THE GIRLS NEXT DOOR AND ADVERTAINMENT NARRATIVES IN SEASON ONE

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Abstract

of

THE GIRLS NEXT DOOR AND ADVERTAINMENT:
NARRATIVES IN SEASON ONE

by

Amanda Bratberg

Narratives are very powerful and important aspects to our society that are conveyed through numerous mediums, including the prevalent medium of television. In this study, the reality television show the Girls Next Door is analyzed to answer the question: How do the narratives of the reality television show The Girls Next Door create “advertainment” for the Playboy brand? A purposive sample of nine episodes from season one of the Girls Next Door is analyzed through Seymour Chatman’s narrative structure and Walter R. Fisher’s narrative paradigm of narrative probability.

_______________________, Committee Chair

Dr. Michele Foss-Snowden

_______________________

Date

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Chapter 1

INTRODUCTION

“The universe is made of stories, not of atoms” (Kaufman, Hertzer, & Levi, 2005, p.20). This quotation illustrates how narratives, or stories, are a very powerful and important aspect to our society. Berger (1997) argued that, “Every day we swim in a sea of stories and tales that we hear or read or listen to or see, from our earliest days to our deaths” (p.1). Our lives are immersed in narratives and can be lullabies, fairy tales, biographies, fiction, or any kind of occurrence that contains a sequence of events. Stories can be conveyed via conversations, books, comic strips, radio commercials, films, television shows, or any medium that allows the message to be interpreted (Berger, 1997). According to Berger (1997), “Narratives provide a powerful way of teaching people lessons and transmitting ideas” (p. x). They are sequences of events that allow for a better understanding of our society, culture, and the world around us (Berger, 1997). There are numerous well-respected scholars that study approaches to narratives, but this thesis will focus on scholars Seymour Chatman and Walter R. Fisher because of their knowledge of the narrative structure.

Chatman is widely known for his diagram of narrative structure that provides a clear method for analyzing narratives (see Appendix A for Chatman’s complete diagram). He argues that each narrative has two basic components: a story, which is the content element of the narrative, and a discourse, which is the expression element of the narrative. Chatman breaks down each component to create a better understanding of the nature of the narratives. He shows that within a story, there are sets of events, which are
actions and happening, and existents, which are characters and settings (see Appendix B). Discourse expresses the story through the medium in which content is being communicated (Chatman 1975, 1978, 1990). Chatman’s narrative approach will be further discussed in chapters two and three.

The second scholar, Fisher, argues that all human beings are storytellers and all meaningful communication is a type of storytelling that “varies in form among situations, genres, and media of communication” (1987, p 5). Fisher is widely known for his narrative paradigm utilizing narrative probability and narrative fidelity. Narrative probability is the coherence of a story and is assessed in three ways: 1) structural coherence, which is if the structure of the story makes sense, 2) material coherence, which is confirming that nothing is being omitted, and 3) characterological coherence, which is the reliability of the characters. The second aspect to Fisher’s paradigm is narrative fidelity, which is the truthfulness of the story and is assessed by applying the “logic of good reasons.” The logic of good reasons is comprised of five components: fact, relevance, consequence, consistency, and transcendental issues, all of which ask questions about the truthfulness of the story (Fisher, 1987). Fisher’s narrative approach will also be further discussed in chapters two and three.

The present study uses the narrative approaches of Chapman and Fisher to focus on a specific set of narratives that are conveyed through the medium of television: the first season of *The Girls Next Door (GND)*. *GND* is a weekly reality television show that takes place in the Playboy Mansion and chronicles the daily lives of Hugh M. Hefner or Hef (the creator of the adult entertainment magazine *Playboy* and the Playboy empire),
and his three live-in girlfriends Holly Madison, Bridget Marquart, and Kendra Wilkinson. Hef’s girlfriends give the GND audience a full frontal view into the world of Playboy, playmates, life at the Playboy Mansion, what it is like to be Hef’s girlfriends, and how the girls fit in with the Playboy lifestyle (CBS Interactive, Inc., 2010; Lafayette, 2008; The Internet Movie Database, 2010e). What makes GND a phenomenon and set of narratives worthy of study is that it is based around an adult entertainment lifestyle brand. What used to be viewed as taboo and a “dirty little secret” that was only seen in adult entertainment magazines is now readily available via multiple forms of media. Internet, television, and movies all use forms of adult content. This content is not just seen in dirty movies anymore, but can easily be seen on cable television like in GND and PG-13 movies (James, 2002).

