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AN EXAMINATION OF PRINT PLACEMENTS: 1995-2008

by

Lois Bauman

A thesis submitted to the faculty of

Brigham Young University

in partial fulfillment of the requirements for the degree of

Master of Arts

Department of Communications

Brigham Young University

August 2009

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BRIGHAM YOUNG UNIVERSITY

GRADUATE COMMITTEE APPROVAL

of a thesis submitted by

Lois Bauman

This thesis has been read by each member of the following graduate committee and by majority vote has been found to be satisfactory.

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BRIGHAM YOUNG UNIVERSITY

As chair of the candidate's graduate committee, I have read the thesis of Lois Bauman in its final form and have found that (1) its format, citations, and bibliographical style are consistent and acceptable and fulfill university and department style requirements; (2) its illustrative materials including figures, tables, and charts are in place; and (3) the final manuscript is satisfactory to the graduate committee and is ready for submission to the university library.

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## ABSTRACT

### AN EXAMINATION OF PRINT PLACEMENTS: 1995-2008

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Master of Arts

A relatively unexamined area of branded entertainment combines sports sponsorship with product placement, and occurs when a brand name or logo appears in a print photograph. The resulting photograph can be considered the print equivalent of product placement, or “print placement.” Keenan, Pokrywczynski and Boyle (1995) determined the potential for exposure to advertising, brands, sponsors and symbols appearing in photographs in *Sports Illustrated* magazine. This thesis updates and expands the research on print placements through a content analysis of *Sports Illustrated* from 1995 through 2008. Results showed an increase over time in the number of print placements, and representation of additional product categories when compared with previous research.

## TABLE OF CONTENTS

CHAPTER I: Introduction.....	7
CHAPTER II: Review of Literature.....	10
The Growth of Branded Entertainment.....	10
The Audience as Consumers.....	11
Sports Marketing Becomes Branded Entertainment.....	12
Beyond Traditional Advertising.....	13
Content and Advertising in Print Magazines.....	16
Print Placement Advantages.....	17
Branded Entertainment as Mere Exposure.....	18
Sports Sponsorship Research.....	21
Research on Branded Entertainment and Sports Sponsorship.....	23
The Importance of Print Placement Research.....	26
Research Questions.....	28
CHAPTER III: Methodology.....	31
CHAPTER IV: Results.....	34
CHAPTER V: Discussion.....	52
Comparison with Previous Research.....	52
Print Placement Size.....	53
Print Placement Product Categories.....	53
Print Placement Interaction.....	55
Print Placement Forms.....	56
Tattoos as Print Placements.....	58
Print Placements Versus Advertisements.....	58
Limitations.....	59
Future Research.....	59
CHAPTER VI: Conclusion.....	61
REFERENCES.....	64
APPENDIX A: Coding Instrument.....	74
APPENDIX B: Product Categories.....	75

## CHAPTER I

### Introduction

The line between culture, entertainment and advertising has become more and more blurred as marketers develop new ways to communicate. Lehu (2007) describes the integration of a product or brand into a visual art or entertainment vehicle as “branded entertainment.” Branded entertainment relies upon modern media forms and technological advancements to create a society in which advertising is incorporated into the very culture. The most well known form of branded entertainment is often termed “product placement,” and occurs when a commercial message such as a brand or logo is included in entertainment. Although product placement may be the most well-known branded entertainment, many other forms exist, and branded entertainment has grown to include every major media form. Research on branded entertainment has included products placed on television (La Ferle & Edwards, 2006; Russell, Norman, & Heckler, 2004), in movies (Lubbers & Adams, 2004), magazines (Keenan et al., 1995), video games (Bannan, 2005; Nelson, 2002; Ron & Weigold, 1997) song lyrics (Paoletta, 2006; Schemer et al., 2006), novels (Nelson, 2004; Rich, 2006) and in plays (Elliott, 2005). The practices of branded entertainment have become more and more pervasive, integrating with media forms that traditionally separated editorial or entertainment content from advertising content.

A relatively unexamined area of branded entertainment combines sports sponsorship with product placement, and occurs when a brand name or logo appears in a print photograph. When an athlete is photographed wearing a sponsor’s brand, and the photograph is then printed in the pages of a newspaper or in a sports



magazine, the resulting photograph can be considered the print equivalent of product placement, or “print placement” (Keenan, Pokrywczynski and Boyle, 1995). The implications for these print placements deserve attention because of the growing importance of sports sponsorship in marketing communications, and the growing phenomenon of branded entertainment.

The PQ Media Report (2005) acknowledges that sports sponsorship is a form of branded entertainment because of the focus on alternative advertising strategies, and suggested that sports are one of the fastest growing marketing categories for branded entertainment. Sports marketing faces similar challenges to other forms of advertising and promotion in that the urge to combat the sense of growing audience ambivalence in combination with the evolution of media forms has created a push for marketers to look beyond traditional paid advertising. Scholarly articles have studied the relationship of sport and marketing with increasing attention in recent years. Studies have been devoted to the advantages of sponsorship (Carter & Wilkinson, 2000; Crimmins & Horn, 1996; Erdogan & Kitchen, 1998), athlete endorsements (Jones & Schumann, 2000; Jones & Schumann, 2004), sports marketing strategy (Erdogan & Kitchen, 1998), sports licensing (Burton, 2004), and ambush marketing (Sandler & Shani, 1996; Scherer, Sam & Batty, 2005; Tripodi & Sutherland, 2000).

Only one scholarly research paper has examined brand names and logos appearing in sports magazine photographs. Keenan et al. (1995) determined the potential for exposure to advertising, brands, sponsors and symbols appearing in photographs in *Sports Illustrated* magazine. They concluded that over the twenty year period studied, print placements in *Sports Illustrated* have increased by ten

times, and in the final issue of the magazine studied, 33 print placements were observed in a single issue of *Sports Illustrated* in 1994. Since this study, both sports sponsorship and branded entertainment have evolved and grown in both size and scope, and thus more current research is needed.

The purpose of this thesis is to continue the examination of print placements by updating and expanding the existing research. Given the recent emphasis on branded entertainment and the large amount of research into sports sponsorship and advertising, research based on the premise that sports sponsorship is a form of branded entertainment is surprisingly lacking. The area of sports print placement warrants examination both by marketing practitioners and scholars because of the potential for exposure to marketing, advertising, sponsorship, brand names, and logos presented in this form of branded entertainment.

## CHAPTER II

### Review of Literature

#### *The Growth of Branded Entertainment*

One view of branded entertainment suggests that these new ways to communicate have grown as a result of consumers' aversions to the inundation of traditional advertisements and advertising clutter (Avery & Ferraro, 2000; Erdogan & Kitchen, 1998). Product placement, according to this argument, is a reactionary measure used by marketers to combat advertising avoidance behaviors such as zapping and zipping. This argument suggests that the failure of traditional advertising's commercial discourse has led to the growth of branded entertainment.

Another view of branded entertainment suggests that the expansion of media itself and the changing nature of the audience have led to the growth of branded entertainment (Buell, 2001; Erdogan & Kitchen, 1998; Lehu, 2007). This phenomenon makes the traditional thirty-second television advertisement less effective because of the fragmentation of the audience due to technology. One segment of the audience may be using TiVo to record a television program for viewing at another time, and may fast forward through the advertisements altogether. Another portion of the potential audience may have chosen to surf the Internet or play video games rather than watch television, and therefore miss the thirty-second advertisements entirely. According to this argument, marketers are constantly working to keep up with the expansion of technology, and are thus searching for new ways to reach consumers through modern media forms.

Although various arguments are proposed and debated, there is no denial that branded entertainment is expanding. “Brand marketers are seeking to better engage consumers with emotional connections and media companies are searching for new revenue streams as traditional advertising methods suffer from negative perceptions” (PQ Media, 2007, para 5). As a result, branded entertainment has evolved in a relatively short amount of time from a novel marketing tactic to a key marketing strategy (Lehu, 2007; PQ Media, 2007).

### *The Audience as Consumers*

Although riddled with negative perceptions, traditional advertising continues to be used by marketers. Researchers describe advertising imagery as creating a significant portion of our conscious and unconscious thoughts about ourselves and our society (Leppert, 1997; Schroeder, 2005). “This imagery urges what sort of bodies to have and to desire – or to build; it influences our sense of self, our belief systems, our individuality, and our status as social beings; it encourages what clothes to wear or car to drive, which political party to vote for, and so forth” (Schroeder, 2005, p. 117).

As advertising content is combined with other media through branded entertainment, not only the advertising form, but the ideas of audience also may evolve. Puustinen (2005) commented on the contemporary blurring of the differentiation of the terms “audience” and “consumer.” Communications studies in general view the receivers of media messages as an audience, while receivers of marketing messages are viewed as consumers. In the modern media, this

differentiation is not as clear - audiences are increasingly viewed as consumers as commercialization and commodification expand through avenues such as branded entertainment.

