

LIGHTS, CAMERA, PRODUCT PLACEMENTS!:
A TEXTUAL ANALYSIS ON THE STUDY OF HOW PRODUCT PLACEMENTS
CREATE LAYERS OF MEANING IN ABS-CBN'S I LOVE BETTY LA FEA

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DEDICATION

To God

To my family

And to my alma mater

Who molded me

To the person that I am right now

ABSTRACT

Alfanza, M. (2011). *Lights, Camera, Product Placements!: a textual analysis on the study of how product placements create layers of meaning in ABS-CBN's I Love Betty La Fea*. Unpublished undergraduate thesis, University of the Philippines Diliman College of Mass Communication.

This qualitative study aimed to find out how product placements create layers of meaning in the teleserye *I Love Betty La Fea*, a franchise of the Columbian series *Yo Soy Betty La Fea* aired on ABS-CBN last 2008.

To find out the layers of meaning created by product placements in *I Love Betty La Fea*, the researcher purposively selected the first fifty episodes of the teleserye and performed content analysis and textual analysis.

The researcher employed Roland Barthe's Denotation and Connotation Model as a guide in this research. The Denotation and Connotation Model facilitated in identifying the surface and associated meanings of product placements. The model was used to describe the functional value and exchange value of product placements in the teleserye. Furthermore, the theory of Structuralism was also used as a lens in the study. The theory states that structures are "complex whole capable of analysis into its constituent elements" (Sturrock, 2003). For this study, the researcher situated the culture and mass media as the structures governing the meaning production of product placements.

Results showed that product placements do create layers of meaning in the teleserye. This was shown through incorporating the functional and exchange values

of products in the dialogues in order to persuade the viewers towards consumption. Aside from this, clusters of meaning were also identified in the product placements. Clusters of meaning comprised of the seven observed themes conveyed by product placements in the teleserye. These themes were: high regard for beauty, the search for love, strong family orientation, the social value of eating, cooking as domestic labor and consumption, household as a unit of production and consumption, and stereotyping. These themes were rooted and bounded under the governing structures of culture and mass media. The influence of culture and mass media contributed in creating a structured reality for viewers in relation to product consumption.

Lastly, the researcher concluded that product placements presented its overt economic function in the teleserye: to sell the products and gain profit out of it. The teleserye packaged and presented these product placements in a way that it could fulfill the “needs” of the viewers and lure them towards consumption. It was evident that the culture of capitalism was perpetuated in the teleserye.

For future studies, the researcher recommends the use of Agenda Setting Theory to provide the perspectives of how media practitioners deliberate and promote the importance of product placements in the teleserye. Moreover, audience reception analysis can also be done on future researches in order to find out how television viewers perceive the meanings portrayed by product placements. This can attest if television viewers understand the messages that advertisers and media practitioners convey to the public.

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I. INTRODUCTION

A. Background of the Study

Advertising is a “revolutionary development that influenced the creation of the consumer” (Robbins, 2002, p. 17). It makes people buy the commodities by packaging and presenting it in a way that it could answer and fulfill their own needs. Jackson Lears argued that “advertisers alter the way products are advertised, rather than emphasizing the nature of the product itself, they begin to emphasize the alleged effects of the product and its promise of a richer, fuller life” (Robbins, 2002, p. 22). Imbued by the promises of material goods, people do not only purchase commodities for its sole utility, people are now drawn towards achieving the exchange values that commodities offer in order to satisfy one’s pleasure (p. 22).

As businesses seek new ways to make their products known to public, ads can now be seen almost everywhere (Croteau and Hoynes, 1997). Advertisements can be seen in public utility vehicles, railways, and even in the most private places like comfort rooms. It can be concluded that the public and private spaces of individuals are currently bombarded by advertisements. In effect, people no longer want to watch advertisements resulting to the decline of traditional advertising in television (Blonde and Roozen, 2007).

A study by Stumple and Levi about viewing behavior of consumers in the United States showed that “19% of TV viewers could be measured as potential viewers of commercials because TV-viewers not only switch to another channel but also stop watching in order to do other things like going to the kitchen, bathroom, etc.” (Blonde and Roozen, 2007, p. 3).

Recognizing this behavior among the TV audience, advertising agencies felt the need to employ a promotional strategy in television: the practice of product placement.

Product placement is a marketing strategy in advertising where there is an insertion of consumer products or brands into a movie or television program for marketing purposes, such as when a character drinks a Coca Cola and displays the logo prominently (Galician, 2004). This strategy aims to advertise the product and hide its promotional intention by incorporating it into a television program. Product placement in a teleserye is the key concept that this research looks into. The proliferation of product placements in the TV industry and the issue of its promoting and strengthening consumerism in society is one of the reasons why this study is relevant at this time. Moreover, product placement, considered as a text capable of producing meaning, conveys values that lures and strengthens the viewer's "need to consume", hence, the researcher pushes on this study to identify these values and meanings.

ABS-CBN's *I Love Betty La Fea* is one of the television programs that incorporate product placements. The main characters refer and use the products with great emphasis in the storyline. Considering how products are highlighted in the teleserye, the researcher seeks to find out the layers of meaning that product placements create in an entertainment program like *I Love Betty La Fea*.

The phenomenon of putting product placements in television programs shapes the way consumers look at commodities. It influences buying behavior and buying decisions, and subsequently changes the way advertisers have to advertise. In the

words of Sklair (2002), advertising created a reformulation of consumerism that transforms all the mass media and their contents into opportunities to sell ideas and values. Knowing the intense competition in the market, advertisers do not only sell products and services; what they do nowadays are to sell values and promise the consumers that by purchasing goods, one could attain a “richer and fuller life” (Robbins, 2002, p. 22).

B. Rationale of the Study

Product placement was proven effective in Steven Spielberg’s 1982 movie *E.T.* where the main character ate *Reese’s Pieces* candy in one of its scenes. The appearance of the product made commercial impact and increased its sales to 65% within three months of its screening (Galician, 2004). This phenomenon viewed the practice of product placement as an effective revenue source in movies. With its impact on brand awareness and product sales, other film makers followed the trend of putting placements in their storyline. For example, the 1990 movie *Home Alone* was seen making a long haul in one of its scenes using *Budget Rent-a-Truck*, a major player in car rentals and was hailed by Enterprise Online as “Product Placement Hall of Fame” (Businessweek, 1998).

Another example of a successful product placement was seen in the 1993 movie *The Firm*, where lead actor Tom Cruise was seen holding a *Red Stripe* Jamaican-brewed beer. After a month of the film’s release, *Red Stripes* increased its product sales to 50 % and sold \$ 62 million majority share to Guinness Brewing Worldwide (Businessweek, 1998). Recognizing that product placement is an effective

revenue source in movies, the practice also takes form in arguably the most accessible medium of communication, the free television.

Television is considered influential in disseminating media messages because of its accessibility and availability to the masses. Moreover, according to Avery and Ferraro (as cited in Edstrom and Jervfors, 2006) viewers develop a positive attitude towards product placement when the main characters are associated with brands or services in the storyline. The positive attitude that the audience develops towards the brand may lead to product consumption which is the ultimate goal of advertisers.

In this light, the researcher seeks to study product placement in an entertainment program, specifically the soap opera or teleserye. Given the fact that product placement is an unavoidable practice in the media industry (Camy, 2005, p. 4), the researcher situates her study to look for meanings and messages that commodities represent in the teleserye. Aside from the evident commercialism that the practice promotes, the researcher seeks deeper understanding on the meanings of commodities that hold power and lure the audiences to consumption.

C. Research Problem

Product placement as a marketing strategy dominates the media industry especially in free television. In light of this, the researcher seeks to answer the research problem, “How do product placements create layers of meaning in ABS-CBN’s *I Love Betty La Fea*?”

D. Research Purpose

The purpose of this phenomenological study seeks to understand the principles and meanings of product placements in a teleserye. At this stage of research, product placement will be generally defined as the insertion of consumer products or brands into a television program for marketing purposes (Galician, 2004).

E. Research Objectives

The researcher seeks to describe how product placements are executed and incorporated in ABS-CBN's *I Love Betty La Fea*. This will illustrate the attributes of the products and the manner of presenting it in the program. This study also aims to find out the emerging advertising messages portrayed by product placements in the chosen episodes. Lastly, this study intends to ascertain the layers of meaning depicted by the incorporation of product placements in the teleserye.

F. Significance of the Study

This study deals with the meanings that product placements represent in the teleserye. Considering that product placement is an inevitable practice in the media industry (Camy, 2005), this study is significant for it will benefit the following: the media practitioners, the academe, and the general audience.

This study is beneficial for media practitioners to appraise the practice of product placement in television entertainment programs. First, this will inform the media practitioners that product placement, considered as a text capable of producing meaning, conveys messages and values to the general audience. Upon this

recognition, this study can enlighten the media practitioners on how to use product placement as a medium in perpetuating positive values that can benefit the general audience and the larger society. Lastly, this study can give media practitioners' constructive evaluation for the further enhancement of media texts and messages that they produce.

This study can also benefit the academe and fellow mass communication students by providing new insights and information on product placement as a marketing strategy. This study can inform future media practitioners on how advertising affects the content of entertainment programs. Furthermore, considering that advertising is an indispensable component in the TV industry, this study can enlighten future media practitioners on how to promote the strategy of product placement without sacrificing the creativity and integrity of entertainment programs such as teleserye.

Lastly, this study seeks to inform and enlighten the general audience on how modern advertising works even in the comfort and apparent "neutrality" of their own homes. This can enlighten the general audience/consumers to be more media literate and discerning about what advertisers present and offer. Bombarded by thousands of advertisements everyday, this study can help the general audience draw deeper understanding in the taken for granted habits of consumption and how it can be related in their own construction of realities.

II. REVIEW OF RELATED LITERATURE

This study deals with the layers of meaning that product placements create in the teleserye *I Love Betty La Fea*. To give light and thorough understanding in this study, this chapter is divided into two sections namely: Origin of Product Placement and Product Placement in Television. The first section discusses the history and nature of the marketing strategy known as product placement. On the other hand, the second section deals with product placements seen in popular television formats such as drama, reality, and game shows. Moreover, local and international studies about product placements and meanings are also discussed to give a background on how a product, as a form of text, conveys meanings to the general audience.

A. Origin of Product Placement

Product placement was defined by Galician (2004) as the inclusion of, or a reference to, a product or service within a program in return for payment or other valuable consideration to the program maker or broadcaster, or any representative or associate of either.

The practice of product placement was known to have existed in movies even before the First World War (Galician, 2004, p. 16). Moreover, Galician (2004) also mentioned that it was in the 1930s when the practice of product placement was used in movies to promote products or services. It was in the year 1939 when the first placement office was opened by the motion picture studio Metro-Goldwyn-Mayer. The first ever documented incorporation of branded content in movies was seen in the movie *Mildred Pierce* by Warner Brothers Drama when actor Joan Crawford hit a

Jack Daniels liquor bottle in one of the scenes (Galician, 2004). Another example of branded content featured Katherine Hepburn tossing bottles of Gordon's Gin overboard in the 1951 film *The African Queen* (Ta and Frosch, 2008, p. 4).

Furthermore, it was in the 1960s when movie producers began producing more reality-based themes in films, thus the practice of putting actual and existing products in the narrative or storyline was intensified. Movie producers recognized the incorporation of products in films as a means of subsidizing production and advertising costs, and it was in the 1970s when the practice of product placement as a revenue source was observed (Galician, 2004).

A 1982 movie by Steven Spielberg entitled *E.T.* upheld the effectiveness of product placement in films. In the movie, Elliot, the main character, enticed the extraterrestrial to get out from its hiding by showing *Reeses Pieces* candy. The famous scene made great commercial impact where product sales rocketed to 65% increase, making other film makers follow the trend (Galician, 2004).

According to d'Astous & Seguin (as cited in Edstrom and Jervfors, 2006), product placement strategies can be categorized into three main types: implicit product placement, integrated explicit product placement, and non-integrated explicit product placement.

Implicit product placement – An implicit placement is when the brand, product or service is maintaining a passive role. It is presented within the program without being formally expressed. For instance, the characters of the movie are seen standing outside Pizza Hut. (p. 7)

Integrated explicit product placement – When a placement is integrated explicit, the brand or the firm is formally expressed within the program. In other words, it plays an active role. For instance, the characters of the movie are hungry and they decided to enter and order pizza from Pizza Hut. (p.7)

Non-integrated explicit product placement – The brand or the firm is formally expressed but not integrated within the program. The brand or the firm's name may be presented in the beginning, during or after the program. For instance, "This program is/was sponsored by Pizza Hut". (p. 7)

However, the classifications made by d'Astous & Seguin (as cited in Edstrom and Jervfors, 2006) were not claimed as the standard classifications of product placements in movies or television programs. In relation to this, there were studies that showed the correlation of product classification to brand awareness, recognition and attitude to viewers.

In a study conducted by Edstrom and Jervfors (2006) about product placement and the modalities of television showed that "any instances of audio/visual placements will have a positive effect on recognition, audio placements will be remembered better if the level of plot connection is high; visual placements will always be remembered better regardless of plot connection; and prominent character associated with the product enhances the level of recognition" (p. 48). Avery and Ferraro (as cited in Edstrom and Jervfors, 2006) also mentioned that "brand loyalty is significantly related to the frequency of brand exposure, making the high level of constant repetition and exposure a great opportunity to place a product in television" (p. 3).

On the other hand, Homer (2009) also examined the effects of brand repetition in television and movies. He compared the repetition effects of products in subtle and prominent exposures. His findings showed that the type of placement and repetition interacted to impact brand placement-related judgments. The researcher of the study suggested that networks should evaluate “placement” options carefully for it may lead to a decline in their audiences. The study conducted by Homer dealt with attitudes of the audience toward product placements in storyline, thus, the researcher of this present study can also face subjective attitude formation towards placements that could affect the interpretations of this research.

Here in the Philippines, a study conducted by Liwanag (2009) concluded that product placements in Filipino films such as *Enteng Kabisote* and *Crying Ladies* showed high brand recall, hence, effective in creating brand awareness to the public. According to Liwanag (2009), the manner of presentation played a significant part for products to be recalled and recognized. Furthermore, the manner of presentation by placements also affected the attitudes of viewers towards the brands.

The study of Liwanag dealt with examining the manner of presenting product placements in movies. Her study was similar to Homer and Edstrom and Jervfors wherein attitude formation and buying behavior were analyzed in accordance with the brand presentation or execution in the storyline. This also implies that product placement may affect the program negatively if executions are not carefully planned and contextually placed.

B. Product Placement in Television

While it's true that product placement was effective in movies, the practice was also adopted in television programs. According to Michael Jacobson (Liwanag, 2009), co-founder of the center for the study of commercialization in Washington, the reason behind the growth of product placement strategies could be that "companies are discovering that people are getting tired of traditional advertising" (p. 1).

In fact, in the United States, it was observed that there was a decreasing effectiveness of watching TV commercials due to the introduction of TiVO and Replay TV where audiences could skip, replay or fast-forward commercials and even programs (Blonde and Roozen, 2007). It was also mentioned that "588 users in the US found that 60% of their time, on average, was spent watching programs that were pre-recorded or delayed, resulting in 92% of commercials being skipped" (Blonde and Roozen, 2007, p. 2) . Recognizing that some viewers avoid watching commercials, advertisers still manage to promote products and services in the form of television programs such as soap operas and game shows.

