associated with the placement. Different studies have shown that brand memory increases when an actor mentioned or showed the brands (Babin & Carder 1996; Brennan, Dubas & Babin 1999; Gupta & Lord 1998; Law & Braun 2000).

Studies about celebrity endorsement have shown that a celebrity’s credibility and attractiveness are important factors for effectiveness. The appearance of a celebrity in general has a positive effect on the brand (Dekker & Van Reijmers-

dal, 2013). This positive effect of a celebrity can be explained in terms of celebrity endorsement theory (Amos, Holmes & Strutton 2008; Lee & Thorson 2008; McCracken 1989; Till 1998; Till, Stanley & Priluck 2008). The use of celebrities to promote a certain brand came from the idea that associations with the celebrity can transfer to the products. Celebrities therefore can enhance positive feelings among consumers, which could lead to desirable affective reactions towards the brand (Amos et al. 2008; Lee & Thorson 2008; McCracken 1989; Till 1998; Till et al. 2008). The results of a study by Dekker and Van Reijmersdal (2013) concluded that greater perceived reliability and expertise of celebrities result in more convincing brand placements. Therefore, brand placement could benefit from celebrity endorsement. The fashion TV series in this study involved mainly brand placements with celebrities. Unlike brand placement in general, brand placement with celebrities in fashion TV series could lead to more effectiveness. It is therefore interesting to explore whether main characters in fashion TV series, which can be considered to be celebrities, are involved with brand placements.

2.2.2 Duration

Another characteristic of brand placement is the duration of a placement. Previous studies showed diverse results on effects of brand placements' duration. For instance, Singh et al. (2000) concluded that with respect to placement length no conclusion could be drawn because non-significant effects appeared just as often as significant effects. On the other hand, a study by Brennan et al. (1999) revealed that when a brand placement's duration increased to ten seconds, brand memory increased as well. For a longer placement, no increase in memory was shown (Brennan et al. 1999). It is plausible that a viewer had the opportunity to see the placement in ten seconds and that thereafter no additional recall can be achieved (Van Reijmersdal et al. 2009). Eventually, the effect of placement length was predicted to be negative; when a placement is too long, it is perceived as intrusive and distracting from the media experience (Hernandez, Chapa, Minor, Maldonado & Barranzuela 2004).

2.2.3 Prominence

Several studies examined the influence of prominence in brand placements. Prominence can be defined as "highly visible by virtue of size or position on the screen or its centrality towards the action in the scene" (Gupta & Lord 1998, p. 49). For instance, D'Astous and Chartier (2000) noted that audiences are more disturbed by prominent brand placements in movies than by less prominent placements. Several studies have, furthermore, shown that brand memory increased when a brand was prominently placed in the content (Babin & Carder 1996; Brennan, Dubas & Babin 1999; Gupta & Lord 1998; Law & Braun 2000).

Moreover, a study by Gupta and Lord (1998) showed that effects of program format on brand memory were moderated by prominence. Subtle brand placements scored actually worse than advertising. Nevertheless, prominent brand placements scored better on product and brand recall and equally on message recall.

Based on a literature review of earlier brand placement studies, Van Reijmersdal (2009, p. 152) summarized that “prominent brand placements affect memory more positively, but affects attitudes negatively when audiences were involved with the medium vehicle, when they like the medium vehicle, or when they become aware of a deliberate brand placement (selling attempt).” Since prominence is such an important factor influencing consumer responses to brand placements, we explore the prominence of brands placed in the fashion TV series in our content analysis.

2.2.4 Product Type and Expensiveness

Additional characteristics of brand placements are the product type of the brand in the placement and the expensiveness of that product. Earlier studies on the effects of product types focused mainly on differences between ethically charged products and neutral products (Van Reijmersdal et al. 2009). In general, people showed less concerns about placements with neutral products. These effects were moderated by sex. Men were more accepting of ethically charged products than women, though both were equally accepting brand placements with neutral products (Van Reijmersdal et al. 2009). However, it is unknown whether ethically charged products appear in brand placements in fashion TV series. It is expected that product types related to fashion, such as clothing and handbags will appear. Conducting a content analysis is therefore a necessity.