Higher education has embraced the adult entertainment industry as professors at top universities including Northwestern, New York University, Columbia, and Berkeley are teaching classes on this subject that is becoming less controversial as it continues to feed into mainstream America. Many scholars across the country in the fields of English, philosophy, sociology, and rhetoric are focusing on the study and theory of adult entertainment and sexuality while featuring in-class viewings of classic films of the genre and having pornography stars lecture on campus. While communication lines are opening up about this once taboo topic, there are still different views of adult entertainment and how it fits into our society. On one side of the spectrum, Linda Williams, a professor of film studies at Berkeley, views pornography “as an expressive medium” (Atlas, 1999, p.63). Judith Butler, also a professor at Berkeley, believes porn is hate speech which
discriminates against women (Atlas, 1999). Whether the view of adult entertainment, or pornography, is that it is an expressive medium, hate speech, or somewhere in between, scholars can agree that it is a form of communication (Linz & Malamuth, 1993).

Defining adult entertainment is difficult and controversial, as some groups will define it as “sexually explicit material” while others will go further and say that it is how the images are portrayed that determines if they qualify as adult entertainment (Gossett & Byrne, 2002). For the present study, adult entertainment will be defined as sexually explicit communication. When researching and writing about this phenomenon for centuries (Williams, 1989), scholars have “focused primarily on how the thoughts, attitudes, and behaviors of individuals are influenced by exposure to sexually explicit messages” (Linz & Malamuth, 1993, p.1). According to Linz and Malamuth (1993), scholars have uncovered three different perspectives that society holds regarding adult entertainment: 1) conservative/ moralistic, 2) feministic, and 3) liberal. The first perspective, conservative/ moralistic, “suggests that sexually explicit materials often attack basic societal and religious values, and the reader or viewer may become desensitized to immoral acts in general” (Linz & Malamuth, 1993, p.5 ). The second perspective, the feminist approach, “assumes that harm to all women in our society arises from portraying a woman as happy in sexual enslavement and as existing merely for the pleasure of men” (Linz & Malamuth, 1993, p. 5). Lastly, the liberal perspective “suggests that the story is harmless fantasy. Potentially a work of art, the story provides stimulation in the sex lives of some persons and may even be sexually liberating for the reader of viewed” (Linz & Malamuth, 1993, p.5).
Williams (1989), who believes that adult entertainment is an expressive medium, fits within the category of the liberal perspective where pornography is viewed as a potential work of harmless art. Professor Butler, who has opposite views and believes that adult entertainment is hate speech towards women, fits within the category of the feminist perspective. There is a small group in our society, four to seven percent (including Butler), view adult entertainment as a major problem facing the county. Most individuals have conflicting views on the subject, as they can state both positive and negative aspects to the subject (McConahay, 1988). One reason why pornography is viewed as a huge problem in our society is because specific groups view it as violent, offensive, and degrading towards women. This is not the only view; there is an underrepresented group in our society that views adult entertainment as a way for women to positively express themselves. To these advocates, the sex industry is no longer just a man’s world, and women are now creating female powered and empowered adult entertainment (Gossett & Byrne, 2002; Navarro, 2004).