Soap operas are serials of dramatic fiction that had its influence from the original drama series in radio where soap manufacturers sponsored and produced the program (Soap opera, 2011). Here in the Philippines, soap opera has a generic term commonly known as *teleserye*. The term *teleserye* was rooted from the word "tele" short for television, and "serye" a Filipino term for series. According to Allen (Galang, 2010), "no other form of TV fiction has attracted more viewers in more countries, more regularly over a long period of time than soap operas" (p. 5). Soap operas have attracted a wide range of viewers, especially women because of its

undemanding nature, interesting story lines, and the ability for viewers to become emotionally involved in the program (Robson, 1996.). These were the reasons why soap operas attracted many viewers making it a potential venue for advertisements like product placements. Considering the soap operas' appeal to viewers, the placing of products or services in its storyline can develop wider brand awareness to audiences that may later on lead to an increase in product sales.

A case in point is the article of Normandy Madden (2008), which discussed the series *Ugly Betty* being aired in China. In the series, the female lead character Lin Wu Di used Dove soap, Clear anti-dandruff shampoo, and Lipton tea. The article featured an interview with Mr. Patrick Zhou, Unilever's media director for Greater China, who said that the story was a "strategic fit" for Dove because it talked about different kinds of beauty, and real beauty according to him was exactly the brand essence of Dove. Moreover, a statement from Mateo Eaton, Shanghai-based managing director of Mindshare (a global media network), claimed that "there is a lot of ability to build in brands, since this is a story that's based at an ad agency. It means we can have stories inside stories, people talking about brands as part of the storyline" (Madden, 2008). Mateo Eaton's statement about product placements in the storyline can also be applied in this study. Considering what was discussed in the article, it can be inferred that product placement serves dual motives – to sell and entertain at the same time. It was also evident that product placements in *Ugly Betty* were somehow contextually placed in the storyline because the story revolves around the world of advertising, making the existence of brands/products appear natural and justifiable.

Locally and most recently, Galang (2010) conducted a study on audience responses towards product placement in ABS-CBN's *May Bukas Pa* and *I Love Betty La Fea*. Findings showed that participants recognized product placement as an advertising strategy even without the background on the practice. Majority of the participants believed that "product placement tainted the program content" and "interrupted the focus of audiences". However, the participants leaned towards the regulation instead of the termination of the practice. Participants suggested that product placements should be shortened and used appropriately so as to avoid negative attitudes from the audience.

As mentioned by Galang (2010), product placements also appeared in ABS-CBN's *I Love Betty La Fea*. The teleserye is a dramedy Philippine adaptation of the Columbian series *Yo Soy Betty la Fea* from RCN television. *I Love Betty La Fea* incorporated products such as 4G Anti-Oxidant capsule, Clear shampoo, and Maggi Magic Sarap All-Seasoning.

I Love Betty la Fea aired on September 8, 2008 and ended on April 24, 2009. In fact, according to TNS Media Research National TV Ratings, the teleserye's final episode on April 24 sat on top of ratings with 41.3 percent versus the counter program on GMA 7's *Totoy Bato* (26.1%) making it the number one show in the country on that date. The teleserye garnered 5th place in USTV Students' Choice Awards as Best Daily Soap Opera and Ateneo de Davao's TAO Awards 2009 as Favorite Soap Opera (Quintos, 2009).

The story revolves around the central character Beatrice "Betty" Pengson, a very intelligent, kind-hearted, loving, yet, an aesthetically-challenged girl who

happens to work in a world where beauty and perfection come first. Armed with her incontestable intelligence, she works as the executive secretary of (the man of her dreams) Armando Solis, the president of Ecomoda Manila. Despite unreasonable criticisms from her colleagues, Betty pursues her career in the company in order to sustain her family's needs. Her life revolves around the stressful and demanding world of advertising in Ecomoda and her journey to love with her boss, Armando.

Yo Soy Betty La Fea's franchises in China and the Philippines revolve around the story of an ugly girl's pursuit to attain her dreams and happiness in the world of advertising. Moreover, it was noticeable that both franchises incorporated personal care products. *Ugly Betty* incorporated Dove soap and Clear shampoo, while *I Love Betty La Fea* incorporated 4G anti-oxidant capsule and Clear Shampoo. The dominance of beauty related products in the series can be a manifestation of China and Philippines' high observance to beauty or vanity. In fact, China was considered by Kline & Company's recent study as the third largest market for cosmetics and toiletries, next to Japan and the United States (Swallow, 2008), whereas, "skin whitening" remained to be the most popular trend in the Philippines when it comes to beauty and personal care products (Euromonitor, 2010). The incorporation of beauty-related products in the series might mean that there is a profitable demand from the market, suggesting that people places importance on the value of beauty or physical appearance.

The appearances of product placements were not only limited to soap operas. In fact, overt placements drive the creative content of game shows and reality-based programs. Game show is a "broadcast show designed to test the memory,

knowledge, agility, or luck of persons selected from studio or broadcast audience or to contrive a competition among these people for merchandise or cash awards.” The show first gained popularity on U.S. radio during the 1930s as an audience-participation program (Quiz show, 2011).

The reality-based program *The Apprentice* was recorded to contain product placements such as Procter & Gamble’s Crest toothpaste. The toothpaste’s appearance scored the equivalent of 10.8 commercials, which was estimated to \$ 4.2 M cost for the company (Saladino, 2008, p. 101). Another example of product placements can be seen in the musical reality series, *American Idol*. The show was well-known for incorporating various brands such as Coca-Cola and Ford vehicles. The show’s placements tallied for more than 3,200 exposures of product placements for the entire 2003-2004 season of the program (Edstrom and Jervfors, 2006, p. 30).

In the Philippines, game shows like ABS-CBN’s *Wowowee* and GMA 7’s *Eat Bulaga* were also recorded to contain product placements ranging from soap, refreshments, to telecommunications. In *Eat Bulaga*’s segment “*Juan for All, All for Juan*”, hosts Wally and Jose visit the contestants in their own homes and give away cash and prizes such as food, groceries, or home appliances. Coca Cola Company, the sponsor of the segment, was emphasized by pouring out a bottle of Coca Cola into its signature contour glasses in front of the camera. The hosts were emphasizing that eating experiences will never be completed without the refreshments brought by Coca-Cola. On the other hand, *Wowowee* also incorporated product brands like Rexona, Oishi, Globe OFW sim, etc. Product placements in both programs were

observed to be prominently placed that could develop high brand awareness and recall to the noon time viewers.

This research uses the teleserye ABS-CBN's *I Love Betty La Fea* as the main medium of analysis. The goal of this research is to find out the layers of meaning conveyed by product placements in the teleserye. Considering that the medium of analysis is an adaptation, the researcher believes that this can also affect the meaning formation of placements in the storyline.

Thus, a study by Abundabar and Albay (2006) about the localization of foreign programs was examined. Results showed that foreign franchise programs were localized to satisfy the Philippine audience. These programs were not accepted in pure form from western countries and were modified to fit the cultural environment of viewers as well as the financial and production capabilities of local producers. Producers and writers of the program repackaged the signs and symbols to make it more "local" or understandable to the viewers.

Studying meanings or semiotics, according to Daniel Chandler (2002) "make us aware of what we take for granted in representing the world, reminding us that we are always dealing with signs, not with an unmediated objective reality, and that sign systems are involved in the construction of meanings." Signs are subjected to various interpretations. It can also be considered as a 'construction of reality' wherein people living in the same culture have the same interpretations of reality. The meanings of signs or symbols are agreed upon by members of the society, such as red traffic lights meaning "stop" and green lights for "go".

To facilitate understanding in the creation of meanings, the researcher reviewed studies that center on semiotics and structuralism like Kälviäinen's (2007) case study about the role of visual and tangible sign elements for meaning communication in products. His study didn't deal with product placements but of modern house furniture. Results showed that "products can thus become part of our identity" (p. 4). It was mentioned by Heilbrunn (Kälviäinen, 2007, p.5), that product meaning was interpreted both as denotative messages conveying information about functions and what the product stands for, and connotative messages conveying subjective impression and emotion about the product.

Kälviäinen's (2007) case study tells that products or commodities can contribute to a person's well being, similar to Jackson Lears' (Robbins, 2002) discussion of products and how they are constructed in such a way that it could offer an identity, status, or individual fulfillment to consumers.

On the other hand, Acosta's (1996) analysis of Levi's 501 jeans TV advertisements showed that products like jeans convey meanings that also talk about the identity or character of the person wearing it. One advertisement analyzed by Acosta, showed a man walking and dancing in the street wearing a feminine hanging shirt. The man parodied a pose of a body builder, mockingly smiled, and turned his back on the camera. The actions of the man spoke about his complete disregard to social conventions like common conceptions about masculinity and consciousness of actions in public places. The man was aware of his difference, yet he wasn't ashamed to show it, in the same way that wearing Levi's jeans meant freedom and personal choice.

Another advertisement featured a group of teenagers. A music score with lyrics that says “they make me fit” strengthened the notion that wearing Levi’s jeans lets individuals be part of a group without sacrificing one’s identity. This was shown in the commercial where teenagers had the same blue jeans but each wore it differently.

The analysis of Levi’s advertisements showed how simple products like jeans could speak about the identity of people wearing it. It is along this notion that product placements in the teleserye *I Love Betty la Fea* may also connote meanings in its appearances in the storyline.

Studies examined about product placements dealt with analyzing the manner of presentation of brands and its relation to buying behavior, brand awareness and attitude formation by the audience. Studies reviewed mostly delved into conducting audience reception analysis and examining the physical characteristics of product placements. Furthermore, Kälviäinen’s and Acosta’s studies were deemed beneficial for their contributions and insights about meaning productions.

After reading the literatures gathered, it can be inferred that product placement is an effective revenue source in movies and television programs. It is also evident that in order to imbue people towards consumption, advertisers sell desirable “images and promises” to the viewers. Moreover, the researcher identifies that product placement is a form of text capable of producing meaning. The associated meanings of product placement can be drawn out from the wider system of references such as culture or existing ideologies operating in a society.

Considering all these supposition, the researcher sees that there is still room for further inquiry about meanings conveyed by product placements in a television program. Thus, the researcher pushes on with this study to contribute knowledge in the phenomenon of how product placements create layers of meaning in the teleserye *I Love Betty La Fea*.

III. STUDY FRAMEWORK

The researcher adopted two theories to facilitate understanding in the creation of meanings of product placements. The theory of Structuralism was used as a lens for the study. Roland Barthes' Connotation and Denotation model was also adapted to facilitate identification of the layers of meaning that product placements create in the teleserye.

A. Theoretical Framework

Structuralism is an intellectual movement in France during the 1950s and the 1960s known in analyzing human culture semiotically. Some of the most popular structuralists during the period were Michel Foucault, Louis Althusser, Roland Barthes, Jacques Lacan, and Claude Levi – Strauss (Dosse, 1997). Among the French intellectuals, Claude Levi- Strauss' works were heralded to have the “greatest and most profound influence on philosophy, letters, arts, and the sciences” (Dosse, 1997).

Structuralism is a holistic mode of thought that views an object as a whole with its interrelated parts (Sturrock, 2003, p. 21). The term *structure* means “constant and ordered relation of elements”, thus, it has been assumed that “structures are located in and governed by particular cultures – much wider systems of meaning, reference, and signification” (McQuail, 2005, p. 346).

According to Sturrock (2003), structures are ubiquitous, “they are to be found in nature as in culture, in every art and by every science” (p. 21). He also added that structures are everything, inseparable, and a “complex whole capable of

analysis into its constituent elements” (p. 21). These elements are not independent entities; they coexist in a particular system or structure. For instance, structures may be tangible like human anatomy or an animal’s body; or they may also be an abstraction like the global economy or society (p. 21).

The researcher will support this view of Structuralism with Roland Barthes’ Connotation and Denotation model to help achieve the goal of this study. Connotative and denotative meanings deal with “associations and images invoked and expressed by certain usages and combinations of signs” (McQuail, 2005, p. 347). According to Barthes, denotation is defined as the “first order of signification” wherein it describes the relationship within a sign between the signifier and signified. Connotation refers to a “second order” of signification or the associated meaning of a sign. Signification works at two levels: the surface or literal meaning, and second, the associated or connotated meaning. The second level requires deeper understanding or familiarity of a culture (McQuail, 2005, p. 347).

Denotative meanings are deemed universal (fixed meaning for all) and objective (references are true and do not need evaluation). On the other hand, connotative meaning involves both variable meaning according to the culture of the recipient and is also subject for evaluation (McQuail, 2005, p. 347).

B. Conceptual and Operational Framework

This study views the importance of the theories of Structuralism and Denotation and Connotation model to ascertain the layers of meaning that product placements create in the teleserye.

To address the goal of this research, denotative and connotative meanings of product placements were extracted to provide the product's two sides of meanings. At this research, denotative meaning refers to the functional or use-value of product placements in the teleserye. It refers to product attributes and benefits that the product gives to consumer. The functional or use value of the product is considered as the "first order of signification" or "first level of meaning" such as getting soft and dandruff free hair by using Clear anti-dandruff shampoo.

Connotative meaning refers to the associated meaning or symbolic-exchange value of a product. This refers to the implied messages or meanings that product placements convey and contribute to the well-being of the viewer/consumer.

Connotative meaning, according to Barthes, is considered as the "second order of signification" or the "second level of meaning", which is influenced by culture or existing ideologies operating in a society. For example, the connotative meaning or exchange value that a woman gets in using Clear shampoo is adoration and acceptance from the public.

This study uses the theory of structuralism to uncover a deeper understanding of the meanings that commodities represent in the teleserye. The theory of Structuralism covers the premise of existing or dominant ideologies present in society as the "structure that will govern the formation of meanings of every text" (McQuail, 2005). In this study of meanings, the researcher recognizes the notion that there are underlying structures in every text that govern its meaning formation.

Structure is "a complex whole with interrelated parts" (Sturrock, 2003). For the purpose of this study, the researcher limits and situates the concept of *structure*

in the Philippine culture and the business of television. Culture according to Panopio (1994) is a “complex whole which includes knowledge, belief, art, law, morals, customs, and any other capabilities and habits acquired by people as members of the society” (p. 35-36). The researcher believed that situating *culture* as the *structure* that will “govern the formation of meanings of texts (or product placements)” will generate a comprehensive and relative description of how product placements create meanings because the researcher and the medium of analysis which is the teleserye are bounded in the same culture or conventions.

In addition, the researcher also views “television” as the “structure” that will govern the formation of meanings by product placements. Television, as a business working on a basic exchange endeavors to deliver audiences to advertisers (Browne, 1994). In this regard, the creation of meanings will not only rely on the culture or ideology that the society has, but at the same time, how advertisers and the media industry collaborate on creating a ‘structured reality’ of the viewers. The business of television is to create programs and give venues for the commercial messages of the advertisers. Browne (1994) mentioned that in order to attract viewers from the advertisements, networks must find ways to know and define what appeals to the greatest number of viewers. In this case, similar to Lears (in Sklair, 2002), advertisers emphasize the “alleged effects” of the products in order to lure them for the consumption of goods.