Consumption is also more pervasive in the modern media. Willis (1991) argues that visual consumption is the most pervasive and frequent consumer activity because much of our media is inherently visual. A traditional definition of consumption includes exchange of resources and their management, but Willis expands the definition of consumption to include those things that are seen and viewed as commodities. Ideas of visual consumption imply that the audience is composed of consumers and that consumption occurs constantly. This perspective is shared with branded entertainment practitioners - branded entertainment assumes the audience is composed of consumers who can be influenced by advertising messages inserted in media.

### *Sports Marketing Becomes Branded Entertainment*

The media and sports have long enjoyed a symbiotic relationship. The media is responsible for turning organized sports from an obscure element into a social institution, and sports have brought attention to new media forms, which has in turn increased the number and types of sporting events in the media (Sun, Youn & Wells, 2004). Besides having its own television and radio stations, sport has its own section in many newspapers and in the evening news report. Sport is the only cultural product (others include fashion and music) to boast such a pervasive representation in the mainstream media.

Sports marketing has developed as a unique subsection of marketing because sports demand out of the ordinary attention to a variety of marketing tactics and do not necessarily follow the rules of other types of marketing (Kahle & Riley, 2004). Traditional advertising does not always conform to the needs of sports marketing, and in some sporting events may be regulated, or, as in the case of the Olympic Games, may be completely banned. This requires relationships that do not represent the traditional rules of advertising, such as are developed in sports licensing, hospitality and atmospherics, sports sponsorship, and in the growing trends in ambush marketing in sports (Kahle & Riley, 2004).

Although not commonly discussed as such, sport sponsorship is a form of branded entertainment (PQ Media, 2007). The principles of branded entertainment suggest that a product or brand be integrated into an entertainment situation, and this tactic is precisely the goal of sports sponsorship. Sports sponsors commonly use in-arena signs and advertising as well as brands and logos on athlete clothing and equipment to convey a commercial message in an entertainment medium.

### *Beyond Traditional Advertising*

Lehu (2007) suggests that the principles associated with branded entertainment are the ways in which brands are able to transcend the merely commercial discourse of advertising, and create “an intuitive, personal, privileged relationship” (p. 245). If a brand chooses to have a purely commercial discourse, it loses the opportunity for a more affective relationship with the consumer. This relationship is more than merely knowledge of the brand or product – it prompts

action, and for advertisers, hopefully this action is the purchase of their product or service.

Avery and Ferraro (2000) use the term “verisimilitude” to suggest that a product is used to lend realness to media. Christian Polge, an executive at Coca-Cola, explains that product placement establishes the credibility of the action by featuring objects or brands that are emblems of reality, and contribute in a positive way (Lehu, 2007, p. viii). In certain movies, the *lack* of billboards, advertisements, products, brands and logos is purposefully used to create a sterile and eerie feeling of disconnection from the real world (Galician, 2004; Lehu, 2007). Sponsorship at sporting events is connected in a similar relationship. For competitive sports, the use of specific sports clothing and equipment is necessary, and the audience expects to see well-known sports sponsors’ brand names and logos, such as Nike and Adidas, when viewing these events (Johar & Pham, 1999; Robinson & Bauman, 2008).

Sport sponsorship may also be considered an implied form of athlete endorsement, especially with sponsorship of sports clothing and equipment used by athletes when participating in sporting events. Marketers hope that consumers will want to be like the athlete and therefore want to use the same product the athlete uses (Bailey & Cole, 2004; Basil & Brown, 2004). The audience may see an athlete wearing a particular brand or using a specific product, and desire to purchase the same merchandise winning athletes use, believing in both the image and performance of such products (Burton, 2004).

Marketers rely on the belief that athletes enhance the image of a brand or product, and research has shown benefits associated with athlete endorsements.

Athletes convey a winning attitude, healthy appearance, and general appeal that make them the ideal endorsers (Jones & Schumann, 2004). Athlete endorsers make an ad more believable (Basil & Brown, 2004; Kamins, Brand, Hoeks & Moe, 1989), build a recognizable image for a company and can help to boost recall of a product or brand (Sasseen, 1984).

Sports sponsorship is especially effective when it has a relational “fit,” or easy association, such as with Nike, a manufacturer of athletic shoes, as the sponsor of a track team (Johar & Pham, 1999; Roy & Graeff, 2005; Speed & Thompson, 2007). When a sport or athlete and a product have a relational “fit,” the endorser can add value to the brand’s equity, and create an emotional bond (Bradley, 1996; Till & Busler, 2000).

Researchers have also connected the idea of “basking in reflected glory” with sports marketing and sponsorship (Cialdini et al, 1976). In this framework, fans identify their favorite team as an extension of themselves, and their positive attitude towards a particular sports celebrity or team may then transfer to products or issues the athletes wear or use (Burton, 2004; Madrigal, 2000; McCracken, 1989). The phenomenon of basking in reflected glory benefits sports marketing through sales of licensed team merchandise and sales of sponsors’ merchandise, especially following a team or athlete’s victory (Burton, 2004; Dalakas et al., 2004). NASCAR auto manufacturers attest to this connection between winning, fan mentality, and retail sales with the phrase “Win on Sunday, buy on Monday,” as retail sales increase after wins (Burton, 2004, p. 260).



### *Content and Advertising in Print Magazines*

With the growth of branded entertainment, the seemingly well-defined separation of advertising and content is becoming more and more indistinct. Even when the placement of advertisements is clearly defined, the reader may associate advertisements with other content. Traditional advertisements in magazines appear with other contextual elements such as photographs and stories, and Yi (1990a) suggested that magazine ad context influences product evaluations, including attitudes and purchase intentions, by priming particular characteristics and attributes. Yi (1990b) also showed that in ambiguous print advertisements, contextual materials influence perceptions of an advertisement and consumers' evaluations of the brand.

In intentional branded entertainment in print magazines, brand or product placement can be linked to editorial content. The brand may be included in the text of an article or as an illustration for an article. The brand may also be used as a case study or example for an article as often occurs when a new product is launched or has received commercial success. Lehu (2007) comments that brands do not always request placement in content, but the trend for such requests is rising; and while many magazines are opposed to the connection between content and advertising, not all are. In the United States, the PQ Media Report (2007) estimated that in 2005, product and brand placements in consumer magazines had a total value of \$160.9 million, an increase of 17.9% from the 2004 estimates.

### *Print Placement Advantages*

One advantage that print placements have over other types of product placements and branded entertainment is that they avoid the pitfalls of irrelevant or badly placed products. Advertising practitioners and researchers suggest that a placement must be genuine, natural, and logical in order to achieve integration and have the greatest impact on the consumer (Avery & Ferraro, 2000; Gupta & Lord, 1998; La Ferle & Edwards, 2006; Lehu, 2007; Roehm, Roehm & Boone, 2004). In a print placement, the photograph is assumed to be of a “real life” situation. In the sports magazine photograph, integration with the brand is already achieved.

Another advantage print placements have is in the placement vehicle’s fit to a consumption community. Sun, Youn, and Wells (2004) determined that sports magazine readers had a high level of interest in sports wear and convenience store shopping, and that people in this audience were “aspiring, ambitious, competitive and stimulus-seeking” (p. 23). In addition, sports fans are willing to represent their teams through behaviors including wearing team colors and licensed items. Stevenson, Bruner, and Kumar (2000) also showed that audiences with positive attitudes toward a media form are more likely to have a positive attitude toward ads in the media, brands advertised, and a stronger purchase intent regarding the brand. This would imply that readers with positive attitudes toward sports magazines might have more positive attitudes towards print placements in these magazines. Specific audience information is critical for marketers because sports magazines provide the desired audience for sports marketers.

Another advantage print placements enjoy over television and film product placements is that the placement is tangible in its paper form, and consumers can “pause over the brand name when and how they please” (Lehu, 2007, p 169). In a magazine situation, the consumer could view the brand name either consciously or unconsciously many times as they read articles throughout the magazine.

### *Branded Entertainment as Mere Exposure*

Some may question whether the simple exposure to a brand name or logo in a branded entertainment situation is comparable to other advertisements and enough of an exposure to influence consumers. Influence with branded entertainment and sports sponsorship is especially brought into question when the brand is only shown and not “plugged” or discussed and described (Roehm et al, 2004). Many traditional print advertisements suggest brand-related information paired with the brand name, and use “plugs” to express the brand’s superiority over other brands through exposure to information about the brand. But research has also explored the ability of advertising to influence brand choices when creating associations to the brand through “mere exposure,” or exposure to the brand name only, with no additional brand information (Baker, 1999; Janiszewski, 1993; Obermiller, 1985). In the instance of some sports sponsorships and licensing, and print placements in general, the exposure only shows the brand or logo, containing no additional brand information, and could thus be comparable to mere exposure advertisements. Because of the similarities in presentation and audience exposure, mere exposure research can help to understand the potential implications inherent in sports sponsorship print placements.