No matter what perspective an individual or group shares, it is evident that adult entertainment is moving away from the taboo label to which it has long been attached. Some of the biggest distributors of adult entertainment include the most recognizable mainstream corporations including General Motors Corporation, AT&T, Time Warner, Hilton, and Marriott International. Images are now plentiful across multiple forms of communication because of these popular corporations and new media (especially the Internet, which places pornography just a click away and frequently free) (Carr, 2002). Forty years ago there was a barrier between consumer and product, where an individual
would have to travel to the bad part of town, risking the shame of being seen by community members (Egan, 2000). According to Jon Swartz (2010), adult entertainment is a $13 billion industry and has a higher revenue than the top technology companies combined: Microsoft, Google, Amazon, eBay, Yahoo!, Apple, Netflix and EarthLink (Family Safe Media, 2006). Online adult entertainment is becoming more acceptable and present in the community, but it is still not wholly accepted by the masses (Mooallem, 2007).

Though it is not wholly accepted by the masses, the adult entertainment industry is situated well within mainstream America. What was once explicit material only featured in adult entertainment magazines is now seen on television (James, 2002). Popular television shows such as Sex and The City and Big Brother are both exposing a lot of skin and compromising sexual positions. Television and film producer Jerry Bruckheimer created the first primetime network series, Skin, to dive into the adult entertainment industry (Rich, 2003). Even the popular food chain Carl’s Jr. created a racy television advertisement of Paris Hilton washing a car in her bikini and eating a burger designed to sell using sex appeal (Hein, 2005).

Michelson (1969) argues that, “Sex is used relentlessly and ubiquitously to sell and entertain” (p. 32). As shown previously, aspects of sexuality and adult entertainment in mass media are being used to entertain the audience and sell at the same time. This blending of advertisements and entertainment has been called advertainment (Sheehan & Guo, 2005). Advertainment is defined as “programming designed to sell as it entertains” (Deery, 2004, p.1). There are two branches to this concept: (1) advertisements that are
used as entertainment (like commercials) and (2) entertainment that is used as advertising (like *GND*) (Sheehan & Guo, 2005).

**Purpose and Rationale for this Study**

*GND* is a form of adult advertainment, as it blurs the line between advertisement and adult entertainment. With nine episodes from the first season of *GND* as the data set of narratives in this study, *GND* is an interesting phenomenon that brings together the reality television audience and adult entertainment viewers. As adult entertainment is becoming more acceptable in our society and more readily available on cable television, it is important to understand how narratives can create advertainment for Playboy, a once taboo empire based on a controversial subject.

With very limited research done on reality television shows as advertainment and even less research available on advertainment and the narrative structure, this analysis of *GND* will be a positive contributor to the communication studies body of knowledge. Thus, this study proposes the following research question:

RQ: How do the narratives of the reality television show *The Girls Next Door* create “advertainment” for the Playboy brand?

This research question will be addressed in the following four chapters. Chapter 2 will be a thorough review of the literature pertaining to the definitions and concepts of Playboy, *GND*, reality television, advertainment, and the narrative structure. Chapter 3 will present the methodology and the purposive sample of nine episodes from season one of *GND* used in this study. Chapter 4 will analyze and discuss those nine episodes. The last chapter will provide conclusions and make suggestions for future studies.
Chapter 2

LITERATURE REVIEW

The following is a review of the literature pertaining to the definitions and concepts of Playboy, GND, reality-based television, and advertainment. Through this literature review, the reasoning behind the need for this study becomes apparent.

Hugh M. Hefner and Playboy

Mention of Hugh Hefner instantly evokes a host of images that dance through the imagination: visions of voluptuous women and uninhibited sex, mansion parties and celebrity entertainers, grotto hot tubs and round beds, smoking jackets and sleek sports cars. Such mental pictures, of course, stem from Hefner’s role as founder and publisher of Playboy Magazine (Watts, 2008, p.1).

It would be difficult to find an individual who has not heard of Hugh M. Hefner (again, known colloquially as “Hef”) or the popular adult entertainment empire Playboy, as most people instantly have the mental images listed above dancing in their head when those two names are mentioned. Hef and Playboy are mostly known for Playboy magazine, which started the Playboy revolution. Hef created Playboy to be the kind of magazine that he would enjoy. From the first issue selling 50,000 copies to a current growing audience of millions, the magazine not only features pretty girls, but includes cartoons, fiction, nonfiction, essays of opinion, and interviews (Hefner, 1965; Watts, 2008).