In this regard, the researcher sees the power play of culture, media and advertising as the structures that will govern the formation of meanings by

commodities. Using the theory of Structuralism as a lens in the study, the researcher will look at how commodities acquire meanings using cultural references and the influence of media. However, recognizing that a structure or system has its own interrelated parts, the researcher will also look at the meanings of commodities by analyzing the structures separate from the larger construct in order to provide deeper meanings that product placements depict.

This study situates culture and the business of television as the governing bodies in meaning formation. The researcher analyzes these structures apart, such as looking at the conventions or ways of life dictated by culture in the society. This involves norms, traditions, mores, laws, and analyze what these elements have to say or contribute to product placements. Moreover, the business of television is also done in the same way; such as analyzing how producers and advertisers influence the consumers to buy the products.

C. Definition of Terms

To facilitate thorough understanding in this chapter, the researcher provided definition of terms and concepts employed in the discussion.

Connotation	refers to the associated meaning of a text. For instance, a pen may also mean freedom of expression.
Convention	agreement between persons or nations
Denotation	refers to the literal or physical meaning of a text. For instance, a pen is meant for writing.

Exchange Value	perceived value of an object; or a value that a subject assigns to objects in relation to another subject
Ideology	a set of ideas proposed by the dominant class of the society; constituting one's goals, expectations, and actions; considered as a way of looking at things
Product placement	the incorporation of products or services within a program.
Sign	indicates and expresses the existence of an object or aspect of reality
Signification	the established meaning of a word
Signified	a mental concept that invokes symbol or meaning. For example, a rose signifies passion because of its color
Signifier	the image, object or sound itself; the part of the sign that has material form. For example, a red rose.
Structure	a complex whole with interrelated parts; any inseparable object or abstraction.
Texts	any media product we wish to examine, it can be a television program, a book, a poster, a popular song, the latest fashion, etc.
Use-Value	the functional value of an object; its instrumental purpose.

IV. METHODS AND PROCEDURES

A. Research Design

This study is qualitative in design wherein the researcher seeks to explore the layers of meaning created by product placements in ABS-CBN's I Love Betty La Fea. In relation to this, the researcher aims to answer the research problem by describing the executions of product placements in the teleserye, identify the messages portrayed by the products, and ascertain the layers of meaning depicted by the incorporation of product placements in the teleserye.

This study is phenomenological in nature, wherein the practice of product placement in a television program is observed and analyzed. This study seeks to understand fundamental principles of the current practice of product placements in entertainment programs, specifically in a teleserye.

The researcher uses content analysis and textual analysis to achieve the goals of this research. Content analysis was used to identify and describe the bulk of product placements incorporated in selected episodes of the teleserye. Textual analysis was also employed to categorize and analyze the meanings conveyed by product placements. The researcher believes that textual analysis is the best way to identify and analyze the layers of meaning created by product placements in the teleserye

B. Units of Analysis and Sampling

The units of analysis in this research were the selected episodes from the teleserye I Love Betty La Fea and the product placements incorporated in the

episodes. The researcher employed purposive sampling in choosing the episodes to be analyzed. The researcher selected fifty (50) episodes of the teleserye, specifically episodes 1 – 50.

In order to make this study more relevant to the readers, the researcher included the list of characters associated with product placements in the chosen episodes as units of analysis. The introduction of characters helps to make the discussions comprehensible in the latter part of the study. Table 1 and 2 show the list of characters associated with product placements in the selected episodes.

Table 1. *The Major Characters of I Love Betty La Fea*

Characters	Actors	Description
1. Beatrice Pengson	Bea Alonzo	Protagonist
2. Armando Solis	John Lloyd	Protagonist, love interest of Betty
3. Daniella Valencia	Ruffa Gutierrez	Villain, Senior VP of Ecomoda
4. Marcella Valencia	Megan Young	Villain, fiancé of Armando
5. Julia Pengson	Ai-Ai delas Alas	Mother of Betty
6. Hermes Pengson	Ronaldo Valdez	Father of Betty
7. Andrew Pengson	Sam Concepcion	Little brother of Betty
8. Roberto Solis	Leo Rialp	Father of Armando

Table 2. *The Minor Characters of I Love Betty La Fea*

Characters	Actors	Description
1. Mario Collantes	Joem Bascon	Armando's loyal friend
2. Hugo Bosinio	Thou Reyes	President, Creative's Department
3. Randy	Randolf Stamatelaky	Mario's friend, employee
4. Kylie Torres	Sherine Regis	Betty's friend, secretary
5. Jen	Kristel Moreno	Betty's friend, receptionist

The researcher adopted some concepts used by Galician (2004) (in her study about the evolution of product placements in Hollywood cinema) and Edstrom and Jervfors (2006) (study about product placement and modalities of television) in

describing and evaluating the product placements identified in selected episodes. These concepts were deemed important in the creation of meanings by product placements.

- Type of product placement : Prominent or subtle
- Level of association with characters : High or low
- Level of plot involvement : High or low
- Length of appearance
- Dominant type of product placement

Concepts used will be discussed in the next chapter.

C. Research Instruments

The teleserye *I Love Betty la Fea* was evaluated by the researcher using content and textual analysis. The researcher formulated her own content and textual analysis guides for a more structured and organized discussion.

The content analysis guide was used to tabulate and describe how product placements are executed in the teleserye. This provides a comprehensive tabulation of product placement's physical characteristics. Product placements were categorized whether they are subtle or prominent in exposure. The concepts in the units of analysis were employed in the "categorization of placements". These concepts are: type of product placement, level of plot involvement, level of association with the main characters, length of appearance, and dominant type of placement used in the episode.

Textual analysis guide on the other hand, facilitated the presentation of meanings created by product placements. This refers to the denotative and connotative meanings that product placements create in the storyline, and the clusters of meanings or themes by Moustakas' phenomenological study.

D. Data Gathering Procedure

The researcher downloaded episodes one to fifty (1-50) of the teleserye via the internet. The collection of data was done purposively. The researcher deemed the number of episodes gathered was sufficient to collect pertinent data because this research centered on meanings created specifically by product placements, and thus, didn't need to employ all the episodes of the teleserye.

The researcher started by watching the downloaded episodes. While watching the episodes, the researcher filled up the formulated content analysis guide. The selected episodes were then transcribed in order to get accurate dialogues made in scenes that could contribute to the meaning creation of product placements. In this study, the dialogues made by the characters of the teleserye were used as *significant statements* that could contribute for the meanings of product placements. The researcher examined the dialogues that explain product attributes, effects/benefits, or any other implied statements that could contribute for meaning formation.

The researcher included screen grabs of product placements in the episodes to facilitate thorough illustration of the execution of product placements in *I Love Betty La Fea*.

The full script dialogues of selected episodes and screen shots are available in the Appendices section.

E. Data Analysis Procedure

After completing the collection of data, the researcher then analyzed the significant concepts of the study – product placements and layers of meaning.

The researcher adopted Moustakas' procedures for analyzing the phenomenological data (Creswell, 2005, p. 61).

According to Moustakas, the researcher should go through the data and highlight the “significant statements”. Afterwards, the researcher should look to “clusters of meanings” from the significant statements or themes gathered. Moreover, the significant statements and themes are then collected to come up with a description of the experience or phenomenon being studied, also known as “textural description”. In addition, a “structural description” or a description of the context or setting that influenced the experience or phenomenon should also be made. At the end, “from the structural and textual descriptions, a composite description of essence of the phenomenon, called the essential, invariant structure” should also be added (Creswell, 2005, p. 61). To some extent, the researcher also considered her subjective interpretations in accordance with her own experiences in analyzing the meanings created by products in the teleserye.

However, the procedures of Moustakas were meant for analyzing data from people interviewed. For the purpose of this study, the researcher made modifications in some of the concepts to fit in the available data collected which was gathered from

watching selected videos and conducting textual analysis. At this point of research, *significant statements* will comprise dialogues made by characters in the scenes that may contribute to meanings created by product placement. *Clusters of meanings* comprise the discussions of themes identified in the denotative and connotative meaning of placements.

After identifying and describing the presence of product placements in episodes, the researcher then looked into the advertising messages conveyed by placements. Furthermore, the advertising messages portrayed by product placements were analyzed following the views in *Structuralism* and Roland Barthes' *Denotation and Connotation model*.

Thus, the analysis of meanings started by identifying the significant statements in the episodes and followed by a tabulation of denotative and connotative meanings of product placements. Afterwards, the researcher identifies and discusses the dominant themes or clusters of meanings evident in the product placements. Moreover, it is in this section that the researcher applies and discusses the two theories employed in this study.

F. Presentation of Findings

The findings of this research were presented in an essay format. Classifying the data according to similar concepts and points helped the researcher achieve a structured presentation of findings. Tables and illustrations were also used to give the readers a visual presentation of findings.

The researcher included summary, conclusion, and recommendations for future studies. The summary includes the presentations of data gathered and analyzed. Interpretations about meanings and sound arguments about the phenomenon of product placement in an entertainment program were also discussed in the conclusion section. Moreover, the researcher also suggested ideas for further enrichment of studies about product placement and help contribute to development of the local media industry, academe and other related agents in the society.

G. Budget and Timetable

ITEM	COST
1. Printing	PhP 2,000.00
2. Blank CD for back-up files	50.00
5. Book binding	1,000.00
TOTAL	PhP 3,050.00

ACTIVITY	DATES
Prepare the proposal and present it to the requested adviser.	December 2010
Watch Betty la Fea and tabulate the findings.	January 2011
Formal thesis writing and constant visit to the adviser.	January - March 2011

H. The Researcher

The researcher is a 20-year-old BA Broadcast Communication student at the University of the Philippines Diliman. She considers the world of advertising as the path to take after graduation. She and her family followed different primetime teleseryes, one of which was I Love Betty La Fea on ABS-CBN. Moreover, the

researcher noticed that a bulk of products was incorporated with undue prominence in the storyline. Aside from undue prominence of products in the storyline, poor executions, and blatant advertising of product placements were also observed. The manner of presentation of placements calling for attention and perceived attitudes from people around her inspired the researcher to pursue the study.

V. RESULTS AND DISCUSSION

This study seeks to describe the execution of product placements in ABS-CBN's *I Love Betty La Fea*, identify the product's advertising messages, and lastly, ascertain the layers of meaning depicted by these products in the storyline.

The researcher divided and organized this chapter to address the objectives of this research. First, to make the following discussion known and clear to the readers, the researcher discussed the character arcs of the major and minor characters in the teleserye. This section is labeled as "The Characters of *I Love Betty La Fea*."

Second, a thorough description of product placements within the twenty-one episodes examined are discussed and labeled as "Physical Characteristics of Product Placements." This involves discussions about the type of product placements, level of association with the characters, plot involvement, length of appearances, and the dominant type of product placements used in the teleserye. This section addresses the objective of the study in describing how product placements are executed in the teleserye.

Third, an analysis of meanings created by commodities is also discussed following Moustakas (as cited in Creswell, 2005, p. 61) phenomenological data analysis procedure. Slight modifications in the procedures were made by the researcher to facilitate the presentation and discussion of available data collected in this study. The researcher labeled the third part of discussion as "Product Placements and Meanings". This section answers the objectives of the study in identifying the advertising messages and layers of meaning that product placements portray in the teleserye.

A. The Characters of I Love Betty La Fea

This section introduces the major and minor characters associated with product placements in the teleserye. The researcher limited the discussion to the characters involved within the twenty-one episodes examined.

1. The Major Characters

a. Beatrice “Betty” Pengson

She is the aesthetically challenged yet very intelligent and efficient secretary of Armando Solis in Ecomoda Manila. Working in a company where beauty and perfection is highly observed, Betty usually gets harsh treatment from other people because of her physical appearance. Despite this, Betty manages to maintain her positive outlook in life and works her way up to sustain the needs of her family and finds her own happiness by falling in love.

b. Armando Solis

He is the adventurous and affluent bachelor who is being groomed as the future president of Ecomoda Manila. With the death of his mother during his early years, Armando grew up seeking love and appreciation from his busy and cold father, Roberto Solis. Unfortunately, he didn't get the kind of love that he needed from his father, which later on made him divert his attention to vices such as womanizing and drinking in the hope of finding his own happiness.

c. Daniella Valencia

She is the competitive Senior-Vice President of Ecomoda Manila who vows to ruin the lives of Armando and Roberto Solis. She secretly knows that she is Roberto Solis' daughter to her mother, without Roberto and people in the company knowing

it. Daniella bears deep resentment against Roberto Solis when she witnessed how her own mother lost her sanity when Roberto left to marry Armando's mother.

d. Roberto Solis

He is the firm, authoritative, and perfectionist father of Armando Solis. He sees his son as unworthy and incapable of managing the company because of Armando's behaviors and vices. Roberto is very well known in the business world and is the current president of Ecomoda Manila.

e. Marcella Valencia

She is the domineering fiancé of Armando; she makes sure to keep Armando away from his womanizing and other vices. Born into affluence, Marcella is used to getting what she wants, especially when it comes to Armando's love.

f. Julia Pengson

She is Betty's loving mother and number one supporter in life. She makes sure to provide everything for her family. She used to be a full time housewife, but later on decided to work as a domestic helper in London. To facilitate understanding on the succeeding sections, Julia is also known as unskilled in the kitchen.

g. Hermes Pengson

Just like Julia, Hermes is the loving and very protective father to Betty especially when it comes to potential suitors like Nicholas and Armando. In the story, Hermes suffers from a heart problem which becomes Betty and Julia's motivation to work harder.

h. Andrew Pengson

He is the good looking and talented little brother of Betty. For some people, he seems to be a happy go lucky fellow, but deep inside him is a heart of gold that wants the best for his family. He ventures into talent searches, hoping to help his family with their financial needs.

2. The Minor Characters

a. Mario Collantes

Known as Armando's loyal friend and at the same time, a "partner in crime" when it comes to women and vices, he is the Vice President for the Creative's Department, and works closely with Hugo and Randy for making ad campaigns and events.

b. Hugo Bosinio

He is the sarcastic and creative genius who is very well known for his aversion to ugly people like Betty. He is a perfectionist who wants the best out of every campaign that he makes.

c. Randy

He is the very promising employee who works in the Creatives together with Hugo and Mario. He is known for his happy-go-lucky attitude, and is also considered as Mario's cohort when it comes to women and vices.

d. Kylie Torres

She is Mario's petit and bubbly secretary. She is one of Betty's good friends in the company.

e. Jen

She is Ecomoda Manila's pretty receptionist. She is the youngest among Betty's close friends in the company and is very well known for her *baskil*, a tagalog slang for sweaty underarms.

B. Physical Characteristics of Product Placements

This section illustrates how product placements were executed in the twenty episodes examined. Data collected were evaluated according to:

1. Type of product placement: Prominent or subtle
2. Level of association with characters: High or low
3. Level of plot involvement: High or low
4. Length of appearance
5. Dominant type of product placement

Some concepts were patterned from the content analysis conducted by Galician (2004) about the evolution of product placements in Hollywood cinema and Edstrom and Jervfors' (2006) study about product placement and the modalities of television. After describing the physical characteristics of product placements, the researcher summarizes the discussion by showing patterns of correlations among the five characteristics examined.