Ries and Trout (1986) have suggested that simpler forms of advertising, such as mere exposure, may have advantages over more complex messages because of the rise of advertising clutter. Ries and Trout's (1986) research into "simple" and "complex" messages showed that 93% of shoppers could identify a brand logo, but less than half could identify a photo of the Vice President of the United States. They suggest that our society is "overcommunicated" and consumers thus develop an "oversimplified mind" and ignore most of the information to which they are exposed in more complex advertising messages due to the inability to process all of the messages to which they are exposed.

Baker (1999) showed that mere exposure advertising relies on performance related information such as images or music, and can generate positive feelings for a brand through repeated exposure. Baker also argued that heavy brand name exposure without any other brand information could be sufficient to give a brand an advantage in certain instances. Baker's research determined that mere exposure was successful when comparing brands with similar familiarity and performance characteristics, and when comparing unknown brands. Baker described one advantage of mere exposure as being in familiarity, as exposure to the brand had given the consumer a sense of comfort with the brand. Frequency of mere exposure also created "goodness" in the consumer's thinking, meaning that if the consumer had seen the brand repeatedly they determined that it must be a good brand.

When considering that branded entertainment is often a form of mere exposure, branded entertainment studies lend support for the influences of mere exposure. In branded entertainment, even when a brand name is only shown or

mentioned, brand identification may be reinforced (Brennin & Babin, 2004; Lehu, 2007); repetition of the brand name can cause consumers to believe that the brand is more well known and thus superior to other brands (Brennan & Babin, 2004; Lehu, 2007; Sawyer, 2006); consumers may gain a more positive image about the brand (Nelson, 2002; Lehu, 2007); and the brand is introduced into the consumer's mental agenda (Lehu, 2007). Research also suggests that recognition is more likely when a brand occupies a prominent place in the foreground of the scene rather than a background position (Brennan & Babin, 2004; d'Astous & Chartier, 2000; Gupta & Lord, 1998), and when the brand is shown in interaction with a person (Bailey & Cole, 2004; Basil & Brown, 2004; d'Astous & Chartier, 2000; Gupta & Lord, 1998; Lehu, 2007).

The practical usage of mere advertising in branded entertainment is employed by sports marketing practitioners constantly. Team or league, sponsor and manufacturer brand names and logos are shown with no additional brand information in major sporting events around the world, including the Olympic Games (Bauman, 2006; Robinson & Bauman, 2008; Sandler & Shani, 1989; Scherer, Sam & Batty, 2005; Tripodi & Sutherland, 2000), collegiate sports (Slater & Lloyd, 2004), and professional sports (Burton, 2004; Crimmins & Horn, 1996; Robinson & DeMars, 1998). The brand names and logos may be seen by spectators at the sporting event, on television when the event is broadcast, or in print in photographs of the event.

## *Sports Sponsorship Research*

Sponsorship has been a marketing tactic for over a century, and has existed in relation to the media throughout the twentieth century, but sponsorship did not become the topic of academic study until the recent popularity of sports sponsorship research (Chalip, 2004). Sport sponsorship represents the largest segment of sport marketing (Kahle & Riley, 2004), and is considered by some to be much more legitimate than the alternative to traditional sport marketing represented by ambush marketing.

Kinney and Bell (2004) estimated that sports sponsorship accounts for 69% of all sponsored events, and suggest that sports sponsorship spending continues to rise. Consumer-oriented objectives of sports sponsorship include: increasing brand awareness and brand image, exposure to difficult to reach target markets, and demonstration of a commitment to supporting the target's lifestyle and interests (Kinney & Bell, 2004). Corporate-oriented objectives of sports sponsorships include: corporate image building through corporate social responsibility, media exposure, and increases in stakeholder approval (Carter & Wilkinson, 2000; Erdogan & Kitchen, 1998; Sandler & Shani, 1993).

Crimmins and Horn (1996) collected consumer data on large brands with major sponsorships through the use of a sponsorship-tracking database. The database contained information from a consumer panel of head-of-households contacted monthly over a period from three to twelve months surrounding an event or sports season. Each event or sports season yielded from five to eight hundred self-administered questionnaires regarding the sponsors of the events. Crimmins and

Horn used this data to create a model for sponsorship impact on consumers which includes: the strength of the link created between the brand and the event or organization; duration of the link; gratitude felt due to the link; and perceptual change due to the link. A successful level of the strength of the link was defined as “a level of target awareness of the sponsorship that is at least 15% and 10 percentage points higher than the nearest competitor” (p. 13), suggesting that consumers must be able to identify the target brand as the sponsor and other brands as non-sponsors. Crimmins and Horn then suggested that duration of the link between a brand and an event or organization is perishable and must be cultivated before, during and after the event for maximum impact. Crimmins and Horn used the term “gratitude” to describe consumers who intend to purchase a sponsor’s product over a competitor’s, because they feel that they are contributing to an event or organization by buying the sponsor’s products. Finally, perceptual change was suggested as the consumers’ reevaluation of which brand was superior. This research then suggested that a large amount of sponsorship dollars are wasted because the typical strength and duration of the sponsorship link and the degree of perceptual change are not great enough to impact consumers.

Erdogan and Kitchen (1998) studied the relationship between sponsorship and advertising through an analysis of literature regarding sponsorship and advertising. Their research compared and contrasted the objectives and uses of sponsorship and advertising. Erdogan and Kitchen suggested that the unique qualities of sponsorship, as opposed to advertising, enable companies to: avoid media clutter in a cost-effective manner, better respond to consumers’ changing media habits, gain stakeholder

approval, and target communication without irritating consumers with traditional advertising.

While official sponsorship has benefits, its high cost has prompted research discussing less expensive alternatives and their effectiveness in comparison with official sponsorship. Sandler and Shani (1989) began the inquiry into sponsorship in comparison to other less traditional advertising. Their research tested recall and recognition of official sponsors, ambushers and others through a questionnaire given to television viewers of the Winter Olympics. This research found that overall, 20% of viewers correctly recalled official sponsors and 39% recognized official sponsors. Sandler and Shani also showed that the ability to recall and recognize sponsors varied directly with the amount of time spent watching the sporting event. This research also showed that in only four out of seven product categories were official sponsors identified more than non-sponsors, and that recall of ambushers was better than recall for official sponsors. Sandler and Shani suggested that this could be due to a combination of other additional promotional activities, or lack thereof on the part of the official sponsor.

#### *Research on Branded Entertainment and Sports Sponsorship*

Pokrywczynski's (1994) initial study of sports sponsorship focused on the effectiveness of in-arena advertising. The research suggested that sports sponsorship spending has been necessary for the growth in televised sporting events, and that one of the most prevalent activities of the sports sponsorship campaign is in-arena advertising or signage. The study compared the impact of sponsors' sports arena



advertising to television commercials, and determined that both the quality and quantity of sponsorship advertising exposures should increase in order to be as effective as television commercials. This study used an experimental setting with three groups of viewers watching footage of a professional basketball game. The first group's footage included an in-arena advertisement for a test advertiser (with total exposure time of 57 seconds); the second group's footage included a 30 second commercial for the test advertiser; and the third group's footage included both the in-arena advertisement and a 30 second commercial. This research concluded that in-arena advertising could have subtle, long-term effects, especially in terms of brand attitudes. In-arena advertisement exposures of 8-20 times more than a commercial's length were suggested to be comparable to a television commercial in impact. Clarity of the brand name or logo was also discussed as a factor in determining effectiveness. This research also noted that the successfulness of arena advertising is dependent upon previous brand attitudes.

These findings were similar to those of Robinson and DeMars (1998), who tested viewers' recall of in-stadium advertising in the televised coverage of a hockey game. This research first timed on-screen exposure of arena advertising during a fifteen minute segment of the game. Subjects were then asked to watch the 15 minute segment of the game and fill out a questionnaire about what they had seen. The instrument included questions of aided and unaided recall. This research suggested that recall was greatest for signs appearing on screen for the longest periods of time, and that more familiar advertisers had better recall than unfamiliar ones. The research concluded, as did Pokrywczynski's research, that viewers' recall of this type

of in-arena advertising could be comparable to traditional commercial advertisements when displayed on screen for long enough periods of time.