Playboy went beyond just being an adult entertainment magazine and “emerged as a serious shaper of, and commentator on, modern American values” (Watts, 2008, p. 3). Hef and the magazine reflected historical changes in America (starting in the 1950s with dissatisfaction of the Eisenhower era) as it critiqued middle-class suburbanism, the Beat Generation, and the Cold War crusade against communism. In the 1960s, the
magazine helped bring light to the civil rights movement, the antiwar crusade, the
countercultural revolt, and the emerging feminist struggle. Continuing through the 1970s,
the “Me Generation” was echoed in the magazine along with the economic contradictions
of the era. *Playboy* also reflected the events unfolding during the Reagan Revolution of
the 1980s, and continues to reflect on the events shaping modern America (Watts, 2008).

*Playboy* not only reflected and kept track of the events and movements of modern
America, but it also played a role in shaping American values. For decades after World
War II, *Playboy* and Hef stood at the forefront of four major breaking points that changed
traditional “American” values as they are known today. First, in the 1950s, Hef led a
transformation in sexual values and conduct. The magazine’s open attitude moved sex
out of the privacy of the bedroom to a public forum where it could be discussed. Second,
the magazine helped push an economy from the production of basic goods and services to
the creation of consumer products. Hef encouraged his readers to embrace consumer
abundance and create a lifestyle of leisure through the enjoyment of material goods
(Watts, 2008).

Third, Hef stood at the center of the popular culture invasion of magazines,
television, movies, records, and all other forms of entertainment. This mass-culture take-
over virtually replaced small town newspapers, reading societies, and churches with
large-scale corporate media organizations in society. Last, Hef stood in the middle of the
women’s movement that swept through American beginning in the 1960s. Women’s
liberationists argued that *Playboy* depicted females as sexual objects instead of equal
individuals. Hef proclaimed that his magazine was promoting sexual freedom for women
as well as men. This debate played a role in the battle over sexual politics and acceptable roles for women (Watts, 2008).

Before Hef and his magazine began a revolution of sexual freedom and liberation, he grew up in a strictly religious Puritan environment. Hugh Marston Hefner was born on April 6, 1926 in Chicago, Illinois. His parents, Glen and Grace Hefner, met in Nebraska in 1911 and were married in a Methodist church in 1921. Glen and Grace’s Nebraskan and Methodist background would provide the foundation to who Hef would be when he grew up (Miller, 1984).

Hef and his younger brother Keith, who was born in 1929, grew up in a house where restraint, repression, and orderly rules took precedent in their daily lives. Hef had a happy and healthy childhood, but some aspects were different from his peers. Both Glen and Grace were very controlled and conservative, yet kind parents. They had the boys come home and be in bed earlier than their classmates and the children were not allowed to go play on Sundays. There was little expressed emotion in their home, and only rare occasions of kissing and hugging. Hef’s father was rarely in the picture as he was always working and left the boys to be raised by their very religious mother (Watts, 2008).

As Hef grew older, American popular culture became another aspect that molded his life and essentially became another parent. With his mother being the primary parent and failing to fill Hef’s emotional void, he turned to musicals and movies to feed his imagination. When he began attending high school in 1940, he sped full speed ahead in developing his creativity. He began cartooning and created a cartoon autobiography of his life. He also began creative writing and founded the school’s newspaper. At this time,
he also created a new persona for himself because he was so determined to become more popular. He began to refer to himself as Hef, which is how he is still known today (Playboy Enterprises, 2010b; Watts, 2008). His personal reinvention worked and he became one of the most popular students at Steinmetz High School. This change marked the start of his future to come, combined with his first discovery of an adult entertainment magazine, *Esquire*, that he found in the basement of a girlfriend’s house (Miller, 1984).

After Hef served in the army for two years, he began attending the University of Illinois, where he wrote collegiate cartoons for the *Daily Illini* and *Shaft*. After reading Alfred Kinsey’s *Sexual Behavior in the Human Male*, or the *Kinsey Report* as it became known, Hef became more infatuated with sexuality. Many of Hefner’s cartoons that he drew for the collegiate newspapers had sexual themes, which would foreshadow his life’s work (Watts, 2008).