In the fifty (50) episodes examined, twenty (20) episodes were seen to contain product placements. Table 3 shows the episode numbers, products that were seen in the episodes, as well as the frequency of exposure of products within the scene.

Table 3. *Episodes with Product Placement Exposures*

Episode Number	Name of Product	Frequency of Exposure
1	Maxim magazine	1
5	Waffle Time	1
8	Waffle Time	1
13	Waffle Time	1
14	4G Anti-oxidant	1
20	Waffle Time	1
	Zagu	1
21	Red Ribbon	1
24	4G Anti-oxidant	1
26	4G Anti-oxidant	1
28	Zagu,	1
	4G Anti-oxidant	1
	Waffle Time	1
32	4G Anti-oxidant	1
33	4G Anti-oxidant	1
37	Clear	1
39	4G Anti-oxidant	1
41	Clear	3
	Maggi Magic Sarap	1
42	Clear	1
43	4G Anti-oxidant	1
45	Clear	2
49	Clear	1
50	Clear	1

Results showed that there were seven (7) product placements incorporated within the twenty (20) episodes examined. These products were Maggi Magic Sarap seasoning, Red Ribbon cake, Waffle Time, Zagu, Clear anti dandruff shampoo, 4G Anti-Oxidant capsule, and Maxim magazine.

Four product (4) categories were identified among these product placements. These categories were food, personal care, health, and lifestyle related commodities. Under the food category were Waffle Time, Zagu, Red Ribbon, and Maggi Magic Sarap; Clear shampoo was categorized as personal care product, 4G anti-oxidants fell under the health category, while Maxim magazine was categorized as lifestyle-related

product. Despite of the dominance of food-related products, personal care, and health-related products were also frequently exposed in the twenty (20) episodes examined.

It was also observed that three (3) out of twenty (20) episodes studied exposed more than one product placement. Take for example, episode 20 with Waffle Time and Zagu, episode 28 with Zagu, 4G anti-oxidant, and Waffle Time, and episode 41 which contained Clear anti dandruff shampoo and Maggi Magic Sarap seasoning. The exposures of these products proved that I Love Betty La Fea did not only serve to entertain, but to influence the viewers to buy and consume the featured products.

1. Type of Product Placement

This section seeks to classify the type of product placement incorporated, whether it is prominent or subtle in exposure as presented in the episodes.

Prominence, according to Avery and Ferraro (in Kozary and Baxter, 2010, p.4) refers to “the extent to which the product placement possesses characteristics designed to make it a central focus of the audience attention.” In this study, prominently placed products are described with the following characteristics: highly visible, relative to the screen, repeated product mentions, and long screen time durations. Prominently placed products are explicitly executed in the scenes, which may result to high product awareness and recall (Balasubramanian, in Kozary and Baxter, 2010). At the same time, research also showed that high perceived prominence results to negative placement attitudes and beliefs (Van Reijmersdal, Neijens and Smit, in Kozary and Baxter, 2010).

On the other hand, subtly placed products are “implicitly processed” wherein “a consumer will not explicitly remember seeing the brand as a placement, but will

report a more positive brand attitude as a result of the exposure” (Cowley and Barron, in Kozary and Baxter, 2010). Subtly placed products are reported to receive lower awareness in terms of brand recall and recognition (Kozary and Baxter, 2010).

Table 4 and 5 illustrates subtle and prominent placements describing its manner of exposure and screen time durations.

Table 4. *Product Placements in Subtle Exposure*

Episode Number	Name of Product	Manner of Exposure	TRT
1	Maxim Magazine	Placed in a rack of magazine	2 secs
5	Waffle Time	Background	2.15 mins
8	Waffle Time	Placed on table as props	48 secs
13	Waffle Time	Background	1.25 mins
20	Waffle Time	Background	1.20 mins
	Zagu	Placed on table	1.20 mins
28	Zagu	Background	1.05 mins
	Waffle Time	Background	1.05 mins

Table 5. *Product Placements in Prominent Exposure*

Episode Number	Name of Product	Manner of Exposure	TRT
14	4G Anti-oxidant	AVP	45 secs
21	Red Ribbon cake	Cake eaten by Armando and his dad	1.20 mins
24	4G Anti-oxidant	Products placed on tables for commercial pitching	20 secs
26	4G Anti-oxidant	Products were distributed to officemates	2.30 mins
28	4G Anti-oxidant	Verbally articulated	1.05 mins
32	4G Anti-oxidant	Verbally articulated	35 secs
33	4G Anti-oxidant	Verbally articulated	50 secs
37	Clear	Held by Armando	1 min
39	4G Anti-oxidant	Commercial shoot	18 secs
41	Clear	Verbally articulated	3.10 mins

	Maggi Magic Sarap	Verbally articulated	2.15 mins
42	Clear	Verbally articulated	24 secs
43	4G Anti-oxidant	TV commercial	32 secs
45	Clear	Commercial pitching	1.20 mins
49	Clear	Commercial pitching	54 secs
50	Clear	TV commercial	1.22 mins

In the table, it was noticeable that six (6) episodes were devoted to present the subtly placed commodities, while prominently placed commodities were incorporated in the fifteen (15) episodes. Under the subtly placed commodities were food-related products such as Waffle Time and Zagu, exempting Maxim magazine, which was categorized as a lifestyle-related product. On the other hand, prominently placed commodities were identified as a combination of personal care (Clear shampoo), health (4G anti-oxidants), and food-related (Red Ribbon cake and Maggi Magic Sarap) products. It can be inferred that the teleserye developed high brand awareness and recall to the audiences considering that fifteen (15) episodes were devoted to prominently placed commodities.

The incorporation of product placements in the teleserye reflected a culture of capitalism that encourages the production and sale of commodities. According to Robbins (2005), the capitalists encourage the “accumulation of profit”, which in this case are known to be the producers and sponsors of I Love Betty La Fea; for consumers, it encourages the “accumulation of goods”, that is why commodities in the teleserye are packaged and presented in a way that it could fulfill the desires or false needs of the viewers.

2. *Level of Association with Characters*

This section refers to product placements' association with the main characters in the story. The level of association with the main characters is measured by the level of usage or reference by the main characters to product placement in the teleserye. It was mentioned by Avery and Ferraro (as cited in Edstrom and Jervfors, 2006) that, "when a brand is portrayed by a leading character, there is a more positive outcome than when it is portrayed by real-life characters (p. 11)." Positive outcome means higher brand recall and positive attitude of audience towards placements in the scenes.

The researcher limited the discussion to characters involved within the twenty (20) episodes studied. The major characters were Betty Pengson, Armando Solis, Daniella Valencia, Marcella Valencia, Roberto Solis, Julia Pengson, and Hermes Pengson. Some of the minor characters were Mario Collantes, Hugo Bosinio, Randy, Jen, and Kylie.

Eighteen (18) out of twenty (20) episodes examined had the main character Beatrice "Betty" Pengson in the scene which can possibly reinforce brand recall and awareness among the audience. Episodes 21 (Red Ribbon) and 41 (Maggi Magic Sarap) were episodes without the presence of Betty (Bea Alonzo), but there were Armando Solis (John Lloyd) in episode 21 and Julia Pengson (Ai-ai delas Alas) in episode 41. Even without the presence of Betty in some of the episodes, the presence of the other main characters like Armando and Julia still count as episodes with high-association of product placements with the main characters.

Results also showed that there were no direct relationships between types of placements (subtle or prominent) to the level of association with the main characters. Subtle or prominent products were both associated with the main characters but they differed in the degree of presentation and allotted airtime.

3. Level of Plot Involvement

This section refers to instances when product placements are not only visualized or verbally placed into a program, but are also integrated in the plot of the story. Russel identified two degrees of plot connection: low or high plot placement (as cited in Edstrom and Jervfors, 2006). She mentioned that “lower placement is less connected to the story and higher plot placement contributes a lot to the story, meaning that the brand plays a major part in the story line or helps build the persona of a character” (p. 6).

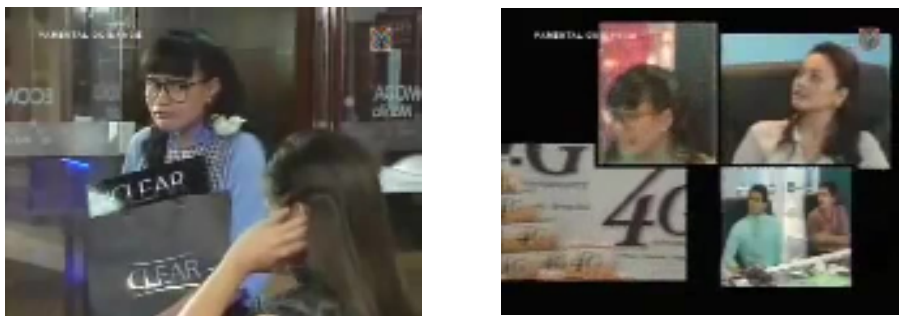
It was found out that subtly placed commodities were found to have low level of plot involvement because these products were used as background or props in the scenes and with no direct usage or reference by the actors. The appendices section contains these episodes’ transcription and screenshots.

On the other hand, placements such as Clear anti-dandruff shampoo, 4G anti-oxidants capsule, Maggi Magic Sarap seasoning, and Red Ribbon cake were recorded to be prominently placed showing its potential and significant contributions to the development in the “persona of the characters.” The researcher also noticed the relationship of these placements to the observed themes of the teleserye.

a. Clear Shampoo and 4G Anti-Oxidants

These placements reflected the revolving theme of the story which is about beauty. Clear shampoo and 4G anti-oxidants were associated with women epitomizing the “desirable characteristics” that everyone aspires to have such as slender bodies, fair complexion, and long silky hair. 4G anti-oxidant capsules and Clear shampoo which were highly associated with Betty can also be a symbolic expression of her hidden desires to be beautiful, accepted, and loved by people around her. These desires were also considered as the main character’s struggles and pursuits in the teleserye.

Figure 1. *Screen Shots of Clear Shampoo and 4G Anti-Oxidants*



From left to right: Betty offering free Clear shampoo samples to Kylie in episode 41; Betty discussing with the 4G anti-oxidant brand manager in episode 28.

b. Maggi Magic Sarap Seasoning and Red Ribbon Cake

Both these placements portrayed love and strong familial relationship in the teleserye. Red Ribbon cake played its role in creating a healthy father and son relationship between Roberto and Armando Solis after years of indifferences. The product became a medium for the fulfillment of Armando’s longing for his father’s love. On the other hand, Maggi Magic Sarap seasoning became Julia Pengson’s

“magic” tool to help improve her cooking skill. With this “skill”, Julia was able to serve and provide sustenance for her family very well.

Figure 2. *Screen Shots of Maggi Magic Sarap Seasoning and Red Ribbon Cake*



From left to right: Julia smiling at the Maggi Magic Sarap seasoning in episode 41; Armando sharing the cake he bought with his father in episode 21.

Thus, in this section, product placements in subtle exposures were mostly presented as background or props in the narrative, while prominently placed products were highly utilized and contributed in the persona of the characters. Exposures were devoted to explain the features and benefits of the products. All of which were dedicated to heighten brand awareness and develop consumption from the viewers.

4. *Length of Appearances*

The *length of appearance* refers to the estimated time that products or services are incorporated or shown in the episode regardless of whether these are prominent or subtle in exposure. Table 4 shows the length of exposure of subtly placed products while table 5 shows the length of exposure of prominently placed products.

Table 6. *TRT of Product Placements in Subtle Exposure*

Episode Number	Name of Product	TRT
1	Maxim magazine	2 secs
5	Waffle Time	2.15 mins
8	Waffle Time	48 secs
13	Waffle Time	1.25 mins
20	Waffle Time	1.20 mins
	Zagu	1.20 mins
28	Zagu	1.05 mins
	Waffle Time	1.05mins

Table 7. *TRT of Product Placements in Prominent Exposure*

Episode Number	Name of Product	TRT
14	4G Anti-oxidant	45 secs
21	Red Ribbon Cake	1.20 mins
24	4G Anti-oxidant	20 secs
26	4G Anti-oxidant	2.30 mins
28	4G Anti-oxidant	1.05 mins
32	4G Anti-oxidant	35 secs
33	4G Anti-oxidant	50 secs
37	Clear	1 min
39	4G Anti-oxidant	18 secs
41	Clear	3.10 mins
	Maggi Magic Sarap	2.15 mins
42	Clear	24 secs
43	4G Anti-oxidant	32 secs
45	Clear	1.20 mins
49	Clear	54 secs
50	Clear	1.22 mins

It was noticeable that seven (7) out of eight (8) products in “subtle exposures” had an average length of appearances ranging from 1 – 2 minutes. These products (Waffle Time and Zagu) were used as backgrounds or props in episodes where characters like Betty and her colleagues ate in the office pantry. Product placement

such as Maxim magazine with 2 seconds of exposure was also used as a prop when Betty took a copy of the magazine featuring Armando Solis, her boss, on the cover.

On the other hand, eight (8) out of sixteen (16) products in “prominent exposures” had an average length of appearance ranging from 1 – 3 minutes. Only 4G Anti-Oxidant (8 episodes) and Clear shampoo (6 episodes) had the most number of exposures compared to other placements.

In the business of television, the length of appearance reflects the budget or payment that advertisers allot for the airtime. Products like 4G anti-oxidants and Clear shampoo were relatively new products in the market in the year the teleserye was aired; this might also be the reason behind the emphasis of these products in the storyline. Emphasis was given through explicit exposures such as frequent and long screen time durations, product mentioning by the leading characters, and visual illustrations such as tarps or posters.

5. *Dominant Type of Placements*

Dominant type of placements refers to the category or kind of products or services with the highest frequency of exposure in the narrative. This refers to the four product categories namely food, health, personal care, and lifestyle-related products identified within the twenty (20) episodes.

In the twenty (20) episodes examined, 4G Anti-Oxidants had the most number of exposures (8 episodes), followed by Clear shampoo (6 episodes), Waffle Time (5 episodes), Zagu (2 episodes), Maggi Magic Sarap Seasoning (1 episode), Red Ribbon Cake (1 episode), and Maxim Magazine (1 episode).

4G Anti-Oxidant capsule and Clear shampoo, considered as health and personal care products had the most number of exposures among other placements used in the twenty (20) episodes. These placements were observed to be prominently placed, highly associated with the main characters, highly involved in the plot of the narrative, and were recorded to have screen time durations ranging from 1-3 minutes. Thus, 4G anti oxidants and Clear shampoo considered as health and personal care products were the dominant types of placements in the teleserye. There may be two general reasons for the frequent exposure of these products: intense promotion because they were new products in the market the year the teleserye was aired and the sizeable budget that advertisers allotted for the airtime.