Robinson and Bauman (2008) continued this research with an examination of brand names and logos appearing in the televised coverage of the Olympic Games. Although marketing communications are highly regulated at the Olympic Games, some brand names and logos appeared on the televised coverage of the Games. A content analysis of brand names and logos appearing in the prime-time coverage of the Olympic games was conducted. The brands and logos were coded for company name, event, time of exposure in seconds, and placement (on clothing, equipment, or on billboards or signs). Most brand names and logos were seen on athletes' clothing and equipment. A survey of viewers was then conducted to compare the actual brand name and logo exposure levels with the perceived exposures. This study concluded that brand names and logos are seen on the televised coverage of the Olympics (in spite of the ban on advertising at the Olympic Games), and that viewers estimated higher levels of brand name and logo exposure than actually existed. This study suggested that viewers *expect* to see brand names and logos at sporting events, and estimated higher levels of exposure than actually existed because of this expectation.

Keenan et al. (1995) expressed concern over the lack of scholarly research or even commentary on brands appearing in newspaper and magazine photographs, especially in light of the abundance of research into issues regarding branded entertainment and sports sponsorship. Their introductory research discussed the growing trend of print placements in general, and explored the potential for exposure to advertising, brands, sponsors and symbols in editorial photographs in *Sports*

*Illustrated* magazine. Their content analysis concluded that over the twenty year period studied, print placements in *Sports Illustrated* have increased by ten times. Since 1994, both sports sponsorship and branded entertainment have evolved and grown in both size and scope, and additional research is needed in this area.

### *The Importance of Print Placement Research*

Branded entertainment and sports sponsorship have become some of the fastest growing marketing strategies (PQ Media Report, 2007), and their benefits include: allowing companies to bypass advertising clutter in an economical way; responding to the evolving nature of audience media habits, gaining stakeholder approval, and communicating with the audience without the common side effect of advertising annoyance (Erdogan & Kitchen, 1998). Print placements, as a subset of branded entertainment and a result of sports sponsorship, reap the same benefits. Print placements also represent more than just an extension of the much-researched areas of sports sponsorship and branded entertainment. Print placements also enjoy the added benefits of relational fit of brand to sponsorship vehicle, and permanence of the physical print placement for repeated or extended audience viewing (Lehu, 2007).

Sponsorship research has relied heavily on ideas related to the primary audience, or the audience in attendance at an event. This is evidenced by sponsor concentration on in-arena signage (Pokrywczynski, 1994; Robinson & DeMars, 1998), hospitality and atmospherics (Kahle & Riley, 2004) and other in-arena based marketing. This sponsor mindset may exclude secondary audiences such as the television audience and the print placement audience. These extended secondary

audiences are able to take part in an event even though they may not be present at the live event. These secondary audiences may also be much larger than the primary audience when considering that even the largest sporting venue in the world, the Indianapolis Motor Speedway, seats only 250,000 fans (Van Riper, 2008), while the potential secondary television, newspaper, or magazine audience for a sporting event may be numbered in the millions. With this awareness, sponsors may choose to consider the possibility that print placements increase the reach of their communications to additional audience members. Sponsors and event planners, in an attempt to maximize their potential audience, could expand thinking in ways to both research and optimize exposure to this large secondary audience.

Print placements may also extend a sponsor's communication by repeating a brand exposure to audience members who both viewed a live event, and then view print placements of the same event in a newspaper or magazine. Sun et al. (2004) explored the specific attributes of the consumption community comprised of sports fans, and showed that sports fans read about sports. This conclusion may appear obvious, but demonstrates the far-reaching nature of print placements. Members of an event's primary audience attend the event and are exposed to sponsor signage, brands on athlete's clothing and other sponsorship communications at the event. Some members of the audience, as sports fans, may then read an article about the event and be exposed additional times to a sponsor brand through print placements. This repeated exposure may reinforce the primary sponsor exposures and is another important factor when considering the importance of print placements. Advertising research in general has long documented the importance of repeated exposures to

advertising (Holden & Vanheule, 1999), and print placements should be examined to determine their role in this equation.

Aside from print placements as vehicles for increased sponsorship exposure, print placements are communicative interactions. Through sponsorship, the brand is no longer a bystander, but the host of an event (Collin, 2003). This active brand role may be effective because the brand is integrated with event action, and is thus more “real” than a television or print advertisement (Collin, 2003; Lehu, 2007).

Print placements may also be more “real” than advertisements because photographs are often considered proof of reality. Print placements, although alterable through avenues such as digital manipulation, may maintain an increased degree of credibility when compared to advertising images because of their status as documentary photographs of real events (Newton, 2001). Print placements may thus be able to rely on their own merits as photographic proof of reality. With this idea, print placements may be an ideal form of branded entertainment because the essential branded entertainment tenet of verisimilitude is already inherently achieved. This unique aspect of print placements requires further exploration because of the increasing attempts by marketers to transcend the obviously contrived and “un-real” traditional advertisement (Lehu, 2007), while print placements by their very definition represent real events.

### *Research Questions*

This research is intended to continue the inquiry begun by Keenan et al. (1995) in studying print placements in *Sports Illustrated*. This research updates and

expands the inquiry to reveal the potential for exposure to print placements that currently exists.

Pokrywczinski (1994) and Robinson and DeMars (1998) suggested that advertising signage at sporting events could be effective if exposures were frequent. The research of Keenan, et al. (1995) also suggested that the incidence of print placements has increased in *Sports Illustrated* over time.

Research regarding product placement suggests that prominence in a scene influences recognition of brands placed (Brennan & Babin, 2004; Lubbers & Adams, 2004; d'Astous & Chartier, 2000; Gupta & Lord, 1998;). Similarly, size in a print placement may influence the audience's ability to recall and recognize a print placement.

Keenan et al. (1995) showed a wide variety of brands represented through print placements. Robinson and Bauman (2008) examined brands and logos placed on clothing, equipment and on signs at sporting events. A similar inquiry is explored in this research.

Both product placement and sports sponsorship research suggest that athletes as endorsers can be effective sponsors (Bailey & Cole, 2004; Basil & Brown, 2004; Burton, 2004; Jones & Schumann, 2004). Sports print placements may be compared to sports sponsorship endorsements.

Product placement research has shown that placements are more effective when the product is shown interacting with a person rather than in the background of a scene (Bailey & Cole, 2004; Basil & Brown, 2004; d'Astous & Chartier, 2000;

Gupta & Lord, 1998; Lehu, 2007). Print placement effectiveness may benefit from the same type of interaction with a person as do product placements.

Print placements on the cover of a magazine may be viewed by many more people and with much more frequency than those within the body of the magazine, expanding the potential audience for a print placement.

RQ1: What is the frequency of print placements in *Sports Illustrated*?

RQ2: How large are the print placements?

RQ3: Which product categories are represented through print placements?

RQ4: Where are the print placements found (on clothing, equipment, signs, etc.)?

RQ5: What is the frequency of print placements involving identifiable athletes?

RQ6: Are the print placements shown interacting with a person?

RQ7: What is the frequency of print placements on the cover of *Sports Illustrated*?

## CHAPTER III

### Methodology

Although content analysis was originally developed as a methodology for written and spoken texts, Lutz and Collins (1993) advocate the use of visual content analysis when studying photographs for “a discovery of patterns too subtle to be visible on casual inspection” and for protection against “an unconscious search through the magazine for only those [photographs] which confirm one’s initial sense of what the photos say or do” (p. 89). Visual content analysis applies traditional content analysis methods, but uses photographs as the text.

Rose (2001) suggests that photographs are always a part of the broader cultural context of which they are a part, and visual content analysis allows for understanding these symbolic qualities. In this study, sport photographs represent the broader context of sports marketing and sponsorship as branded entertainment.

Content analysis relies upon the ideas of replicability and validity, but visual content analysis presents unique problems because of the nature of visual quantification. This necessitates rigid rules for quantification to provide for intercoder reliability and the replicability and validity of the visual content analysis.

The unit of analysis for this study was a single brand name or logo appearing in a magazine photograph. *Sports Illustrated* was used by the research of Keenan, et al. (1995) and continues to have the largest circulation of general sports magazines (BurellesLuce, 2007). Using this magazine, a 14-year time period will be chosen from January 1995 through December 2008. *Sports Illustrated* is a weekly publication, and



therefore only the first issue published in each month will be chosen for the sample, for a total of 168 magazines.

Print placements will be coded if they are clearly identifiable, even when partially obscured. For purposes of reliability, a print placement will be determined clearly identifiable if it is one-third or less obscured. If the print placement is more than one-third obscured, it will be considered not clearly identifiable and will be excluded. This decision was made based upon the composition of sports print placement photos. The brand does not take a central position in the scene and therefore athletes' bodies or equipment may partially obscure the brand in the print placement, but the brand is still clearly identifiable.

Blurred print placements will be excluded. Team or league names will be excluded, such as the team name appearing on the front of a jersey.