After Hef earned his bachelor’s degree from the University of Illinois he landed a job as a promotional copywriter at *Esquire*; he ended up quitting because he did not receive a raise. Several other magazine jobs followed, all leaving him unfulfilled and itching to creatively make it on his own. In the spring of 1953, Hef finally took the steps to bring his fantasy of creating a quality male entertainment magazine to life (Playboy Enterprises, 2010b; Watts, 2008). Hef persuaded his family and friends to invest in this dream and he raised $8,000, including $600 that he borrowed from a bank. The first issue hit newsstands in December 1953, and featured the now famous calendar photo of Marilyn Monroe. The magazine took off and grew at a phenomenal rate. In 1954, when the second issue was published, Hef introduced the “The Playmate of the Month” and the
beginning of the now famous Playboy Rabbit (Edgren, 2010; Playboy Enterprises, 2010b; Watts, 2008). From then on he would continue to create an adult magazine that he, himself, would enjoy.

It was to be a magazine that would reflect a masculine (though not hairy-chested) zest for all of life, a magazine that was urban and urbane (not jaded or blasé), sophisticated (not effete), candidly frisky (not sniggering or risqué). It would feature pictures of pretty girls, a number of cartoons ranging from the satirical to the saucy, and the very best of fiction and nonfiction we could find that appealed to or was expressive of our point of view (Hefner, 1965).

After the first issue of Playboy, Hef continued to build his name by creating numerous other successful ventures. Two such ventures were Playboy’s Penthouse and Playboy After Dark (Edgren, 2010). Playboy’s Penthouse was a television show where Hef hosted several famous guests and beautiful girls in his “apartment.” The greatest comedians and artists of the time performed and were interviewed in the bachelor style party scene. This show was a vehicle for Playboy’s growing celebrity, but it was also historically important as Hef made it a point to tackle issues that were never openly discussed in 1950s popular culture. The show aired October 24, 1959, and even though it was not a huge hit it did do well. It was shot in Chicago at WBKB and was syndicated to twelve other cities including New York and Los Angeles. The 26-week season developed into a second season, but ended there when Hef and WBKB decided the show had run its course (Miller, 1984).

The second television program that helped catapulted Playboy to mass popularity was called Playboy After Dark, and this time it was in color. This show was similar to Hef’s first television project a decade earlier, as it created an upscale scene where Hef
hosted famous popular culture icons and beautiful women in his “apartment.” It offered an array of old and new entertainment icons and had a heavy focus on his current interest in sexual liberation. The show started taping in 1968 and was shot at the CBS studios in Los Angeles. This show aired for one season and was broadcast in 23 cities, but did not have high enough ratings to continue on into another season (Watts, 2008).

In 1971, Playboy Enterprises went public while the magazine was selling seven million copies a month and operating 23 Playboy Clubs, resorts, and casinos. Playboy was quickly becoming an empire through the assets of book publishing, merchandising, a modeling agency, a limousine service, a record label, and a television and motion picture company. Today, Playboy Enterprises is a leading international corporation producing adult entertainment products that are sold in over 150 countries. Numerous books, interviews, magazine articles, and television biographies have been written and produced on Hef’s self-made success and empire. The Playboy lifestyle and image has been embedded in modern society though images of parties at the Playboy mansion and free lifestyles. Hef and Playboy are now the first brand that comes to mind when referencing adult entertainment (Playboy Enterprises, 2010b).