Subtly placed commodities such as Waffle Time and Zagu imply that they were already well-established commodities in the market, meaning these products did not need be emphasized as explicitly as other products. Products presented as backgrounds or supplementary props in the scene function to remind the viewers of the continuous existence of such products in the market. However, one may also infer that, considering that television is a business that works in a basic exchange, this strategy of putting products as backgrounds or props suggests that firms or companies cannot pay large amounts of money to the network in exchange for the explicit or prominent exposure of their products in the teleserye.

After describing the physical characteristics of product placements employed, the researcher noticed that there were patterns of correlations existing among the five characteristics discussed. The following figures show the observed patterns, and at the same time summarize the discussion in this section. Note that in Diagram 4, the

level of plot involvement discusses the prominently placed commodities (4G anti oxidants, Clear shampoo, Maggi Magic Sarap seasoning and Red Ribbon cake) which incurred high level of plot involvement in the teleserye.

a. Level of Plot Involvement vs. Level of Association with Characters

The level of plot involvement was directly proportional to the level of association with characters. Products with high level of plot involvement were highly associated with the major characters such as Betty (4G anti-oxidants, Clear shampoo), Armando (Red Ribbon), and Julia (Maggi Magic Sarap). These products were directly used and mentioned by the characters. On the other hand, products with low level of plot involvement (subtle placements) incurred low level of association with characters because there were no recorded direct usage or reference and product mentioning by the characters. Figure 3 provides a visual illustration of this discussion.

Figure 3. *Level of Plot Involvement vs. Level of Association with Characters*



b. Type of Placement vs. Level of Plot Involvement

The type of placement was directly proportional to the level of plot involvement. It was observed that subtly placed products had low level of plot involvement because they were used as props or backgrounds in the scene, compared to prominently placed products which had high level of plot involvement because

they were directly associated with actors and reflected some of the observed themes in the teleserye. Figure 4 provides a visual illustration of this discussion.

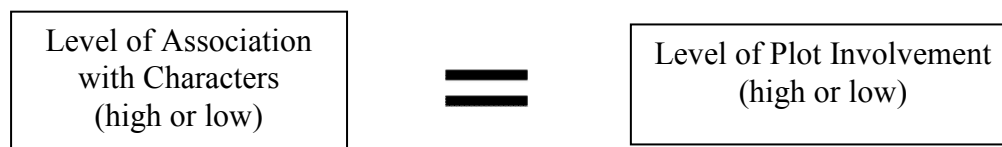
Figure 4. *Type of Placement vs. Level of Plot Involvement*



c. Level of Association with Characters vs. Level of Plot Involvement

Level of association with characters was directly proportional to the level of plot involvement. Placements with high level of association with characters were highly involved in the plot of the story. These products were highly associated with the main characters such as Betty, Armando, and Julia. Figure 5 provides a visual illustration of this discussion.

Figure 5. *Level of Association with Characters vs. Level of Plot Involvement*

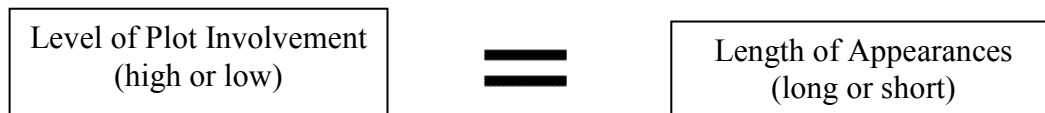


d. Level of Plot Involvement vs. Length of Appearances

The level of plot involvement was directly proportional to the length of appearances. Note that placements with high level of plot involvement were prominently placed products only namely Maggi Magic Sarap, Red Ribbon cake, 4G anti oxidants and Clear anti-dandruff shampoo. Consequently, these products were

recorded to to have long screen time durations ranging from 1-3 minutes. Figure 6 provides a visual illustration of this discussion.

Figure 6. *Level of Plot Involvement vs. Length of Appearances*



e. *Type of Placement vs. Length of Appearances*

The type of placements was not directly proportional to the length of appearances. Both prominent and subtle placements were both recorded to have short and long appearances. Figure 7 provides a visual illustration of this discussion.

Figure 7. *Type of Placement vs. Length of Appearances*



f. *Level of Association with Characters vs. Length of Appearances*

The level of association with characters was not directly proportional to the length of appearances. Both placements with high and low level association with characters incurred long and short appearances. Figure 8 provides a visual illustration of this discussion.

Figure 8. *Level of Association with Characters vs. Length of Appearances*



C. Product Placements and Meanings

This discussion was patterned after Moustakas' phenomenological data analysis (as cited in Creswell, 2005, p. 61). However, the researcher made slight modifications to facilitate the discussion of data collected in this research. This discussion was based on the results discussed in the first section.

For this study, the analysis of meanings was divided into three sections:

1. Significant Statements
2. Denotation and Connotation meanings
3. Clusters of Meanings

Product placements discussed in this section centered on prominently placed products for the reason that they were more emphasized or highlighted in the teleserye. Thus, the researcher believed that products in prominent exposures could present rich and essential meanings to help achieve the goal of this research.

1. Significant Statements

In this section, significant statements were dialogues in the episodes that contributed to the meanings created of product placements. The dialogues in prominently placed products such as Clear shampoo, Maggi Magic Sarap seasoning, Red Ribbon cake and 4G anti-oxidants were examined to find out how these products

were incorporated and emphasized in the storyline. The analysis of the following significant dialogues will also be used for the denotative and connotative meanings which will be discussed on the next section.

a. Red Ribbon cake

The following dialogues were taken from the teleserye *I Love Betty la Fea*. In the scene, Armando went home and brought a cake for his father:

Armando: Remember how we used to share this cake with mommy?

Rodolfo: No. Kayo ng mommy mo ang laging umuubos ng cake. Hindi nyo shini-share sa akin.

Armando: Well this time, I'll share this with you. (Salud, Cuaresma, Mariscal, 2008, ep. 21)

The cake in the episode symbolized the “complete family” that Armando and Roberto *once* had. It both reminded them of memories with Armando’s mother who passed away during Armando’s early years. Roberto’s line, “*Hindi nyo shinishare sa akin*” reflected a glimpse of the past implying that Armando and the mother shared close relations or a bond compared to his relationship with his son. The indifferences developed due to Roberto’s lack of quality time with his family because of business matters. In return, the line of Armando saying “*Well this time, I'll share this with you*” was an awareness of their indifferences, so there was an attempt to patch things up in order to create new memories together.

The cake being just a commodity became a symbol telling of Armando’s past and present relationship with his own family.

b. *4G anti-oxidant capsules*

The following dialogues were taken from selected episodes in the teleserye emphasizing the benefits and features of the product:

Rita: Betty, lalo ka na kelangan mo 'to para mawala na 'yang stress mo, promise. (Salud, Cuaresma, Mariscal, 2008, ep. 26)

Betty: ...ang natural benefits ng 4G ay ang pagrerepair ng damaged cells at ang pagpoprotect against ageing... ang importante, 4G promotes natural health and beauty. (Salud et al., 2008, ep. 28)

Betty: Nagte-take kami ng 4G every night bago matulog. Kaya pag gising talaga namang feeling recharged at refreshed ang katawan at kagandahan. (Salud et al., 2008, ep. 32)

Hugo: More beautiful and full of life. Forever is in yourself, with 4G anti-oxidants. (Salud et al., 2008, ep. 33)

TVC: Forever young and beautiful? Perhaps a dream. So I go to sleep every night with 4G Anti-Oxidants. Tumutulong ang 4G Anti-Oxidants na pangalagaan at panatilihin ang mga cells. A new day shines, bright and fresh. I feel young, healthy, beautiful and full of life. 4G Anti-Oxidants forever. (Salud et al., 2008, ep. 43).

4G anti-oxidant was used to highlight themes on beauty and youthfulness.

The thrust of the product was to restore good body conditions and at the same time give everlasting beauty and youthfulness with the help of its natural ingredients such as garlic, ginger, grape seed extract and Korean potent herb ginkho giloba.

Betty's line "*ang importante 4G promotes natural health and beauty*" implied an emphasis on natural or organic beauty products suggesting that consumers nowadays are getting more health conscious resulting in the proliferation of natural or herbal supplements in the market. Aside from the emphasis on health benefits, the teleserye also portrayed promises of a "beautiful and fulfilled life" once a person uses the product. These "promises" were depicted by showing the acquired benefits when

a person uses the product, such as adoration and acceptance from the public, getting the love that one desires, and a seemingly “perfect and worry free life.”

The teleserye showed a TV commercial of 4G anti-oxidant capsule in episode 43, resembling the exact 30 second spot commercial of the product. This kind of approach, inserting a commercial in an entertainment program is called intertextuality or the reference of one text to other. This kind of strategy benefits the advertisers because “by association it imbues the advertised product with the often powerful connotations of the original text” (Rayner, Wall, and Kruger, 2004). Consequently, the intent of selling or advertising the commodities in the teleserye was somehow concealed.

c. Clear Shampoo

The following dialogues were excerpts from selected episodes in I Love Betty La Fea emphasizing the benefits and features of the product:

Kylie: Anti dandruff shampoo ‘to ah. Hindi ako gumagamit nito. Ang sabi kasi ng ate ko yung ibang anti-dandruff shampoo nakaka dry ng buhok. (Salud, Cuaresma, Mariscal, 2008, ep. 41)

Betty: ... kung bakit sila nag switch to Clear. Eh obvious naman po ang dahilan diyan because Clear is the only anti-dandruff shampoo na nakakalambot ng buhok at hindi nakaka-dry. (Salud et al., 2008, ep. 49)

Model 1: Alam mo love ko na ‘tong Clear. Hindi ko na poproblemahin ang dandruff. Ang soft pa ng hair ko. Parang two in one na. (Salud et al., ep. 49)

Just like 4G anti-oxidants, dialogues for Clear shampoo were also devoted to inform the viewers about its attributes and benefits. Clear anti-dandruff shampoo functions not only to reduce dandruff but also to soften the hair, creating a campaign

on “switching to Clear shampoo.” The following dialogue portrayed another effect that Clear shampoo could give to the consumers:

*Kylie: Mag overtime. Ang daming pinapa-rush ng boss ko eh.
Kanina pa nga ako dito. Bakit mukhang ngarag na ba ako?*
*Jen: Ano ka ba hindi noh? Alam mo parang ang blooming mo pa
nga ngayon eh. Parang medyo may nagbago sayo. (Salud et
al., 2008, ep. 42)*

The dialogue between Kylie and Jen suggests that using Clear shampoo and obtaining beautiful soft hair could make an individual feel and appear more beautiful despite of stress. This suggests that “beauty” can be obtained as easily as consuming the product.

d. Maggi Magic Sarap seasoning

The following dialogues were excerpts from selected episodes in I Love Betty La Fea emphasizing the benefits and features of the product:

*Aling Laura: Ito subukan mo. All in one ‘yan. Makakatipid na kayo,
makakasiguradong sasarap pa ang luto mo. (Salud, Cuaresma,
Mariscal, 2008, ep. 41)*
Andrew: Akala ko ba si nanay ang nagluto?
Hermes: Si nanay nga.
Andrew: Bakit ganito kasarap?
Julia: Magic! (Salud et al., 2008, ep. 41)

Maggi Magic Sarap all-in-one seasoning was said to turn simple meals into incredible ones. The dialogue made by Aling Laura, the store vendor, expressed guarantee that buying the seasoning could make Julia’s dish very delicious without spending too much. When Julia purchased and used the product, her cooking seemed to improve which surprised her family. There was also an emphasis on using the word “Magic” in the dialogue which can be associated not only with the product name

Maggi Magic Sarap seasoning, but a way of justifying Julia's sudden "skill" in food preparation.

Advertising, according to Judith Williamson (in Barker and Beezer, 1992) serves as "spells as they offer magical transformations, promises of changes in lifestyle or personal attractiveness premised on the acquisition of products" (p. 173). Consequently, the product Maggi Magic Sarap seasoning served as a "magical tool" for Julia to serve her family very well. The term "magic" was used to explain her seemingly impossible feat, using purely natural means or the power of technology in making people's lives very easy.

2. Denotative and Connotative Meaning

Drawing out from the significant statements previously discussed, the researcher examined how product placements were presented in the dialogues. It was evident that product placements presented its denotative and connotative meanings in the dialogues. This section provides the two sides of meanings that products conveyed in the teleserye.

Denotative meanings are the perceived literal meanings of a text. In this study, denotation is the benefit or use-value of product placements. On the other hand, connotative meanings are the perceived associated meanings of product placements. Connotation stands for the symbolic-exchange value of product placements as presented in the teleserye. For this study, denotative and connotative meanings are the perceived second layer of meanings that product placements represent in the teleserye.

Table 8 shows the denotative and connotative meanings of the prominently placed products such as 4G anti-oxidants capsule, Clear shampoo, Maggi Magic Sarap seasoning, and Red Ribbon cake. Product placements discussed in this section centered on prominently placed products for the reason that they were more emphasized in the teleserye, facilitated an essential venue for meaning production.

Table 8. *Denotation and Connotation Meanings of Product Placements*

Name of Product	Denotation	Connotation
a. 4G Anti-Oxidant	<ul style="list-style-type: none"> • Slows down signs of ageing • Repairs damaged cells • Relieves from stress • Promotes natural health and beauty 	<ul style="list-style-type: none"> • Boosts confidence or self-esteem to women • To look good and attract the opposite sex • Beautiful and glowing inside and out • High regard to beauty or physical appearance
b. Clear	<ul style="list-style-type: none"> • Reduces dandruff • Makes hair so soft and shiny 	<ul style="list-style-type: none"> • With beautiful silky hair, women can also look beautiful in general • Soft and silky hair is sensual and attractive to the opposite sex • Conforms to the standard that hair is the crowning glory among women in the society.
c. Maggi Magic Sarap	<ul style="list-style-type: none"> • All-in-one food seasoning • Adds natural and instant spices to food • Turns dull and tasteless food into one incredible meal 	<ul style="list-style-type: none"> • Quick as magic, one can be good in cooking • Makes your family very happy by the taste of it • Emotionally and psychologically rewarding for mothers to be regarded as good in kitchen • Conforms to the standard that women or mothers of the household must be good in cooking

Name of Product	Denotation	Connotation
d. Red Ribbon cake	<ul style="list-style-type: none"> • Great for desserts or meryenda • Best choice for pasalubong 	<ul style="list-style-type: none"> • Enriches family ties • Eating as bonding time with family members • Eating-experience with significant people is memorable

Denotative meanings centered on discussing the physical characteristics and benefits of the four placements. Connotative meanings described the exchange values or the psychological and social contributions of using the products. For instance, 4G anti oxidants and Clear shampoo can “transform” women into seemingly perfect looking individuals. Aside from the physical benefits, women can also obtain social acceptance and adoration from the public. It was evident that in order to be appreciated and find love, women should buy and use 4G anti-oxidants and Clear shampoo to make their appearance improve. On the other hand, Maggi Magic Sarap and Red Ribbon cake portrayed strong family connections through eating and bonding moments around the table. Maggi Magic Sarap and Red Ribbon portrayed that in order to make eating experiences more memorable and happy, family members should consume products like what was featured in the teleserye. The connotative meanings derived from the product placements were similar to what Lears (Robbins, 2002) said regarding people and how they consume goods in order to achieve a “richer and fuller life.”