Regarding the influence of expensiveness of the product in a placement, a study by Gupta and Gould (2007) indicated that the price of placed brands positively affected brand memory. They stated that viewers were more involved with expensive products, which therefore led to better brand memory among viewers. This is an interesting aspect to measure in this study’s fashion TV series, since the characters in these series probably wear expensive high-end fashion brands.

3. Method

3.1 Sample and Procedure

For the content analysis in our study three fashion TV series were involved. The series were chosen on the basis of their many fashion aspects. The first series is MTV reality show *The Hills*. *The Hills* was aired from August 2007 until July 2010. Six seasons were aired during three years. The main characters

changed over the period of the different seasons (MTV 2011a). The careers in fashion achieved by the main characters and the high fashion outfits reflected the fashion aspect of the series. Additionally, *The Hills* is a reality series, indicating that the characters in the series were ‘real’ persons. The style and fashion sense of the characters were therefore also visible in other media outlets rather than only in the series. All episodes from the last season of *The Hills* were used as data for analysis. The last season was chosen since there is an overlap in time with the other two fashion series and this season is the most recent. The episodes are online available for streaming via a streaming website (<http://sidereel.com>).

The second fashion series is *The City*, another MTV reality series. *The City* was aired from October 2008 until July 2010 (MTV 2011b). *The City* is all about Whitney Port, the main character in this reality series. *The City* is considered to be a fashion TV series since Whitney starts her career in fashion at DVF. The data for the content analysis of *The City* was retrieved from the second and most recent season. All episodes of this season were included for this study.

The third fashion TV series involved is *Gossip Girl*. *Gossip Girl* is a teen-fiction TV series based on the novels from Cecily von Ziegesar. The series was aired from September 2009 until April 2011. The narratives in the series consider the lives of a group of wealthy teenagers who live in the Upper East Side in New York City (Toffoletti 2008). The two main characters in the series can be considered as the most important fashion aspects of the series. These two characters are seen as New York’s ‘it girls’ in the series. All episodes until the moment of analysis from the last season (season four) of *Gossip Girl* were used as data for the analysis.

As described above, the episodes of the last seasons of *The Hills*, *The City* and *Gossip Girl* were used as units of analysis for our content analysis. The content analysis is conducted in the period from April till May 2011. In sum, 30 episodes were coded. To check whether the coding sheet was sufficient and to resolve any problems with the coding, two coders coded two episodes of each fashion TV series. A coding scheme consisting out of a codebook and a coding form was developed to conduct the content analysis (Neuendorf 2002).

3.2 Coding Instrument

A coding instrument to conduct the content analysis of the fashion TV series was developed to measure characteristics of the specific brand placements and more general, the amount of brand placements. The specific placement characteristics were partly obtained from literature about brand placement in TV series (Van Reijmersdal et al. 2009). Van Reijmersdal et al. (2009) provided a literature overview on brand placement studies with their specific placement characteristics. A part of the selection of measures within this content analysis was

obtained from their brand placement overview. The different measures will now be explained.

3.2.1 Brand

This characteristic refers to the brand of the product pictured in the brand placement. If for example a character wears a clearly visible Chanel bag, Chanel is noted as the *brand* in that placement. The *brand* name is coded by the coder.

3.2.2 Character

The second measure of the placement characteristics refers to the *character* in the episode that is using or wearing the brand in a placement. Within this study, a difference between main characters and supporting characters in the brand placement was added. For example, in *The Hills*, Lauren, Kristin, Audrina, Lo and Heidi are considered to be main characters, all other characters who appear in a brand placement situation were coded as supporting characters. The main characters for *The City* are Whitney and Olivia; additionally the main characters in *Gossip Girl* were Serena and Blair.