Print placements will be coded for magazine month and year. The placements will also be coded for size in millimeters squared; brand represented; and placement of the brand or logo on clothing, equipment or on billboards or signs. Placements will then be coded for the presence of an identifiable athlete, meaning an athlete whose name is referred to in the caption or story. Placements will next be coded for interaction of the brand with a person, including clothing a person is wearing and equipment a person is using while in a sporting event. Signs and banners by definition were not coded as interacting with a person in event action. Placements will next be coded for location of photo, which includes: in the action of the sporting event, at the sporting event (such as on the sidelines), or at other locations (such as an

athlete's home). Finally print placements will be coded for presence on the cover of a magazine.

Coding categories were based on the research of Keenan et al. (1995), and Bauman (2006); and were established through a pretest of a subset of photographs. Four coders were used to establish intercoder reliability, with two coders completing the remaining coding. Intercoder reliability was proved through the coding of 36 non-sample magazine issues. Reliability coefficients were calculated using Scott's pi, with Scott's pi = .95 for frequency, .90 for size, .93 for product category, .94 for placement, .93 for identifiable athletes, .91 for interaction and .95 for magazine cover presence.

## CHAPTER IV

### Results

RQ1: What is the frequency of print placements in *Sports Illustrated*?

In the 14-year time period studied (1995-2008) 6,851 print placements were coded in *Sports Illustrated* magazines. The July 2007 issue had the highest number of print placements per issue with 226 placements, while the April 1995 issue had the fewest with 7 print placements. 1997 had the highest total number of print placements per year with 731, while 1995 had the fewest number of print placements with 214. 1995 had the lowest average number of print placements per issue with 18, while 1997 had the highest average number of print placements per issue with 61.

Pearson's  $r$  calculations showed a positive correlation between the frequency of print placements and time, significant at the .05 level ( $r = .583$ ). This suggests an increase in the number of print placements over time. Table 1 shows the number of print placements per year from 1995 through 2008.

Table 1

*Print Placements per Year: 1995-2008*

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Year	Number of print placements per year	Average number of print placements per issue
1995	214	18
1996	323	27
1997	731	61
1998	501	42
1999	344	29
2000	408	34
2001	483	40
2002	469	39
2003	387	32
2004	511	43
2005	535	45
2006	657	55
2007	722	60
2008	586	49
Total	6,851	

---

RQ2: How large are the print placements?

For the period 1995 through 2008, most print placements coded were smaller than 645 square millimeters (approximately one square inch). Thirty-three print placements were larger than 645 square millimeters. The largest print placement coded was 50,160 square millimeters (For comparison purposes, an entire page in *Sports Illustrated* measures approximately 60,300 square millimeters). This largest print placement extended across two pages, and showed a baseball player diving to catch a baseball in front of a large billboard.

Pearson's  $r$  calculations showed no significance in the mean size of print placements over time ( $r = -.076$ ).

Table 2 shows the frequency of print placement sizes in square millimeters.

Table 2

*Print Placement Size in Square Millimeters: 1995-2008*

Size in square mm	Frequency	Percent	Size in square mm	Frequency	Percent
4	337	4.9	361	25	.4
6	455	6.6	380	22	.3
9	674	9.8	400	17	.2
12	761	11.0	420	9	.1
16	526	7.6	441	28	.4
20	517	7.5	462	2	.0
25	459	6.7	484	1	.0
30	366	5.3	506	2	.0
36	379	5.5	950	2	.0
42	340	4.9	1,250	1	.0
49	185	2.7	1,452	1	.0
56	240	3.5	1,500	1	.0
64	135	1.9	1,640	1	.0
72	181	2.6	1,694	1	.0
81	121	1.7	1,936	4	.0
90	89	1.3	2,097	2	.0
100	39	.6	2,124	2	.0
110	107	1.5	2,500	1	.0
121	45	.6	2,700	1	.0
132	116	1.7	2,903	1	.0
144	94	1.4	3,060	1	.0
156	86	1.2	3,500	1	.0
169	70	1.0	3,800	2	.0
182	51	.7	4,125	1	.0
196	52	.7	4,839	2	.0
210	54	.7	5,161	1	.0
225	35	.5	6,100	1	.0
240	23	.3	7,742	1	.0
256	28	.4	9,800	1	.0
272	41	.6	14,490	1	.0
289	28	.4	17,829	1	.0
306	31	.5	20,020	1	.0
324	26	.4	50,160	1	.0
342	21	.3	Total	6,851	100.00

RQ3: Which product categories are represented through print placements?

Brand names and logos were grouped together into 22 product categories. Athletic apparel/shoes, athletic equipment, tires/oil/auto supplies, cars, retail stores, tools, phone/communications and beer/liquor were the product categories with the most print placements. Table 3 shows product categories coded in print placements.

Table 3

*Product Categories Shown in Print Placements: 1995-2008*

Category	frequency	percentage
athletic apparel/shoes	3,205	46.78
athletic equipment	1,056	15.41
tires/oil/auto supplies	317	4.63
cars	261	3.81
retail stores	219	3.20
tools	218	3.18
phone/communications	203	2.96
beer/liquor	193	2.82
food	150	2.19
banking/financial	143	2.09
soft drinks	134	1.96
nonathletic apparel	131	1.91
fast food	74	1.08
office supplies	59	0.86
airlines	57	0.83
credit cards	52	0.76
newspapers/magazines/TV	51	0.74
gasoline	43	0.63
mail/freight services	42	0.61
others	36	0.53
soap/razors/makeup	31	0.45
electronics	30	0.44
cigarettes/tobacco	26	0.38
hotels/motels/resorts	20	0.29
healthcare	18	0.26
medicines	17	0.25
watches	15	0.22
business supplies/services	14	0.20
armed forces	14	0.20
mortgage/realty	12	0.18
car rental	10	0.15
<b>Total</b>	<b>6,851</b>	<b>100.00</b>



Most print placement brands and logos were companies manufacturing sports clothing and shoes. These athletic clothing and shoe companies accounted for 46.78% of all print placements. Athletic equipment companies accounted for 15.41% of all print placements.

All other brand categories accounted for smaller percentages of total print placements, with no other categories totaling greater than 5% of all print placements. The next largest category was tires/oil/auto supplies, accounting for 4.63% of all print placements (317 placements).

Cars accounted for 3.81% of print placements (261 placements). Retail stores accounted for 3.2% of print placements (219 placements). Tools accounted for 3.18% of print placements (218 placements). Phone/communications brands accounted for 2.96% of print placements (203 placements). Beer/liquor print placements accounted for 2.82% of print placements (193 placements). Food brands accounted for 2.19% of print placements (150 placements). Banking/financial companies accounted for 2.09% of print placements (143 placements). Soft drinks accounted for 1.96% of print placements (134 placements). Nonathletic apparel accounted for 1.91% of print placements (131 placements). Fast food brands accounted for 1.08% of print placements (74 placements).

All other print placement categories had less than 60 print placements per category and accounted for 7.98% of total print placements. These remaining 18 categories consisted of: office supplies, airlines, credit cards, newspapers/magazines/TV channels, gasoline, mail/freight services, others, soap/razors/makeup, electronics, cigarettes/tobacco, hotels/motels/resorts, healthcare,

medicine, watches, business supplies/services, armed forces, mortgage/realty, and car rental.

When considering brands individually, rather than by product category, athletic clothing/shoes and athletic equipment brands accounted for all but one of the top ten brands. Nike had the most placements with 2,212, accounting for 31.9% of all print placements. The next closest brands were Reebok with 518 print placements, Riddell with 301 print placements, Wilson with 222 print placements, Adidas with 187 print placements, CCM with 116 print placements, Bauer with 114 print placements, Budweiser with 106 print placements, Spalding with 103 print placements, and Easton with 66 print placements. Of these top ten brands, Budweiser was the only non-athletic related brand. Table 4 shows brands with 15 or more print placements.

Table 4

*Print Placement Brands Coded: 1995-2008*

Brand	Frequency	Percentage	Brand	Frequency	Percentage
Nike	2,212	31.9	Pepsi	26	0.4
Reebok	518	7.5	Mobil	26	0.4
Riddell	301	4.3	KOHO	25	0.4
Wilson	222	3.2	Gatorade	25	0.4
Adidas	220	3.2	Visa	24	0.3
CCM	116	1.7	Under Armor	23	0.3
Bauer	114	1.6	Dodge	23	0.3
Budweiser	106	1.5	Honda	22	0.3
Spalding	103	1.5	Dupont	22	0.3
Easton	66	1	DeWalt	22	0.3
Mizuno	59	0.9	3M	22	0.3
Rawlings	51	0.7	Trek	21	0.3
Chevrolet	50	0.7	Toyota	21	0.3
Champion	45	0.6	Lowe's	21	0.3
Coca Cola	44	0.6	Cooper	20	0.3
Puma	43	0.6	Miller	20	0.3
Starter	41	0.6	McDonald's	20	0.3
Ford	35	0.5	76	19	0.3
USPS	33	0.5	Bosch	19	0.3
Goodyear	32	0.5	Asics	16	0.2
Russell	30	0.4	ADT	16	0.2
Converse	30	0.4	Sunoco	16	0.2
Everlast	29	0.4	Air Jordan	15	0.2
Fila	28	0.4	Budweiser	15	0.2
Speedo	26	0.4	Marlboro	15	0.2

RQ4: Where are the print placements found (on clothing, equipment, signs, etc.)?