Drawing from the table, it was also noticeable that the four placements shared common themes such as love, stereotyping, and gender roles. Eros, known as the romantic kind of love (Tubbs, 2007) was portrayed by the products 4G Anti-Oxidants and Clear anti-dandruff shampoo. These products portrayed that a person could

attract and develop romantic love with the opposite sex once he/she uses the product. Moreover, storge or familial love (Tubbs, 2007) was also shown through the products Maggi Magic Sarap seasoning and Red Ribbon cake. Thus, it can be inferred that product placements can provide even the intangible aspects of life such as love.

Stereotyping and gender roles were also evident in the way placements were presented in the episodes. 4G anti oxidants and Clear anti dandruff shampoo portrayed that women are expected to be beautiful and should take good care of their appearances. Maggi Magic Sarap seasoning on the other hand, portrayed women, especially mothers to serve the whole family, and it is through cooking or in food preparation that this can be shown. Men's role to provide sustenance for the whole family was also shown through the product Red Ribbon. The scene wherein Armando brought a cake to his father showed that it is men's responsibility to bring in food or sustenance.

It was observed that these products were made part of the program to fulfill the characters' weaknesses. For instance, 4G anti oxidants and Clear shampoo symbolized Betty's struggle for beauty in order to find love and acceptance from people around her. Maggi Magic Sarap seasoning fulfilled Julia's inadequacy in food preparation, while Red Ribbon cake became a medium for Armando to bond with his father again.

3. Clusters of Meaning

Clusters of meaning include discussions on the emerging themes derived from the significant statements and denotative and connotative meanings previously

discussed. This section provides another layer of meaning provided by the four product placements (4G anti oxidants, Clear shampoo, Maggi Magic Sarap seasoning and Red Ribbon cake) in the teleserye. This section discusses the messages and meanings of product placements employed in relation to the structures that govern these texts: culture and mass media.

The dominant themes found were the following: a) high regard for beauty, b) the search for love, c) strong family orientation, d) the social value of eating, e) cooking as domestic labor and consumption, f) household as a unit of production and consumption, and g) stereotyping.

a. High Regard for Beauty

The title of the teleserye itself, “I Love Betty la Fea” which means “I love Ugly Betty” represents the teleserye’s awareness and emphasis on the value of beauty and physical appearance. The series is very well known for the story of an ugly girl’s pursuits and struggles to achieve success, happiness, and love despite of the harsh treatment she gets because of her physical appearance. Betty’s physical appearance seems to be her hindrance in experiencing what the “beautiful women” are living out.

The product placements in the teleserye portrayed that beauty was equated with success. 4G anti oxidants and Clear shampoo portrayed that physically attractive women are living a fulfilled and successful life with their own careers, acceptance and adoration from the public, and love with their own partners in life. All of these characteristics were being deprived from the main character of the teleserye, Betty.

Media’s constant portrayal of thin, tall, and fair skinned women is a perceived standard of what is beautiful in the society. As a result, consumers, in an attempt to

achieve these characteristics, result in the patronization and growth of the grooming industry. According to Bugge (2004), the human body is now considered as an “object for constant change and transformation” or an “action programme” where people can continuously do anything and alter them for self satisfaction or well being (p. 19). This transformation process includes purchasing products such as 4G anti oxidants and Clear shampoo in the hope that it may “help” them achieve “beauty.”

Through the incorporation of 4G anti oxidants and Clear anti dandruff shampoo, achieving “beauty/success” seemed to be as easy as the acquisition and consumption of these products.

b. The Search for Love

In the four products examined, love seems to be the dominant theme that drives the creative content on how products like 4G anti-oxidants, Clear shampoo, Maggi Magic Sarap seasoning, and Red Ribbon cake were presented in the episodes.

4G Anti-oxidants’ benefits tell a person that s/he can develop self confidence or high self esteem because s/he is “beautiful inside and out”. With this value for self love, men and women use this product so they can take care of their own health and body. Men and women want to be healthy, physically fit and hence, be physically admirable. This implies that “to be loved” by the opposite sex, one should take good care of his/her appearance. Love or romance is considered as “a good, unequally distributed in our social structure” (Llouz, p. 294). People searching for partners must find a way to purchase this “good”, and one way of achieving this is by investing on physical appearance.

Take for example the process of finding a partner in life. A cross cultural comparison of mate preferences among university students in the United States of America and People's Republic of China showed that men and women have their own preferences when it comes in choosing their own partner. Morn and Sprecher (2003) found out that women, "to a greater degree than men, preferred mates who were ambitious, intelligent, and with good financial prospects", whereas men preferred, "mates who were good housekeepers, pretty, and had a desire for children." This only proves that women should assume their traditional roles and take good care of their body in order to find love. One way of obtaining "love" is by using health and personal care products such as 4G anti-oxidants capsule and Clear shampoo.

Surprisingly, taking good care of one's appearance is not just a thing exclusive for women anymore. Nowadays, men too have started to take good care of their own health and body, resulting to the growth of men's grooming industry. Gone are the days when men were known for their "wash and wear" attitude when it comes to grooming. In fact, the "male grooming industry is growing at a faster clip than the mainstream beauty industry" (Prior, 2004). This only proves that vanity isn't just for women anymore.

This shift in the market segment of the grooming industry entails that media and advertising, in search of profit, are capable of shaping society's values or trends in a variety of ways. Media and advertising, according to David (as cited in Reyes, 2000) are "capable of introducing new values, give a concrete content in the existing ones, or even promote certain values and weaken the others."

Aside from 4G anti oxidants and Clear shampoo, showing love was also apparent through the products Maggi Magic Sarap seasoning and Red Ribbon cake. These placements affirmed the cultural values of “sharing a product in the name of friendship or bonding” and “bringing home a pasalubong” to loved ones (Abad in Reyes, 2000). Aside from emotional support, the provision of food and shelter are some of the ways to express love and care to significant others. However, drawing out from this supposition, it can be inferred that the act of giving material goods to significant others becomes people’s way of showing their affection.

These images of cultural affirmations in showing and receiving love from significant others attest that love is by now commodified. Media portrays that it is through the consumption of commodities that a person can truly share and experience love with significant others.

c. Strong Family Orientation

Maggi Magic Sarap and Red Ribbon situated its products within the circles of family members. Maggi Magic Sarap played its role in the dining table of the Pengson family, while Red Ribbon strengthened the father and son relationship between Armando and Roberto. These scenes perpetuated the image of a healthy and happy Filipino family.

The family is considered as a “defense against a potentially hostile world, an insurance against hunger and old age, an eternal source of food, clothing and shelter, and an environment where a Filipino can be oneself” (Andres, 1981, p. 47). It is also considered the basic economic, psychological, and moral unit among the Filipino people (Andres, 1981, p. 47). These were reflected in the economic status of where

the Pengson and Solis family belong, the support and love that Betty gets from her family, or the search for appreciation of Armando from his father.

The concept of family, according to Dorothy Hobson (2003), is regarded as a universal theme in every soap opera where it highlights the importance of family as an institution. In the same manner, the teleserye *I Love Betty La Fea* portrayed a strong concept of family by establishing Betty's harmonious relationship with her family.

It can also be inferred that soap operas incorporate family themes in the storyline for the reason that primetime slots viewers are composed of family members (Fiske, 1987). More often than not, watching teleseryes or primetime programs are considered bonding time for the family because it is the only time that they could get together after the whole day's work or school (Fiske, 1987, p. 44).

The incorporation of products such as Maggi Magic Sarap and Red Ribbon became a medium of making every Filipino home a better and happy place to live in. The teleserye portrayed that consumption of these placements has the capability to bring in happiness and fulfillment in every family.

d. The Social Value of Eating

In the episodes studied, most of the characters were seen gathered around the table, talking with one another as they partake of the dinner or snack at the pantry. Products such as Maggi Magic Sarap seasoning, Red Ribbon cake, and even the subtly placed products such as Waffle Time and Zagu shake portrayed scenes of happy people enjoying each other's company while sharing and eating food. All of

the “eating” scenes studied created an atmosphere of contentment in life, sense of belongingness, and a healthy relationship with significant others.

In a family context, eating together around the table is considered essential in order to continuously monitor a harmonious parent and child relationship. An article by Christine Mann (2008) revealed that constant family meal time creates lasting benefits such as creating stronger connections between parent and child, and other positive benefits for children such as influencing them to eat healthy foods, build larger vocabularies, and get better grades. This suggests that the social value of eating together with the family perpetuates harmony not only among family members, but with the society as a whole, taking into account that the family is the primary unit of the society.

However, a research published by the National Center on Addiction and Substance Abuse (CASA) at Columbia University in 2005 showed that the frequency of family dining together decreased due to social, economic, and technological factors (Gibbs, 2006). It was also mentioned that family mealtime became a “quaint luxury” due to the demands of work, school, and different lifestyles of family members.

Sharing and eating food together around the table undeniably create and perpetuate a healthy relationship with significant others. However, the media portrays that in order to achieve the pleasure and benefits that one gets in eating with significant others, one must buy and eat a certain product, bring a certain food in a particular occasion, celebrate birthdays in a particular fast-food outlet or restaurant. Take for example Red Ribbon cake’s tagline such as “Whatever the celebration, it’s more delicious with a Red Ribbon.” This means that Red Ribbon is the best cake to

make every life's celebration special, festive, and most of all, the best cake experience that one could ever have. Maggi Magic Sarap seasoning has also fulfilled its promise in creating delicious food in an instant, as if by magic. All of these affirm to Jackson Lears (in Sklair, 2002) statement that consumers buy certain commodities in order to achieve and experience "the promise of a richer and fuller life" (p. 22).

e. Cooking as domestic labour and consumption

Maggi Magic Sarap seasoning denotes the act of cooking, which more often than not is an activity highly associated with women or housewives. This was presented through Julia preparing a dish for her family.

According to Casey and Martens (2007), cooking is an activity, "often used as a key practice through which the housewife is signified and identified" (p. 37). Bugge (2003) reinforces this notion by saying that cooking is "more than a routine housework, it is also a significant part of self-presentation and identity formation" (p. 3). Upon using the product, Julia redeemed her role as *the mother* because she managed to prepare good food for her family despite her lack of skill in the kitchen.

Sociological studies say that women are positioned as "providers of food" and "care to others", especially to please men in particular (Charles and Kerr, in Casey and Martens, 2007, p. 41). Pleasing men was made evident through the scene where Andrew (Julia's son) tried the food and liked it. Thus, cooking as an activity views women as "providers for others" or simply a medium where women obtain pleasure by being caring to others.

Buying products for the kitchen like Maggi Magic Sarap also views cooking as an activity of consumption (Casey and Martens, 2007). Betty Friedan said that

“women’s role as housewives is to buy more things for the house” resulting to a “commercialization of domestic life” (in Casey and Martens, 2007, p. 36). Mcfeeley argues that women lose their skill in the kitchen as “more of everyday life becomes taken over by an industrial logic and a proliferation of new objects and pre-packaged labeled foods” (in Casey and Martens, 2007, p. 39).

It can then be argued that there is a construction of housewife as consumer. The case of Julia settling for synthetic ingredients points to the fact that she finds using it a “guarantee” that her cooking will automatically taste good, unlike using the natural ingredients. Basically, it is the guarantee and easy process in preparing food that women buy certain commodities for the kitchen.

Cooking, according to Bugge (2004) is considered a “central feature of the woman’s understanding of herself (as a mother and a woman) and in the creation of the family.” Cooking seems to be not just a household activity but is also a “symbolic expression of woman’s quality as a woman and as a mother” (Mcfeeley in Bugge, 2004, p. 23).

However, being skilled in the kitchen or any house chores doesn’t necessarily mean that it is what defines a “good” woman or mother. Women have established their independence and work out of their homes for a living (Walton, 2011). It is no longer a usual custom for women to stay at home. Modern women are given freedom to do what they desire, and confirming or ignoring the known tradition of women in the kitchen is just one of women’s arenas in life to exercise their freedom to choose.

f. Household as a unit of production and consumption

Majority of the product placements examined, whether prominently or subtly placed, presented the household as a unit of production and consumption. All of the prominently placed products such as Maggi Magic Sarap seasoning, Red Ribbon cake, Clear shampoo, and 4G Anti-oxidants were deemed essential to the well beings of the characters.

To facilitate understanding in this section, a household, according to Frances Magrabi (1991) is defined as “all persons who occupy a particular housing unit” (p. 6). In this case, the members of the family like father, mother, and children living under the same roof, are considered as one household. Taking into account the needs and wants of each member in the family, the household is considered as a system of production and consumption. Each member has material needs and wants that they acquire, and these, according to Magrabi are ‘inputs for household production’ (p. 6). These inputs are considered as any acquired products or services such as Maggi Magic Sarap seasoning to “*produce* commodities for consumption,” using it to cook a delicious meal, television for entertainment, or medicine to cure illnesses.

Acquisition of goods does not only serve to fill the needs of each member, but it is also an expression of “satisfaction and feelings of well-being” (Magrabi, 1991, p. 8). What each member acquires is considered an act of fulfilling one’s satisfaction or pleasure in life.

For instance, Betty takes a capsule of 4G anti oxidants every night in order to be “rejuvenated or transformed”; another example showing that consumption is an act of fulfilling satisfaction was when Armando shared a cake with his father to make his

“being” complete again. It can be inferred that consumption of goods or spending, is portrayed as essential in the continuation and preservation of feelings of well being.

Moreover, according to Magrabi (1991), the production and consumption of commodities differ with respect to the roles that each member plays in the household. For example, parents of the household may acquire products or services that will benefit all members of the family like food to be prepared and eaten every day, detergents for washing clothes, cleaning agents, and other household necessities.

Children on the other hand may be concerned with books, toys, clothes and any other material goods for their own pleasure. He also added that each member of the household has roles with respect to production and consumption, thus, the “amount and kind of products and services consumed is also determined by those roles” (p. 8).

Take for example in the teleserye, women, being expected by society to take good care of their appearances, acquire goods that could help improve and maintain their looks such as Betty using 4G anti-oxidants capsule, Jenny trying Clear shampoo, Julia using Maggi Magic Sarap seasoning to cook for her family. Armando, as a son, brought *pasalubong* for his father.

Through advertising, accumulation of goods is portrayed as a way of life (Abad in Reyes, 2000), wherein, “work, leisure, the fulfillment of social responsibilities, and so on take place in the context of commodities” (Robbins, 2005). In fact, in the teleserye, family is not only seen as a primary unit of socialization in the society but at the same time, is also viewed as a consumer unit of the society.

g. Stereotyping

All of the product placements studied had inevitably portrayed scenes of stereotyping in the way they were presented in the storyline. Maggi Magic Sarap was associated with mothers or women in the kitchen, while 4G anti-oxidants and Clear shampoo featured thin, tall, and fair skinned women as socially acceptable and preferred by men.

Stereotyping is a “fixed conventional notion or conception of a person, group, idea, etc., held by a number of people, and allowing for no individuality or critical judgment...” (Millet, 2009). It inevitably exerts power over people, pressures them to conform, and therefore creates the status quo in the society (Coleman, 2010). Failure to conform to the status quo may lead to exclusion from the society.