3.2.3 Duration

Duration is another placement characteristic. Based on a study by La Ferle and Edwards (2006) *duration* refers to the length of the placement shown and/or talked about by the characters during one episode. This is coded in seconds as following: 0 to 5 seconds, 6 to 10 seconds and finally 11 to 15 seconds. A test coding indicated that there were no placements with a length longer than 15 seconds in the fashion TV series. Additionally, to be as accurate as possible in the measurement of the *duration* of a placement, the coder used a stopwatch to measure the length of the placement.

3.2.4 Prominence

The fourth measure is *prominence*, where the focus of the placements lies in being prominent or not. *Prominently visible* includes a placement on the foreground of a scene, during more than two seconds and focused on the placement in the scene (c.f. Ferraro & Avery 2000). Additionally, *subtle visible* refers to a placement shorter than two seconds, in the background of a scene and/or not essential in the scene.

3.2.5 Product Type and Expensiveness

This measure refers to the category of the product in the brand placement. Based on a study of La Ferle and Edwards (2006), in which they distinguished different product categories; the following categories were considered to be relevant for this study towards brand placement in fashion TV series: *clothing, shoes, shops, newspapers and magazines, media and entertainment, personal care* and *electronic equipment*. Additionally, an extra category for *handbags* was added on the basis of a test coding where a lot of brand *handbags* appeared.

After all episodes were analyzed, the brands appearing in the placements can be categorized in different price categories. The appearing brands are coded in categories as following: 1 (cheap: 0-100 Dollar), 2 (mid-price: 100-500 Dollar) or 3 (expensive: 500 Dollar and above).

3.3 Intercoder Reliability

An important aspect of a content analysis is the intercoder reliability. Neuendorf (2002, p. 141) defined intercoder reliability as “the amount of agreement or correspondence among two or more coders”. A reliability coefficient of .80 would be acceptable in most situations (Neuendorf 2002). For this content analysis the percent agreement is calculated. A second coder coded two episodes of the different fashion TV series. Only the agreement on the brand appearances in placements were compared between the coders, since for instance product type and character cannot be coded if the brand is not coded by the coder. For that reason the *brand* variable is considered to be a proper comparison variable. For every episode coded by two coders the percent agreement is calculated, subsequently the mean level of agreement is calculated. From the conducted content analysis the mean percent agreement was .79. This showed that the instrument as a whole could be applied in a reliable way.

4. Results

In general, the results from the content analysis showed a total amount of 350 brand placements in the three different fashion TV series that were analyzed. For *Gossip Girl*, the average amount of brand placements per episode is 10.1. Additionally, in *The City* appeared an average of 19.6 brand placements per episode. Furthermore, in *The Hills* appeared the least of all the brand placements with an average of 5.3 brand placements per episode. First we will discuss the results per series and compare these, then we will present the results for all three series together.

4.1 *Gossip Girl*

When considering *Gossip Girl* in particular, there appeared 101 brand placements in a total of ten episodes. The results of the content analysis showed that for *Gossip Girl* 22.8% were brand placements from Blackberry, additionally Chanel appeared in 7.9% of the brand placements, Prada for 8.9% and W (magazine) for 10.9%. The results showed furthermore that Blair is the character appearing the most in the brand placements (35.6%). From all the brand placements 57.4% were prominent placements. When considering the product types, the most appearing product type was electronic equipment (34.7%), followed by clothing (21.8%) and magazines (11.9%). Additionally, 63.4 % of the brands were categorized as expensive brands. From the brand placements with expensive brands, Blair showed the most of them (22.7%) Additionally, Blair appeared the most with Chanel and Blackberry (both 6.9%).