Print placements on clothing (athletic apparel and shoes) accounted for 3,205 print placements (46.2% of all print placements). Table 5 shows the types of clothing represented in print placements.

Table 5

*Clothing Print Placements: 1995-2008*

---

<b>Clothing</b>	Frequency	Percentage
shoes	1,064	15.4
jersey	955	13.8
shirt	322	4.6
jumpsuit	263	3.8
pants	217	3.1
hat	107	1.5
socks	87	1.3
tracksuit	62	.9
jacket	43	.6
shorts	32	.5
dress	20	.3
leotard	9	.1
sweater	9	.1
swimsuit	7	.1
belt	6	.1
cufflinks	2	0
<b>Total</b>	<b>3,205</b>	<b>46.2</b>

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Print placements on equipment accounted for 2,696 print placements (38.7% of all print placements). Table 6 shows the types of equipment represented in print placements.

Table 6

*Equipment Print Placements: 1995-2008*

Equipment	Frequency	Percentage
car	558	8.1
helmet	527	7.6
glove	521	7.5
armband	330	4.8
ball	286	4.1
pads	137	2
hockey stick	119	1.7
towel	26	0.4
bike	24	0.3
swimcap	18	0.3
ski	18	0.3
racket	17	0.2
faceguard/mask	16	0.2
headband	12	0.2
tire	10	0.1
gun	10	0.1
boat	9	0.1
brace	8	0.1
surfboard	7	0.1
headset	7	0.1
hurdles	6	0.1
ski pole	5	0.1
bat	4	0.1
bobsled	4	0.1
goggles	3	0
standard	3	0
sunglasses	2	0
airplane	2	0
under eye patches	2	0
gas pump	2	0
jetski	1	0
motorcycle	1	0
curling pole	1	0
<b>Total</b>	<b>2,696</b>	<b>38.7</b>

Print placements on signs accounted for 950 print placements (13.6% of all print placements). Table 7 shows the types of signs represented in print placements.

Table 7

*Sign Print Placements: 1995-2008*

Signs	Frequency	Percentage
arena/stadium sign	845	12.2
race bib	33	0.5
drink container	16	0.2
finish line/flags	16	0.2
truck/trailer	10	0.1
backpack/bags	6	0.1
food packaging	6	0.1
leaflet	4	0.1
bench/chair	4	0.1
electronics	3	0
tattoos	3	0
clock	2	0
vending machine	2	0
<b>Total</b>	<b>950</b>	<b>13.6</b>

Print placements involving signs such as arena signs, race bibs, drink containers, and flags offered a much wider range of brand names and logos represented through print placements than did athletic clothing and athletic equipment. Although print placements involving athletic clothing and equipment had greater frequencies, print placements involving arena signs showed a wider range of products.

One previously undocumented type of print placement was encountered in the signs category. Three tattoo print placements were found in the 14-year time period from 1995 through 2008. These tattoos included a Batman symbol in the March 1998 issue (p. 75) on the arm of John Randall, a professional football player; and two separate print placements of a Nike swoosh on the arm of long-distance runner Alberto Salazar in the November 2006 issue (p. 51).

RQ5: What is the frequency of print placements involving identifiable athletes?

3,630 print placements (52% of all print placements) included an identifiable athlete. In all, 1,592 different athletes were coded, with most (1,476 athletes) appearing with print placements less than five times in the time period studied. 116 athletes had five or more print placements (totaling 925 print placements). These 116 athletes accounted for 13% of all print placements and 25.4% of athlete print placements.

Lance Armstrong was the athlete with the most print placements, with Jeff Gordon, Matt Kenseth, Dale Earnhardt Jr., Jimmie Johnson, Danica Patrick, Brett Favre, John Elway, and Michael Vick as the top ten athletes with the most print



placements. Most of these athletes were NASCAR drivers (not surprising when considering that NASCAR jumpsuits have brands and logos covering the chest and along the arms and legs, while other athletes typically have fewer brands and logos on their clothing). Table 8 shows athletes with ten or more print placements in the time period studied.

Table 8

*Identifiable Athletes with 10 or More Print Placements: 1995-2008*

Athlete	Print placement frequency	Athlete	Print placement frequency
Lance Armstrong	119	Apolo Anton Ohno	13
Jeff Gordon	71	Peyton Manning	13
Dale Earnhardt Jr.	69	Ben Roethlisberger	13
Matt Kenseth	60	Eric Lindros	12
Jimmie Johnson	44	Floyd Landis	12
Danica Patrick	33	Serena Williams	12
Brett Favre	31	Jennifer Capriati	12
Michael Vick	26	Venus Williams	12
Ryan Newman	24	Ross Coleman	12
Dominik Hasek	23	Ryan Leaf	11
John Elway	22	Daunte Culpepper	11
Randy Moss	21	Tyson Gay	11
Tiger Woods	21	Mia Hamm	10
Sam Hornish Jr.	19	Roger Federer	10
Matt Ryan	18	Vince Young	10
Bode Miller	17	Wayne Gretzky	10
Tony Stewart	17	Peter Warrick	10
Dennis Dixon	16	Darren McFadden	10
Kyle Busch	15	Tim Tebow	10
Drew Bledsoe	15	<b>Total</b>	<b>925</b>
Jake Plummer	15		
Tom Brady	15		

RQ6: Are the print placements shown interacting with a person?

Print placements were coded as “in event action” if the brand name or logo was interacting with a person in a sporting event. This included clothing a person was wearing and equipment a person was using while in a sporting event. Signs and banners by definition were not coded as interacting with a person in event action. 4,849 print placements were coded as in event action, accounting for 70% of all print placements. 19.7% of interactions were at the event and 9% were coded as being in other settings. Table 9 shows the interaction types for print placements.

Table 9

*Print Placement Interaction: 1995-2008*

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<b>Interaction Type</b>	<b>Frequency</b>	<b>Percentage</b>
in event action	4,849	70.0
at event	1,364	19.7
practice/training	573	8.3
office	7	.1
gym	2	.0
store/restaurant	8	.1
press conference	3	.0
awards/ceremony	9	.1
parade	1	.0
locker room	7	.1
home	13	.3
<b>Total</b>	<b>6,851</b>	<b>100.0</b>

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RQ7: What is the frequency of print placements on the cover of *Sports Illustrated*?

96 print placements were coded on the covers of *Sports Illustrated* magazines.

The July 1996 issue had the most print placements on one magazine cover and featured Dale Earnhardt Jr. with 12 print placements. Table 10 shows the number of magazine cover print placements per year.

Table 10

*Magazine Cover Print Placements by Year: 1995-2008*

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<b>Year</b>	<b>Frequency</b>
1996	12
1997	2
1998	1
1999	1
2000	1
2001	13
2002	19
2004	1
2005	11
2006	30
2007	4
2008	1
<b>Total</b>	<b>96</b>

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## CHAPTER V

### Discussion

#### *Comparison with Previous Research*

Keenan, et al. (1995) created a composite sample of 12 issues each of three years of *Sports Illustrated* magazine. Their research found 41 print placements in 1974, 108 print placements in 1984, and 401 print placements in 1994. In the current research comprising the years 1995-2008, the 1997 magazines had the highest total number of print placements with 731, while 1995 had the fewest number of print placements with 214. These numbers show an increase in the frequency of print placements during the time period studied and lend further evidence for the expansion of branded entertainment and the opportunity for print placement exposures.

Keenan, et al. (1995) reported 85% of print placements as “in event action,” 11% “at the event” and 4% in “other settings.” The current research had similar findings with 70% of print placements in event action, 19.7% at the event, and 9% in other settings.

In the research of Keenan et al. (1995), brand names and logos were grouped into 22 product categories. Their research showed athletic apparel/shoes, athletic equipment, tires/oil/auto supplies, and beer as the product categories with the most print placements. The current research had similar results with athletic apparel/shoes, athletic equipment, tires/oil/auto supplies, cars, retail stores, tools, phone/communications and beer/liquor with the most print placements.

Some differences between the product categories of Keenan et al. (1995) and the current research categories included the addition of categories for banking/financial companies, healthcare, medicine, armed forces, mail/freight services and mortgage/realty.