For instance, in the eyes of the characters of the teleserye, Betty was regarded as an “other or abnormal” because of her appearance which is far from what is deemed desirable or beautiful. As a result, Betty tried to improve her appearance by taking products like 4G anti-oxidants. Julia also tried to break away from the notion that mothers are skillful in the kitchen, however, the expectations from her family made her return to her role as the mother who is “skillful” in food preparation.

According to Nachbar and Lause (1992), there are “popular stereotypes or images” that are being shared by people who hold a common cultural mindset. For example, in the Philippines men are defined as “confident, accomplished, and well rounded individuals”, whereas, women take the “less dominating roles, thus being more feminine in the jobs they choose to hold” (Heinrich, 2008).

In the teleserye, Armando Solis was portrayed as superior and authoritative, leading the whole company, whereas, Betty was portrayed as the inferior secretary. However, a scene where Armando brought a cake to his father manifested that men too could also be seen as “providers of food” creating a twist in the presentation of roles wherein it was known that women were first positioned as “providers of food” and “providers of care to others” (Charles and Kerr, in Casey and Martens, 2007, p. 41). But looking deeply, men are still enslaved for women’s care and love because the cake that Armando and Roberto shared with each other was the relic of his mother’s love and his memories of her.

Media stereotypes are inevitable in advertising and entertainment because it serves as “codes” in order for the audiences to have a “quick understanding of a person or group of people” (Media stereotyping, 2010). Thus, product placements in the teleserye used images of stereotyping in order to make their advertising messages be known to public.

VI. SUMMARY AND CONCLUSION

This research sought to find out how product placements create layers of meaning in ABS-CBN's I Love Betty La Fea. This section was organized to discuss the objectives of the research as follows: describe the execution of product placements in the episodes, find out the different advertising messages portrayed by products, and determine the layers of meaning that product placements created in the teleserye.

To describe the execution of product placements in the teleserye, the researcher purposively selected and watched the first fifty (50) episodes of the teleserye. Results showed that out of the fifty (50) episodes, twenty (20) episodes were found to contain product placements. The twenty (20) episodes were then subjected to evaluation under the section "Physical Characteristics of Product Placement."

The researcher examined the physical characteristics of product placements by categorizing it according to: type of placements, level of association with the characters, level of plot involvement, length of appearance, and dominant type of placement used in the episodes.

Results showed that there were seven (7) product placements incorporated within the twenty (20) episodes examined. These placements were 4G anti-oxidants, Clear shampoo, Maggi Magic Sarap seasoning, Maxim magazine, Red Ribbon cake, Waffle Time, and Zagu. The manner of how product placements were executed in the episodes reflected the company's allotted budget for airtime. Considering that television is a business working on a basic exchange, the way products were

incorporated and executed in the teleserye reflected the negotiations between the advertisers and producers of the network. Specifically, this refers to the terms or amount of money that advertisers pay in exchange for the airtime of their products. Prominent placements like 4G anti-oxidants and Clear shampoo were new products in the market in the year the teleserye was aired; this might be the reason why such products were heavily presented (hard sell). Subtle placements on the other hand were advertised as soft-sell, implying that they were well-established commodities in the market and did not need to be emphasized explicitly. The product placement's execution and the negotiations of stakeholders behind it served as the first layer of meanings created by product placements.

After discussing the physical characteristics of product placements, the researcher analyzed the meanings of prominently placed products by following Moustakas (Creswell, 2007) analysis of meanings. This section was divided in three parts: significant statements, denotative and connotative meanings, and the clusters of meaning derived from previous discussions. Analysis of meanings was based from the theories employed in this study such as the Denotative and Connotative model and Structuralism. However, only the prominently placed products such as 4G anti-oxidants, Clear shampoo, Maggi Magic Sarap seasoning, and Red Ribbon cake were subjected to deeper analysis of meanings because of their physical characteristics and significant contributions in the teleserye.

Significant statements were composed of dialogues which were deemed essential in the meanings conveyed by product placements. Results showed that dialogues were devoted to explain the attributes, effects and benefits of using the

products. Intertextuality was also evident in the teleserye such as using the same 30 second spot commercials of products like 4G anti-oxidants and Clear shampoo in the storyline. In the significant statements, the researcher noticed the presence of themes shared by placements in their portrayals in the teleserye.

After identifying the significant statements, the researcher tabulated the denotative and connotative meanings of products which served as another layer of meanings in the teleserye. Denotative meanings were found to be the attributes and benefits that a person could get by using the product. On the other hand, connotative meanings were the implied effects or exchange values that the products give to consumers. For instance, the denotative meaning of taking 4G anti-oxidants capsule helps reduce signs of ageing, while the connotative meaning indicates that a person using 4G has the potential to be beautiful and attractive to opposite sex. The “Denotative and Connotative Meanings” of product placements were then turned into “Clusters of Meaning”, which became the third layer of meanings reflecting the structures of culture and the business of television.

Clusters of Meaning comprised of seven observed themes in the teleserye such as high regard for beauty, the search for love, strong family orientation, social value of eating, cooking as domestic labor and consumption, household as a unit of production and consumption, and gender roles and stereotyping. This section was analyzed following the theory of Structuralism by Levi Strauss.

Following the theory of Structuralism, results found out that the seven identified themes in the teleserye were rooted and bounded within the structures of society and the discourse of television. It was evident that the television (the

teleserye) revolves around the principle of “in constant search for profit” wherein its “overt economic function is to make us buy things” (Barker and Beezer, 1992), thus the incorporation of product placements. The teleserye packaged and presented the product placements in a way that it could answer and fulfill people’s “needs”, may it be the tangible and intangible aspects of life such as love, acceptance, and happiness. Moreover, the culture of capitalism was perpetuated in the teleserye, wherein for producers (capitalists), it “encourages the accumulation of profit” and for viewers (consumers), it “encourages the accumulation of goods” (Robbins, 2005, p. 13).

VII. IMPLICATIONS AND RECOMMENDATIONS

A. Theoretical Issues

The frameworks used in this study were helpful to describe the layers of meaning created by product placements in ABS-CBN's *I Love Betty La Fea*. The theory of Structuralism was used as a lens in this study. It provided a deeper understanding of the meanings created by product placements in accordance with the governing structures of culture and mass media.

In the same manner, the Denotative and Connotative model of Roland Barthes was also helpful in identifying the use value and exchange value of products in the teleserye. The identified values facilitated an understanding of the rationale behind the execution of product placements in the teleserye.

For future studies and researches, adopting Agenda Setting theory can further substantiate the study with the perspectives of the writers and producers of the show on how advertisements are given importance in entertainment program. The theory can provide another layer of meaning on how media practitioners deliberate and promote product placements in the teleserye. Moreover, this can validate the impartiality of the discussion by presenting the side of the media industry.

B. Methodological Issues

This qualitative study employed content and textual analysis in order to describe and find out the layers of meaning created by product placements in the teleserye. Content analysis was performed to find out and describe the product placements within the first fifty episodes of the teleserye employed in this study.

Afterwards, the researcher subjected the identified product placements to textual analysis. However, the researcher limited the discussion of meanings to the four prominently placed products in the teleserye. These products were more emphasized in the teleserye in terms of long screen time duration, high level of association with the characters, and high plot involvement, hence, provided a more relevant data for the production of meanings.

For future studies, the researcher recommends to conduct the same study and incorporate all product placements in the teleserye as the units of analysis. By doing so, this can attest if the findings of the study, such as high value for beauty as one of the dominant themes, is consistent all throughout the teleserye.

Moreover, an audience reception analysis can also be done on future researches. This method can be very helpful to the researcher in order to find out how television viewers perceive the meanings portrayed by product placements in the teleserye. This can attest if television viewers understand what the advertisers and media practitioners are trying to convey.

C. Practical Issues

Product placement has been viewed as an effective revenue source in movies to aid its production costs (Galician, 2004). It is in this reason that the practice is perpetuated not only in movies but in different mass medium such as the free television. Undeniably, product placement seems to be an indispensable practice in the mass media.

However, the researcher notices that there is too much emphasis on product placements in the teleserye leaving the creativity and integrity of the program at risk. More often than not, the researcher believes that in exchange for profit, program content is sacrificed in order to give way for advertisements.

In this light, the researcher recommends to conduct a study about how product placement affects the creative content of the program. The study can provide the perspectives of media practitioners specifically the writers of the show toward observing the balance between their creative freedom and the demands of the sponsors. Moreover, this can enlighten the media practitioners on how to promote the union of entertainment and advertisement without sacrificing the content of the former.

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APPENDICES

APPENDIX 1
DEPARTMENT OF BROADCAST COMMUNICATION
College of Mass Communication
University of the Philippines Diliman

Lights, camera, product placements!: a textual analysis on the study of how product placements create layers of meaning in ABS-CBN's I Love Betty La Fea

CONTENT ANALYSIS GUIDE
Product placements in episodes 1 – 50 of the teleserye

Episode Number	Name of Product	Character(s)	Manner of Exposure	Rationale of Exposure	External Effects	TRT
1	Maxim magazine	Betty, Nicholas	Prop, placed on a rack of magazine	Betty browsing the magazine.	None	2 secs.
5	Waffle Time	Betty	Background, food cart	Betty eating in the pantry	None	2:15 mins.
8	Waffle Time	Betty	Prop, Waffle placed on the table	Betty eating in the pantry	None	48 secs.
13	Waffle Time	Betty	Background, food cart	Betty eating in the pantry	None	1:25 mins.
14	4G Anti-Oxidants	Betty, Hugo, Mario, Randy, Ms. Mercado	Prop, tarpaulin	Campaign presentation	None	45 secs.
20	Waffle Time Zagu	Betty	Background, food cart Zagu placed on table	Betty eating in the pantry	None	1:20 mins
21	Red Ribbon	Armando Roberto	Prop, cake placed on the table	Armando visiting his father	None	1:20 mins.
24	4G Anti-Oxidants	Betty, Ms. Mercado	Props, placed on table	Campaign presentation	None	20 secs.
26	4G Anti-	Betty and	Props, placed on	Rita giving away	None	2:30

Episode Number	Name of Product	Character(s)	Manner of Exposure	Rationale of Exposure	External Effects	TRT
	Oxidants	officemates	table	sample products to officemates		mins.
28	Zagu, Waffle Time	Betty, Nicholas, Rose	Background, food cart	Betty and Nicholas talking	None	1:05 mins.
	4G Anti-Oxidants	Betty, Mario, Randy, Ms. Mercado	Props, placed on table	Campaign presentation	None	1:53 mins.
32	4G Anti-Oxidants	Betty, Hugo, Ms. Mercado	Props, placed on table/tarpaulin	Campaign presentation	None	35 mins.
33	4G Anti-Oxidants	Betty, Hugo, Ms. Mercado	Props, placed on table	Campaign presentation	None	50 mins.
37	Clear shampoo	Armando, Betty	Props, held by Armando	New client of the company	SFX	1 min.
39	4G Anti-Oxidants	Hugo , actress Bea Alonzo	Commercial shoot	Commercial shoot	Music	18 secs.
41	Clear shampoo	Betty, Jeremy	Props, held by assistant; verbally articulated	New client of the company	None	55 secs.
	Clear shampoo	Betty, Jeremy, Randy	Props, placed on table	Campaign presentation	None	1:30 mins.
	Clear shampoo	Betty, Kylie	Props; verbally articulated	Getting testimonials for the Clear campaign	Music	45 secs.
	Maggi Magic Sarap seasoning	Julia	Props, poster	Julia cooking their dinner	Music	2:15 mins.
42	Clear shampoo	Jen and Kylie	Background, AVP	Jen noticed Kylie's silky hair	Music	24 secs.
43	4G Anti-Oxidants	Actress Bea Alonzo and Betty	TV commercial	TV commercial	Music	32 secs.
45	Clear shampoo	Betty, Randy,	Props, placed on	Campaign	None	1:20 secs.

Episode Number	Name of Product	Character(s)	Manner of Exposure	Rationale of Exposure	External Effects	TRT
		Jeremy	table; verbally articulated	presentation		
	Clear shampoo	Betty, Jeremy, Kylie, Randy	Props, placed on table; verbally articulated	Campaign presentation	None	1:10 mins.
49	Clear shampoo	Betty	Props, placed on table; verbally articulated	Campaign presentation	None	54 secs.
50	Clear shampoo	Betty, Armando, Jeremy	Props, placed on table; verbally articulated	Campaign presentation	None	1:22 mins.

TOTAL number of episodes with product placements in episodes 1 – 50 of I Love Betty La Fea: 20 EPISODES

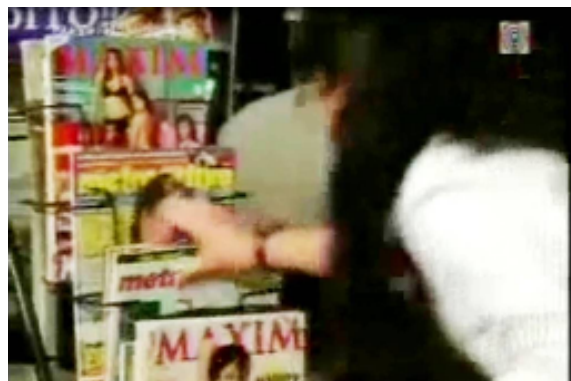
APPENDIX 2
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ILBLF TRANSCRIPTION
Episodes 1-50 with screen shots

EPISODE 1
Segment 2

The scene showed Betty printing her resume at Nicholas' computer shop. In a rack of magazines, two Maxim magazines were displayed together with a solo cover magazine of Armando Solis. Betty took and browsed the solo cover of Armando.



EPISODE 5
Segment 4

Rita, Rose, Kylie, Cely and Jen were eating in the pantry when Betty entered the scene. The girls joined Betty on her table and introduced themselves to her. They welcomed Betty in the company after Armando re-considered her again as secretary. The episode showed Betty and her officemates talking in the pantry with a Waffle Time food cart on the background.



EPISODE 8
Segment 1

Betty, Rita, Rose, Kylie, Cely and Jen were having their snack in the pantry. They were seated together with waffles on their table. The episode showed Betty and her officemates eating in the pantry with Waffle Time food cart on the background.



EPISODE 13
Segment 4

Rita, Rose, Kylie, Cely and Jen were eating in the pantry. The girls were talking about how important their job is. Kylie explained to Rose why Betty tells lie just to save his boss from Marcella's jealousy. The scene showed the girls hanging out in the pantry with Waffle Time food cart on the background.



EPISODE 14
Segment 1

Hugo, Mario, Randy and Ms. Mercado were in the conference room for the presentation of 4G Anti-Oxidant campaign. Hugo was standing in front presenting his copy. In the scene, 4G Anti-Oxidant tarpaulin was seen beside Ms. Mercado.



Hugo: And for our last shot, Bea opens the window, feels the air, and says, "My World is young again."

Randy: Bakit hindi na lang nating gawing mas seksi ang bagong campaign ng 4G.

Hugo: I have a better suggestion, why don't you shut up? Im sorry Ms. Mercado.