4.2 *The City*

The results of the content analysis showed 196 brand placements in a total of ten episodes *The City*. The results of the content analysis showed furthermore that 20.4% were brand placements from ELLE. Additionally, Apple appeared in 9.2% of the brand placements and Whitney Eve for 6.1%. The frequent appearance of Whitney Eve might be due to the fact that the main character of the series, Whitney, started her own fashion brand called Whitney Eve during the series. The results also showed that Whitney was the character appearing the most in the brand placements (22.5%), followed by Olivia (14.8%). Additionally, 68.9% of the brand placements were prominent placements. When considering the product types, the most appearing product type was clothing (42.5%), followed by magazines (26%) and electronic equipment (13.8%). In all the brand placements, 54.6% of the brands was categorized as expensive brands. When considering the two most appearing characters in the brand placements, Whitney and Olivia, Whitney showed the most expensive brands (58.9%). Notable is furthermore that Whitney and Olivia appeared both most with ELLE brand placements (13.64%; 23.1%).

4.3 *The Hills*

The results of the content analysis of *The Hills* showed 53 brand placements in a total of ten episodes. The results furthermore showed that for *The Hills* 45.3% were brand placements from Chanel. Additionally, Hermes appeared in 9.4% of the brand placements. BMW and Louis Vuitton shared a third place with both 7.6% of the total amount of brand placements. The results showed furthermore that Audrina was the character appearing the most in the brand placements (32.1%), followed by Kristin (16.9%). The majority of the place-

ments were prominent (52.5%). When considering the product types, the most appearing product type was handbags (67.9%), followed by cars (18.9%) and electronic equipment (5.7%). In all the brand placements, 96.2% of the brands were categorized as expensive brands. With regard to the two most appearing characters in the brand placements, Audrina and Kristin, it is notable that they appeared both most with Chanel handbag placements (88.2%; 44.4%).

Table 1 gives an overview of the most appearing brands, product types and characters appearing in the three analyzed fashion TV series.

Table 1: Overview top brands, product types and characters in the content analysis

| | Top 4 brands | Top 3 product types | Top 2 characters |
|--------------------|--|--|-----------------------------|
| <i>Gossip Girl</i> | Blackberry Chanel Prada W | Electronic equipment Clothing Magazines | Blair Serena |
| <i>The City</i> | ELLE Apple Whitney Eve Rolex | Clothing Magazines Electronic equipment | Whitney Olivia |
| <i>The Hills</i> | Chanel Hermes BMW / Louis Vuitton | Handbags Cars Electronic equipment | Audrina Kristin |

4.4 Differences between the Fashion TV series

Univariate analyses showed significant differences in the means of price class and time of appearance between the different fashion TV series. For instance, the Scheffe and Bonferroni post-hoc tests showed ($F(2) 11.06, p < .001$) that the means of the price class of products appearing in brand placements in *The City* differed significantly with the means of price class in *The Hills* ($M = 2.62, SD = .54, p < .001$). This implied that the average price class in a brand placement in *The Hills* was higher than the average price class in a brand placement in *The City* ($M = 2.53, SD = .56, p < .001$). For *Gossip Girl* ($M = 2.88, SD = .41, p = ns$) the mean did not significantly differ with the other two series.

4.5 Results for the Three Fashion TV Series Together

With regard to the earlier stated aim of this study, namely to provide insight in the prevalence of brand placements in fashion TV series and the characteristics of the placements appearing in these series, the following general results were found. Considering the brands that appear in brand placements in fashion TV series, the most appearing brands in the placements for all the series were ELLE (11.4%), Chanel (9.4%), Blackberry (8.9%) and Apple (6.6%). The first two are fashion related product types, while the other two have nothing to do with fashion in particular.

The results indicate, furthermore, that the brand placements in fashion TV series involve mostly the main characters of the series. In the three different analyzed fashion TV series it is always a main character that was most appearing in the brand placements. Moreover, almost half of the brand placements from all analyzed fashion TV series was shorter than two seconds (42%). Additionally, brand placements longer than five seconds seldom appeared in all series.