### *Print Placement Size*

Print placement size matters in the same way that print advertisement size or television commercial length matters – the larger the size, the greater the opportunity for exposure, and thus the greater the opportunity for recall, recognition and effect. Print placements proved to have some distortion in sizes coded. Brand names and logos that are in reality small could be very large in a print placement setting. This occurred often in close-ups of a particular athlete, such as logos on a helmet or hat, when a brand name or logo appears much larger than it actually is due to the photograph's composition. Similarly, brand names and logos that are in reality large could appear very small in print placements. This occurred in an aerial shot of a NASCAR racetrack showing many rows of semis parked around the arena. Semi trucks with brand names and logos painted on the sides appeared very small in this photo although their actual size was much larger.

### *Print Placement Product Categories*

Some brands and logos coded in the current research that may have controversial commercial messages included: 1-800-JOIN-NRA, alcohol and cigarette placements (Coors, Corona, Miller, Budweiser, Heineken, Lucky Strike,

Marlboro, Bundaberg Rum, and Bacardi), Hooter's, betandwin.com, a variety of casinos (Casino Windsor, Casino Arizona, Mandalay Bay Casino, Caesar's Palace and TropWorld Casino), and armed forces (Army, Navy, Blue Angels, Marines, and Air Force) brands and logos. Some of these brands might have been objectionable to the audience or the magazine editors if they had requested traditional advertising space in the magazine.

Product categories including other media outlets besides *Sports Illustrated* were referred to through print placements in *Sports Illustrated* magazines. These print placements included: Chicago Sun-Times, Phoenix Express News, Los Angeles Times, Boston Globe, *Popular Mechanics*, *Snowboarder*, Sirius Satellite Radio, Nextel, NBC, CBS, CNN, Fox, ESPN, Discovery Channel, Direct TV, Cox Communications, Comcast, Cingular, BT Infonet, AT&T, Bell South, and Alltel. This is interesting because some of these media outlets may be considered competitors with *Sports Illustrated*.

Print placements also illustrated the visibility of a wide range of brand names and logos. Both high-end and economy brands ranging from Louis Vitton and Lacoste to Piggly Wiggly and Dollar General were represented in *Sports Illustrated*. Large national brands such as Betty Crocker and Playstation, as well as local brands, such as Phoenix Flower Shops and Chicago Double Decker Bus Company were also represented. For print placements, the size of a company is not a hindrance to inclusion in print placements in a largely circulated magazine such as *Sports Illustrated*, with smaller companies having a chance of representation alongside larger national brands.

When considering brands individually, Nike had the most placements with 2,212, accounting for 31.9% of all print placements in the time period studied. (The next closest brand was Reebok with 518 print placements.) As has been shown in other research (Bauman, 2006; Robinson & Bauman, 2008), Nike has more visibility than other brands, and the evolving marketing communications developed by Nike have specific strategies calculated to be seen on athletic clothing and equipment. This may be an extension of Nike's overall marketing communications – a combination of shrewdly executed advertising, ambushing, and sponsorship communications, but the Nike presence also suggests the integral nature of the Nike swoosh in our visual culture.

#### *Print Placement Interaction*

During the time period studied, Lance Armstrong was the athlete coded interacting with the most print placements. During this period, Armstrong won seven consecutive Tour De France titles, was a National and International champion cyclist, competed in two Olympic Games and had the added news coverage of his personal life surrounding his cancer survival, marriage and divorce, social life, and allegations of doping (lancearmstrong.com, 2009). Armstrong was constantly in the news during this time period and thus print placements involving Armstrong were frequent. This idea prompts questions regarding media coverage of athletes, and whether drama in the lives of sponsored athletes equals more coverage for sponsors.

One issue in regards to interaction with athletes was presented by print placements involving NASCAR, Formula One and Indy 500 racing. Motor sports



tend to have a large number of print placements with many brands and logos covering car exteriors. In the case of these sports, cars are perhaps recognizable by fans as belonging to a particular driver, and may even be considered celebrities in their own right, but this study did not equate cars with their drivers for coding purposes. Cars were coded only as “equipment” rather than as athletes. Drivers were coded when they were visible, and thus most cars were not coded as interacting with an athlete unless the driver was visible.

### *Print Placement Forms*

The concept of advertising integration with culture is expressed through various print placement forms including: mimicry – print placements which mimic advertisements; discordance – print placements whose brand names and logos cross over into unexpected settings or interactions; and pseudo print placements – illustrations and artistic renderings including brand names and logos.

One print placement example showed the phenomenon of a print placement calculated to mimic an advertisement. In this print placement, seen in the October 2004 issue (p. 34), Wilma McNabb, the mother of professional football player Donovan McNabb, is photographed in her kitchen eating Campbell’s Soup with her son. Wilma McNabb is a Campbell’s spokesperson appearing in Campbell’s soup commercials. This print placement, although not an advertisement, mimics the Campbell’s ads in design and composition, suggesting the connection between Wilma McNabb and Campbell’s. The photograph was likely staged to appear this way, but the accompanying article describes the McNabb family (not Campbell’s Soup). This

print placement mimicry expresses the branded entertainment idea that advertising is integrated with culture.

Aside from mimicry, pseudo print placements were also observed. Although not technically print placements, illustrations were found which included brand names and logos. In the February 2007 magazine (p. 18) three logos were shown in an illustration. The cartoon showed Tiger Woods, complete with Nike hat and sweater, high-fiving Roger Federer, depicted wearing Nike shorts. Perhaps these personalities, even in caricature, are incomplete without the brands they wear, once again suggesting the integral nature of advertising in our culture.

Another curious aspect of print placements was the discordant nature of some brands and logos. In the January 2000 issue (p. 61), a baseball player, John Rocker, is wearing a NASCAR hat while hunting. The expected print placements involving Rocker would be baseball clothing brands and baseball equipment manufacturers in a baseball event. But in this situation, the print placement is discordant, with Rocker participating in a hunting event and wearing a NASCAR hat – neither the event nor the hat coincide with Rocker's status as a baseball player. This print placement may be largely due to editorial choices as the story documented the baseball player's hobbies, but provides evidence of the power of print placements to appear with unlikely celebrities and in mismatched settings.

Print placements also included the crossover of some brands and logos from one sport to another. A notable instance was baseball players wearing Air Jordan (originally a basketball brand) gloves or shoes. The basketball player silhouette logo is obvious in photographs of baseball players.

### *Tattoos as Print Placements*

The integration of brands and logos into our culture is also illustrated by the Nike and Batman tattoos coders examined. Tattoos may have a personal message with symbols or words carrying meaning for the individual, but brand name and logo tattoos may have a more overt commercial and cultural message. Individuals whose bodies have a permanent commercial message may have different implications than those whose jersey or skis show a brand name or logo.

### *Print Placements Versus Advertisements*

An advertisement appearing in 2004 magazines (see December, p. 93) illustrated the integration of advertising brand names and logos into cultural ideas. The ad was not obviously recognizable as an ad at first glance and appeared to be a photograph showing a rack of basketballs in a gym. Print placement coders paused on the picture, searching for the print placements that would normally appear on the basketballs. As they realized that there were no logos of any kind on the basketballs, they then concluded that what appeared to be a photograph was actually an advertisement. Ironically, coders described the *lack of logos* as the first clue that this photograph was an advertisement. Coders were then able to positively identify the photo as an ad through the accompanying print. The coders expressed that “real” photographs had naturally occurring brand names and logos (print placements), while the photographs in advertisements are “clean” and do not include brand names and logos that people would normally see in an uncontrolled setting.

### *Limitations*

Because of the nature of this study as a content analysis, audience effects cannot be assumed. Although a large number of print placements were coded in *Sports Illustrated* magazines, this information cannot be used to suggest that audiences actually viewed these print placements. Similarly, no suggestion of recall, recognition or other consumer behaviors can be surmised from content analysis data.

### *Future Research*

The inquiry into branded entertainment through the study of print placements may be expanded through a wide range of future research. Keenan, et al. (1995) and the current research represent similar samples and methodology using content analysis of *Sports Illustrated* magazines. Sports print placements can be observed in other sports magazines as well as many newspapers, and print placements could be studied in these formats.

Print placements may also be derived from other cultural forms besides sport, such as fashion and music, and may be seen in the print media these cultural categories produce. Fashion and music magazines could be studied for print placements just as sports magazines have been studied here.

Print placements may also extend to media such as the internet as the definition of “print” expands and photographs are published digitally. These placements could be studied as a hybrid form of print placement – a combination of print placements as described in this study, and a new form of print placement found

in online digital photographs. These digital print placements may share characteristics of print placements but also display some dissimilar characteristics. Inquiry regarding digital print placements is needed as branded entertainment has expanded via the Internet.

Aside from print placement forms, print placement audiences are also an area of future research because of print placements' unique secondary audience. Primary audiences who attend a live event and secondary, or print placement audiences, who read or view articles about the event could be compared. Studies of those audience members who may be in both the primary and secondary audience through attendance at the live event as well as viewing print placements about the event are also needed.