Ms. Mercado: Wala na bang maisip na ibang campaign ang agency nyo? Baka naman gusto nyong lumipat na lang kami sa iba? Our product promotes healthy cells for living young, hindi yung sinasabi niya.

Mario: Ah Ms. Mercado, if you will give us more days, we promise to give you a breakthrough campaign. Right?

Hugo: Right! I'll handle this Mario. Don't worry Ms. Mercado, we won't disappoint you.

Ms. Mercado: Na-disappoint na ako eh.

Hugo: We won't disappoint you again.

Betty: Excuse me po

Hugo: Panget na ng umaga ko Betty, wag mo nang papangitin

Betty: Naku sorry po Sir Hugo, Sir Mario, tsaka Sir..

Randy: Sir Randy

Betty: tatanungin ko lng naman po kasi kung saan kukunin yung mga files ng existing projects at future projects?

Hugo: Betty why do you think we have secretaries?

Betty: Ah sige po

Hugo: Ask them!

Betty: Ah sino po pala secretary niyo Sir randy?

Randy: Wala pa, pero soon. Very soon. I will have my own office, my own secretary, my own table, my own everything.

EPISODE 20

Segment 1

Betty, Rita, Rose, Kylie, Cely and Jen were eating in the pantry. The scene showed Betty and the girls with Zagu placed on their table. Waffle Time food cart and Zagu cart were seen on the background.



EPISODE 21

Segment 2

Armando visited his father and brought a Red Ribbon cake. He entered the house and found his father eating alone in the dining room.

Armando: Papa!



- Rodolfo: Oh Armando, bakit ka andito? May problema ba sa office?*
Armando: Papa, wala. Dinalhan lang kita nito. (opens the box) Remember how we used to share this cake with mommy?
Rodolfo: No. Kayo ng mommy mo ang laging umuubos ng cake. Hindi nyo shini-share sa akin.
Armando: Well this time, I'll share this with you.

EPISODE 24
 Segment 2

Hugo, Mario and Ms. Mercado were in the conference room for another presentation of 4G Anti-Oxidant campaign. 4G Anti-Oxidant products were placed on the table.

- Hugo: And for our last break, they will be saying "My world is young again". What do you think Ms. Mercado?*



EPISODE 26
 Segment 4

Cely, Rose, Jen and Betty were eating in the pantry. Rita entered the scene with 4G anti-oxidant paper bag.

- Rita: Guys look what I've got. Hay naku mga samples, kumuha ka niyan, ikaw rin kumuha ka nyan. Betty, lalo ka na kelangan mo 'to para mawala na 'yang stress mo, promise.*
Betty: Ta-try ko nga to.



They continued gossiping about their bosses when the company messenger entered the scene.

- Arthur: Ui Betty, hindi ko na madadala yung pinapadala mo sa address na binigay mo ah. Masama pakiramdam ko eh.*
Betty: Arthur naman, ba't hindi mo pinadeliver naman?
Arthur: Sige na, masama na nga pakiramdam ng tao eh.
Betty: O sige na sige na.
Rose: O sayo na lang to, o inumin mo yan. (gives 4G Anti-oxidant to Arthur)

Betty: Ako na lang magdedeliver nito.

EPISODE 28

Segment 1

Betty and Nicholas were in the pantry with Zagu and Waffle Time food cart seen on the background.



Nicholas: Alam mo Betty, ibang iba talaga ang aura mo ngayon eh. Parang relax na relax ka, parang hindi ka stressed.

Betty: Hay Nicholas, wag mo na akong bulahin.

Nicholas: Hindi totoo. Promise.

Betty: Ano ka ba? Kahit anong mangyari hindi kita isasama sa taas.

Nicholas: Eh pano na yung pangako mo? Alam mo, hindi naman sa nanunumbat ako Betty ah. Pero marami naman akong natulong sa iyo diyan ah.

Betty: Eh di nanunumbat ka na nga. Nicholas naman eh, alam ko nangako ako sa 'yo tungkol kay Patricia pero wag muna ngayon ah. Kasi alam ko kasi pag akyat ko dun may haharapin akong problema eh.

Segment 2

4G Anti-Oxidant capsule was also seen in this episode. In the scene, Hugo, Mario, Ms. Mercado and the creative staff were in the conference room.

Hugo: With 4G anti-oxidant, kaya sa pag gising, My world is young again at makikita si Bea sa parlor. Nagpapaganda for a date at sasabihin niyang, feeling beautiful inside and out because of healthy cells for living young.

Betty entered the scene and over-heard the presentation of Hugo.

Hugo: So what do you think of the revised storyboard?

Betty: Ay buti na lang po natanong niyo ako. Kasi po may nakuha akong sample ng 4G, tapos nabasa ko po dun sa leaflet na ang natural benefits ng 4G ay ang pagrepair ng mga –

Hugo: Shhhh.



Ms. Mercado: Go ahead.

Betty: Akala ko ako...

Hugo: Go!

Betty: Ah. Eh kasi po Ma'am nabasa ko po dun sa leaflet na ang natural benefits ng 4G ay ang pagrerepair ng damaged cells at ang pagpoprotect against ageing. So bottomline, siguro po hindi maganda na ipakita pa natin na magpapa-parlor pa si Bea para gumanda. Siguro mas maganda kung ipakita na lang natin sa commercial na ang importante, 4G promotes natural health and beauty.

Hugo: So what do you suggest?

Betty: Sir Hugo, kung ako po yung tatanungin nyo, siguro po mas maganda kung babaguhin natin ang last few frames ...

EPISODE 32

Segment 2

Ms. Mercado examined the final storyboard of 4G Anti-Oxidant. There were products placed on table and tarpaulin on the wall.



Ms. Mercado: I really like this new 4G storyboard. Buti ay pinasa na 'to ng presidente n'yo.

Betty: Hi ma'am.

Ms. Mercado: Hi.

Betty: Ay naku hindi ko lang po idea yun. Actually, Idea po yun ng buong team. Kasi po talagang nagte-take kami ng 4G every night bago matulog. Kaya pag gising talaga namang feeling recharged at refreshed ang katawan at kagandahan. Kaya na-inspire kaming sabihin ang totoong galing nito.

EPISODE 33

Segment 2

Hugo, Ms. Mercado, Betty and the creative staff were in the conference room. Hugo was seen standing and presenting the new 4G Anti-Oxidant campaign to everybody.



Hugo: More beautiful and full of life. Forever is in yourself, with 4G anti-oxidants.

Hugo: Nice, did you like it ms. Mercado?

Ms. Mercado: Yes I did. Guess we're set for next weeks commercial with Bea alonzo

Hugo: of course

Ms. Mercado: thank you so much hugo

Hugo: My pleasure

Ms. Mercado: thank you so much betty

Betty: Maa;am thank you po..

Betty: Sir hugo tama po ba yung narinig ko? Makikita ko na rin sa wakas si Bea Alonzo

Hugo; Shhh. Excuse me, ako ang pupunta sa shoot. This is my project remember?

EPISODE 37
Segment 1

In the episode, Armando was asking Betty for their upcoming projects and commitments. Betty gave a folder to Armando saying that they have a new client. Armando opened the folder and with the accompaniment of SFX, the name of the brand Clear Shampoo was seen on the folder.



EPISODE 39
Segment 4

In the episode, Hugo went to the commercial shoot of 4G Anti-Oxidant. The scene showed actress Bea Alonzo playing in the cotton field. It was obvious that the portrayal of 4G anti-oxidant in the teleserye was the same 30-second spot or TV commercial of the product.



EPISODE 41
Segment 1

Jeremy, the brand manager of Clear shampoo and his staff were seen entering Ecomoda. They approached the receptionist and looked for Betty. Betty entered the scene and accommodated Mr. Jeremy. The name of the brand was frequently seen in the episode.



Another exposure of Clear shampoo was also seen in the segment. Randy, Jeremy, Mario and the creative staff were in the conference room for the presentation of Clear shampoo campaign.

Randy: Okay Jeremy, here is our proposal for Clear. "Clear no dandruff. No other anti-dandruff shampoo comes close. The choice is clear.

Jeremy: I'm sorry Randy, but alam na ng lahat ang sinasabi ng copy point mo eh. What we want for this campaign to say, something more, something else, something different.



Betty overheard the conversation. She talked to Jeremy and admitted that the team was not prepared to give them a good campaign. Betty said:

Betty: Ah excuse me Sir. I'm sorry po may inasikaso lang ako dun sa labas, pero narinig ko po lahat ng gusto niyo para dun po sa campaign.

Jeremy: And?

Betty: And I'm afraid to admit na hindi po kami ready.

Mario: What do you mean we're not ready?

Betty: What we have to do is actually, experience Clear. And then we're going to get that campaign inspiration from that experience.

Jeremy: Thank you for your honesty Ms. Pengson.

Betty: You're welcome Sir.

Betty: I'm sorry for wasting your time sir. Pero magseset po kami ulit ng meeting next week.

Jeremy: You don't have to be sorry. Exploratory lang naman tong meeting natin eh.

Segment 2

In the scene, Kylie, Jen and Betty were talking.

Betty: Kylie bat ganyan mukha mo?

Kylie: Ang init init kasi ng ulo ng boss ko. Pati ako naputukan. Ikaw kasi eh, eh nangialam ka pa dun sa presentation diyan sa clear.

Betty: Ito naman ang sungit sungit naman nito. Ito na lang (gets Clear shampoo from her bag) try mo to. Sige na.

Kylie: Anti dandruff shampoo 'to ah. Hindi ako gumagamit nito. Ang sabi kasi ng ate ko yung ibang anti-dandruff shampoo nakaka-dry ng buhok.

Betty: Ay hindi maganda yan. Sige na subukan mo na. Tapos sabihin mo sa akin kung anong palagay mo. Di ba, malay mo magustuhan mo?

Kylie: Sige na nga, ginawa mo kong pang research.



Segment 4

Julia went to the sari-sari store to buy garlic and onion. The price of garlic costs P20.00 and Julia hesitated on purchasing it. The vendor gave her Maggi Magic Sarap seasoning instead.

Alig laura: Ito subukan mo. All in one 'yan. Makakatipid na kayo, makakasiguradong sasarap pa ang luto mo

Julia: Okay 'to ah, ito na lang...sige ito. Thank you.

Alinglaura: Sige thank you rin.



Julia went back to their house and tried the seasoning.

In the dining area:

Andrew: Akala ko ba si nanay ang nagluto?

Hermes: Si nanay nga.

Andrew: Bakit ganito kasarap?

Julia: Magic!

Andrew: Sarap talaga nito 'Nay!



Julia looked to the sachet of Maggi Magic Sarap in the kitchen and smiled.

EPISODE 42
Segment 1

Kylie and Jen were talking. Jen noticed something different to Kylie.

Jen: Alam mo parang ang blooming mo pa nga ngayon eh. Parang medyo may nagbago sayo.

Kylie: Wag mo nga akong bolahin.

Jen: Alam ko na! Iyang hair mo girl, in fairness sobrang lambot.

Kylie: Talaga?

Jen: Ano gusto mo makipag double date mamaya?

Kylie: Wrong timing ka naman day, pero thanks sa sinabi mo ah ginanahan akong magtrabaho. Thank you jen.



EPISODE 43
Segment 2

Betty was walking towards her house when she overheard the TV commercial of 4G Anti-Oxidant in a sari-sari store. She stopped and watched the commercial.

Commercial: Forever young and beautiful? Perhaps a dream. So I go to sleep every night with 4G Anti-Oxidants. Tumutulong ang 4G Anti-Oxidants na pangalagaan at panatilihing malusog ang mga cells. A new day shines, bright and fresh. I feel young, healthy, beautiful and full of life. 4G Anti-Oxidants forever.

Betty: Tumulong ako sa paggawa ng commercial ng 4G



EPISODE 45
Segment 3

In the episode, Jeremy was seen entering Ecomoda.



- Rita: *Betty, good luck sa presentation mo mamaya sa Clear.*
- Randy: *Have no fear, Randy is here. Nag ready na kami sa presentation. At hindi naman iaasa sayo basta basta ang presentation. Kaya nag usap na kami ni Sir Mario and we're ready.*
- Betty: *Sir Armando? Sir male-late kayo?*
- Jen: *Huy okay ka lang ba?*
- Betty: *Hindi.*
- Jeremy: *Hello again.*
- Betty: *Hi*
- Jeremy: *Did I scare you?*
- Betty: *I'm already scared. Sir si Jen na bahala sa inyo ah.*
- Jen: *Ah sir dito po ang board room.*

Segment 4

In the segment, Betty, Jeremy and Kylie were in the conference room discussing about the Clear campaign.



- Kylie: *Nag-switch na ako sa Clear*
- Betty: *That's it. That's our complain, "switch to Clear. And then we're going to get testimonials from different women para magpatunay na*
- Kylie: *Lumambot talaga ang aking buhok. Hindi ko akalain na magagawa*
- Betty: *Exactly. We can go a nationwide testimonial on that.*
- Jeremy: *Wow. Yes. Yes yes yes, that's what I'm talking about.*
- Betty: *Congratulations Betty. I think you're very ready for your testimonial?*
- Kylie: *Thank you sir.*
- Jeremy: *You are very truly amazingly good.*

EPISODE 49

Segment 4

Betty presented the new Clear campaign to Jeremy.

Betty: This commercial would be a compilation of testimonials. Kung ano talaga ang na experience nila, kung bakit sila nag switch to clear. Eh obvious naman po ang dahilan diyan cause Clear is the only anti-dandruff shampoo na nakakalambot ng buhok at hindi nakaka-dry.

Betty: Thank you. Any questions po ba?



Another Clear shampoo exposure was also seen in the segment. Mario, Randy and creative staff were watching the video testimonials of talents.

Talent 1: Tumigas kasi ang buhok ko sa dating anti-dandruff shampoo. Kaya akala ko titigas ang buhok ko dito sa clear. Pero mas lumambot pa. Bongga.

Talent 2: Alam mo love ko na 'tong Clear. Hindi ko na po problemahin ang dandruff. Ang soft pa ng hair ko. Parang two in one na.

Talent 3: Grabe ang lambot talaga ng hair ko. Hindi ko akalain na may anti-dandruff shampoo na makakapglambot ng buhok ko.



EPISODE 50

Segment 2

Armando, Betty, Jeremy and Randy were in the conference room watching the video testimonials for the Clear shampoo campaign.

AVP

Talent 2: Alam mo love ko na 'tong



- Clear. Hindi ko na po problemahin ang dandruff. Ang soft pa ng hair ko. Parang two in one na.*
- Talent 3: Grabe ang lambot talaga –*
- Randy: I suggest na siya ang gawing last frame sa commercial.*
- Jeremy: She's beautiful yes. But our campaign needs testimonials that were well presented. Betty and I are going to talk about that.*
- Armando: How about we introduce a dandruff-free and soft hair shampoo with what's important in their lives.*
- Betty: Oo nga noh. Tama si Sir Armando. Bakit hindi natin gawin yung commercial ngayon ng Clear yung kay Nicole? I live to perform. My song, my dance...my hair.*
- Armando: Exactly!*
- Kylie: Parang ganito? My high heels, my love life, my hair. Clear makes my hair dandruff-free and soft. I'm convinced.*