Regarding the prominence of the brand placements, the results showed that overall most of the placements were prominent (63.1%), indicating that the brand is shown more than two seconds and is visible on the foreground of a scene. Consequently, the most appearing product types in the brand placements are clothing (30.3%), electronic equipment (18.6%), magazines (18%) and handbags (12.3%). Notable is finally that 63.4% of the brands appearing in the different fashion TV series were categorized as expensive brands.

5. Conclusion and Discussion

As stated in the introduction, the main goal for this study was to gain more knowledge about the prevalence and characteristics of brand placements in fashion TV series. Earlier, content analyses on the characteristics of brand placements in TV series have been conducted, but the characteristics of brand placement in fashion TV series were never studied before.

The results from the content analysis indicated that in *The City* the most brand placements per episode appeared. Furthermore, ELLE, Chanel, Blackberry and Apple were the most appearing brands in all fashion TV series. The mere part of all brand placements was prominent, took no longer than two seconds, and mostly expensive brands appeared in the placements.

The results of this content analysis have various implications for marketers. For a start, brand placements of expensive brands in fashion TV series can increase the popularity of the brand and connect the brand to stylish characters. This is in line with celebrity endorsement theory (Amos, Holmes & Stratton 2008; Lee & Thorson 2008; McCracken 1989; Till 1998; Till et al 2008). Theory also suggested that more expensive brands in placements posi-

tively affect brand memory (Gupta & Gould 2007). The results of our study indicated that a lot of expensive brands appear in fashion TV series. Marketers therefore can integrate their expensive brands properly into fashion TV series.

Another relevant implication would be that the brands integrated into brand placements in fashion TV series do not have to be necessarily fashion related products. Our study showed that a lot of brand placements include brands concerning electronic equipment (e.g. cell phones and laptops). Since this seemed to be common for fashion TV series, marketers could also integrate brands matching that product type.

Nevertheless, to really lean on these implications further research on consumer reactions is necessary. A limitation of our research is that effects on the viewers of fashion TV series were left out of the study. Further research should combine different research methods, for instance a content analysis with a survey, to explore the effects of brand placements on consumer reactions. Interesting consumer reactions to study for fashion TV series could be purchase intention and a possible increase in materialism among young women.

Further research regarding fashion TV series should focus on a broader media spectrum. In our study only the content of fashion TV series was subject of study, though websites and social media of these fashion series are visited by young women a lot as well. It would be interesting to extend our study to these media outlets. Nevertheless, this study on brand placement in fashion TV series can be considered to be a good starting point to extend the unexplored research field of branding in and around fashion TV series.

6. References

- Amos, C., Holmes, G., & Strutton, D. (2008). Exploring the Relation Between Celebrity Endorser Effects and Advertising Effectiveness. A Quantitative Synthesis of Effect Size. *International Journal of Advertising*, 27(2), 209-234.
- Babin, L. A., & Carder, S. T. (1996). Viewers' Recognition of Brands Placed Within a Film. *International Journal of Advertising*, 15(2), 140-151.
- Balasubramanian, S. K., Karrh, J. A., & Patwardhan, H. (2006). Audience Response to Product Placements: An Integrative Framework and Future Research Agenda. *Journal of Advertising*, 35(3), 115-141.
- Brennan, I., Dubas, K. M., & Babin, L. A. (1999). The Influence of Product Placement Type and Exposure Time on Product Placement Recognition. *International Journal of Advertising*, 18(3), 323-337.
- D'Astous, A., & Chartier, F. (2000). A Study of Factors Affecting Consumer Evaluations and Memory Product Placements in Movies. *Journal of Current Issues and Research in Advertising*, 22(2), 31-40.
- Dehnart, A. (2008). The Hills is more popular than Gossip Girl. Retrieved at April 4, 2013 from: http://www.realityblurred.com/realitytv/archives/the_hills/2008_Apr_23_ratings_gossip_girl
- Dekker, K. & Van Reijmersdal, E. A. (2013). Disclosing celebrity endorsement in a television program to mitigate persuasion: How disclosure type and celebrity credibility interact. *Journal of Promotion Management*, 19(2), 224-240.