## CHAPTER VI

### Conclusion

Branded entertainment represents the changing nature of communications as advertisers seek new alternatives to traditional advertising. The growth of print placements in frequency and size as well as the development of new forms of print placement also suggest the growth of branded entertainment. But print placements represent a curiously powerful segment of branded entertainment that may easily be overlooked by sponsors and advertisers.

The power of print placements is demonstrated as exposure to brands and logos is considered for large secondary audiences who may not have attended a live event, but who are exposed to sponsor and advertiser brands and logos through print placements. Further power in print placements may be seen as repetition of exposure occurs when members of a primary live audience also cross over into a secondary audience as they view print placements after attending a live event. Thus sports fans attend a live game, and then read an article about the event in a newspaper, and are exposed to repeated sponsor brands and logos, both in a live format as well as print placement form.

The power of print placements in our very culture is also demonstrated by the shift in audience conceptualization represented by brand name and logo tattoos. The sense of self is combined with the brand and thus brand names and logos have become not only a part of our larger cultural ideas but have power as a part of our personal identity.

Another example of the power of print placements lies in the combination of benefits inherent in their form. The benefits of branded entertainment in responding to advertising clutter and new media are combined with the “real life” situation and easy relational fit of the brand or logo inherent in the photographic print placement. Added to these are the additional benefits of verisimilitude and avoidance of the perhaps sterile form of traditional advertising. These benefits are gained when considering the power of print placements to appear in unlikely or mismatched settings where traditional advertisements may be easily dismissed or avoided, but print placements are seen as a natural normal and even a necessary part of visual culture.

Visual culture as shown in print placements may also be powerful because of its emphasis on social influence rather than persuasion. The audience may take a defensive posture towards the persuasive intent of advertising, as has been shown with tendencies toward ad avoidance, but with social influence, the defensive mechanism built up against advertising is lowered. Leiss, Kline, Botterill and Jhally (2005) described the curious attitude of the audience towards advertising and promotion tactics: “To play the game it is necessary to appear all-knowing about the practices of promotion, to seem to be disinterested in goods and impervious to social rivalry – in short, to be cool” (p. 566). Social influence helps to explain why certain individuals are “cool” and can become trendsetters in their network of influence. Gladwell (1997) suggested that these individuals have personal influence within specific social networks due to the respect, admiration and truth inherent in the individual. As a result of this social influence, the audience can identify the brand of

shoe or logo on the equipment of a particular winning athlete. Among this specific consumption community, certain brands are linked to specific winning athletes, and common knowledge in this network suggests the brands used by the elite of the group. Print placements serve as a visual demonstration of brands and logos, reinforcing their social influence.

Print placements, as a form of both branded entertainment and sport sponsorship, represent a society in which advertising is incorporated into the culture through modern media. This idea does not suggest that print placements are only incidental brand name and logos, but that print placements represent the greater social context of which they are a part. In the case of print placements involving sponsorships, sponsors have invested in the entire scene, paying for not only the clothing or equipment of an athlete, but for other more intangible ideas such as the influence and the coolness of a particular brand or athlete. This power inherent in print placements may be useful for sponsors and advertisers to recognize as they seek to expand beyond traditional advertising.



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## Appendix A

### Coding Instrument

Magazine Month \_\_\_\_\_

Magazine Year \_\_\_\_\_

Print Placement on the cover?      Yes                  No

Size in mm<sup>2</sup>: \_\_\_\_\_

Brand/logo represented: \_\_\_\_\_

Placement:    clothing            equipment            signs/banners            other \_\_\_\_\_

Interaction with a person?    Yes                  No

Presence of an identifiable athlete?    Yes                  No

Location of photograph?    Sporting event            other \_\_\_\_\_

## Appendix B

### Product Categories

Athletic apparel/shoes brands included: Nike, Reebok, Adidas, Mizuno, Champion, Converse, Puma, Russell, Fila, Speedo, Under Armor, Asics, and Air Jordan. Athletic equipment companies included: Riddell, CCM, Bauer, Spalding, Easton, Rawlings, Starter, Everlast, KOHO, Trek, and Cooper and accounted for 15.41% of all print placements.

Tires/oil/auto supplies, accounted for 4.63% of all print placements (317 placements) and included: Goodyear, Michelin, NAPA Auto Parts, SKODA Auto, SPARQ, Sunoco and Valvoline.

Cars accounted for 3.81% of print placements (261 placements) and included: Ford, Dodge, Honda, Mitsubishi, Mercedes-Benz, Audi, BMW, Volkswagon, Honda, Lexus, Pontiac, Chevrolet, KIA, Volvo, Impala, Subaru, Jeep, Chrysler, and Oldsmobile.

Retail stores accounted for 3.2% of print placements (219 placements) and included: Savon Drugs, Trader Joe's, Dillard's, Phoenix Flower Shops, Footlocker, TJ Max, Albertson's, Staples, Rite Aid, Piggly Wiggly, Office Max, Office Depot, Blockbuster, Safeway, Dollar General, Gap, Target, 7-Eleven, Petco and True Value.

Tools accounted for 3.18% of print placements (218 placements) and included: Snap-on, MAC Tools, Moog, Sparco, Bosch, Stihl, Klein Tools and DeWalt.

Phone/communications brands accounted for 2.96% of print placements (203 placements) and included: AT&T, Motorola, Samsung, Nextel, MCI, Comcast, Verizon, Pacific Bell, Bell South, Cingular and Sprint.

Beer/liquor print placements accounted for 2.82% of print placements (193 placements) and included: Coors, Corona, Miller, Budweiser, Heineken, Bundaberg Rum, and Bacardi.

Food brands accounted for 2.19% of print placements (150 placements) and included: Lipton, Cheerios, Kroger, Pilsbury, Dasani, Land O Lakes, Kearns, Sun Chips, M&Ms, Cheez-it, Kellogg's, Campbells, Evian, Minute Maid, Hamburger Helper, Snapple, Snickers, Ritz, Betty Crocker, Hills Bros, Heritage Organic Milk, Barilla, Lay's, Oreo, Tyson, Powerade, Gatorade and Nature Valley.

Banking/financial companies accounted for 2.09% of print placements (143 placements) and included: Wells Fargo, US Bank, USAA, UBS, Deloitte & Touche, State Farm Insurance, San Diego County Credit Union, Prudential Financial, NYSE, Nation's Bank, MassMutual, M&I Bank, Charles Schwab, KeyBank, JP Morgan, American Family Insurance, Geico, Invesco Funds, Citi Financial, Chase, Bank of America, and Associated Bank.

Soft drinks accounted for 1.96% of print placements (134 placements) and included: Coca Cola, Dr. Pepper, Pepsi, Mountain Dew, RC Cola, Sprite, and 7-Up.

Nonathletic apparel accounted for 1.91% of print placements (131 placements) and included Louis Vitton, Wrangler, Phat Farm, Columbia, Levi Strauss, Sergio Tacchini, Tommy Hilfiger, Lacoste, Polo, Nautica, Hugo Boss, Hanes, Dickies, Cutter & Buck, Roca Wear and Cinch Jeans.

Fast food brands accounted for 1.08% of print placements (74 placements) and included: McDonald's, Arby's, Carl's Jr., Del Taco, Dunkin Donuts, Domino's Pizza, Jack In The Box, Papa John's, Pizza Hut, Little Ceasar's, Bob's Big Boy, Round Table Pizza, Subway, Wendy's, and Bubba's Burgers.

All other print placement categories had less than 60 print placements per category and accounted for 7.98% of total print placements. These remaining 18 categories consisted of: office supplies, airlines, credit cards, newspapers/magazines/TV channels, gasoline, mail/freight services, others, soap/razors/makeup, electronics, cigarettes/tobacco, hotels/motels/resorts, healthcare, medicine, watches, business supplies/services, armed forces, mortgage/realty, and car rental.

The "other" category accounted for .53% of print placements (36 placements) and included brands that had one print placement that did not fit into any of the established categories, and included: Rubbermaid, Stanley Steemer, Miracle-Gro, Jansport, Alpo, San Diego Zoo, Concorde Line Motorhomes, 1-888-JOIN-NRA, and Chicago Double Decker Bus Company. The "other" category also included unidentified brands. These brands had no reference for categorization, such as recognizable logos or fonts, and were not displayed on clothing or equipment to provide further reference points for categorization. Coders were also unable to positively identify these companies or brands through an internet search. These print placement brands were common names or initials only, and included: Aim, Rosecrest, Remington, Brian's, Bob's, Brown, Cliff, Jerome's, Jacob, Holley, Porter's, KE,

Remington, Brian's, Bob's, Brown, Cliff, Jerome's, Jacob, Holley, Porter's, KE,  
Foster's, Little, Elite, Goody's, Gray, Grant, Gulf, GP, GU, Giant, DW, Diamond,  
Don, Palms, and Lloyd's.