- Ferraro, R. & Avery, R. J. (2000). Brand appearances on prime-time television. *Journal of Current Issues and Research in Advertising*, 22(2), 1-15.
- Gupta, P. B., & Gould, S. J. (2007). Recall of Products Places as Prizes Versus Commercials in Game Shows. *Journal of Current Issues and Research in Advertising*, 29(1), 43-53.
- Gupta, P. B., & Lord, K. R. (1998). Product Placement in Movies: The Effect of Prominence and Mode on Audience Recall. *Journal of Current Issues and Research in Advertising*, 20(1), 47-59.
- Hernandez, M. D., Chapa, S., Minor, M. S., Maldonado, C., & Barranzuela, F. (2004). Hispanic Attitudes Toward Advergaming: A Proposed Model of Their Antecedents. *Journal of Interactive Advertising*, 5(1), 116-131.
- Karrh, J. A. (1998). Brand Placements: A Review. *Journal of Current Issues and Research in Advertising*, 20(2), 31-49.
- La Ferle, C., & Edwards, S. M. (2006). Product Placement: How Brands Appear on Television. *Journal of Advertising*, 35(4), 65-68.
- Law, S., & Braun, K. A. (2000). I'll Have What She's Having: Gauging the Impact of Product Placements on Viewers. *Psychology & Marketing*, 17(12), 1059-1075.
- Lee, J. G., & Thorson, E. (2008). The Impact of Celebrity-Product Incongruence on the Effectiveness of Product Endorsement. *Journal of Advertising Research*, 48(3), 433-449.
- McCracken, G. (1989). Who is the Celebrity Endorser? Cultural Foundations of the Endorsement Process. *Journal of Consumer Research*, 16(3), 310-321.
- MTV (2011a). *The Hills season one*. Retrieved April 20, 2011, from http://www.mtv.com/shows/the_hills/season_1/series.jhtml
- MTV (2011b). *The City*. Retrieved April 20, 2011 from http://www.mtv.com/shows/the_city
- Neuendorf, K. A. (2002). *The Content Analysis Guidebook*. Thousand Oaks: Sage Publications.
- Seidman, R. (2010). The CW's 'Gossip Girl' Climbs to Season Highs. Retrieved on April 4, 2013 from <http://tvbythenumbers.zap2it.com/2010/10/05/the-cws-gossip-girl-climbs-to-season-highs/66854/>
- Smit, E. G., Van Reijmersdal, E. A., & Neijens, P. C. (2009). Today's practice of brand placement and the industry behind it. *International Journal of Advertising*, 28(5), 761-782.
- Till, B. D. (1998). Using Celebrity Endorsers Effectively: Lessons from Associative Learning. *Journal of Product and Brand Placement*, 7(5), 400-409.
- Till, B. D., Stanley, S. M., & Priluck, R. (2008). Classical Conditioning and Celebrity Endorsers: an Examination of Belongingness and Resistance to Extinction. *Psychology & Marketing*, 25(2), 179-196.
- Toffoletti, K. (2008). Gossip Girls in a Transmedia World: The Sexual and Technological Anxieties of Integral Reality. *Papers*, 18(2), 71-77.
- Van Reijmersdal, E. A. (2009). Brand Placement Prominence: Good for Memory! Bad for Attitudes? *Journal of Advertising Research*, June(2009), 151-153.
- Van Reijmersdal, E. A., Neijens, P. C., & Smit, E. G. (2007). Effects of television brand placement on brand image. *Psychology & Marketing*, 24(5), 403-420.
- Van Reijmersdal, E. A., Neijens, P. C., & Smit, E. G. (2009). A New Branch of Advertising. Reviewing Factors That Influence Reaction to Product Placement. *Journal of Advertising Research*, December, 2009, 429-449.