Playboy Enterprises has three business groups including Entertainment, Print/Digital, and Licensing (Playboy Enterprises, 2010a). The Entertainment Group “develops, produces, acquires and distributes a wide range of high-quality lifestyle and adult programming for domestic and international television networks, which are primarily pay services” (Playboy Enterprises, 2010a). This group produces programming such as Playboy TV, Playboy Radio, and many other ventures. Playboy also has its own
production company called Alta Loma, which co-produces cable television shows and movies, like *House Bunny* (2008). The Digital/Print Group includes “the U.S. and 27 international editions of *Playboy Magazine* and various media extensions including special editions and calendars as well as free and pay websites, and the licensing of content for mobile and other distribution platforms” (Playboy Enterprises, 2010a). The United States edition of *Playboy* has a rate base of one and a half million with approximately one in 10 men age 18-34 reading the magazine. Playboy has various adult entertainment websites from Playboy.com, the free online version of the magazine, to premium online clubs where customers pay for the content. The most recent website launch, announced on July 20, 2010, is TheSmokingJacket.com, which is Playboy's “new safe-for-work men's entertainment destination that provides guys with smart and sexy distractions throughout the day” (Playboy Enterprises, 2010c). The Licensing Group generates licenses so that “Playboy's trademarks and images appear on a wide range of consumer products including apparel, accessories, footwear, lingerie, jewelry, fragrances and home fashions” (Playboy Enterprises, 2010a).

Through the Entertainment Group, Digital/Print Group, and Licensing Group, Hef continues to create new Playboy products that catch the world’s attention and curiosity. One more recent phenomenon, the subject of the present analysis, is the E! Entertainment television show *GND*.

*The Girls Next Door (GND)*

*GND* is a reality-based television show that captures the lives of Hef and his three live-in girlfriends: Holly, Bridget, and Kendra. The show takes a playful inside look at
the fantasy world of the Playboy Mansion and the Playboy lifestyle. *GND* currently has aired six seasons, with the first five seasons starring Holly, Bridget, and Kendra. The last season that finished airing in December of 2009 starred Hef’s new girlfriends Crystal Harris and twins Kristina and Karissa Shannon after the original three moved out of the Playboy Mansion and on with their lives (CBS Interactive Inc, 2010; TV Guide Network, 2010).

The first episode of *GND* originally aired on August 7, 2005. The series was produced by Kevin Burns with writing credits to Adam Karpel and Kevin Burns. There were 19 producers working on *GND*, including Executive Producer Kevin Burns and Co-Executive Producer Scott Hartford. The show was produced by Alta Loma Entertainment, E! Entertainment Television, Fox Television Network, and Prometheus Entertainment and is distributed by E! Entertainment Television. In the first season, the show aired Sundays at 10pm, with each episode lasting for approximately 20 minutes (not including commercials) on the E! Entertainment network (CBS Interactive Inc, 2010; The Internet Movie Database, 2010; TV Guide Network, 2010). Season one aired from August 7, 2005 through December 4, 2005 and contained 15 episodes. Five seasons followed, with season two’s first episode airing July 30, 2006 and season six’s last episode airing December 6, 2006 (The Internet Movie Database, 2010b).

This weekly reality television show takes place in Los Angeles, California in and around the Playboy Mansion and playfully exposes the outrageous lives of Hef’s three live-in girlfriends. In the first five seasons, Holly, Bridget, and Kendra personally give the audience behind the scenes access into the world of Playboy, playmates, life at the
Playboy Mansion, what it is like to be Hef’s girlfriend, and how they fit in to this lifestyle. The show does include Hef, but revolves around his girlfriends as they share their lives at the Playboy Mansion with the audience (Dyball, 2007; E! Entertainment Television, 2010b; The Internet Movie Database, 2010e; TV Guide Network, 2010).

In each episode of GND, the three girls are followed around during their daily activities as they get ready to go to Playboy parties, travel with Hef to promote Playboy, go to Playboy photo shoots, hang out with playmates, walk their dogs, and everything else they do on a daily basis. Every episode has some part of it filmed at the Playboy Mansion, while some episodes are filmed at other locations. During some episodes the girls are filmed walking around their bedrooms and the mansion grounds, while other locations are shown when they shopping around town or traveling the world with Hef. Different episodes introduce new adventures, including famous events and celebrity guests (E! Entertainment Television, 2010b; The Internet Movie Database, 2010e; TV Guide Network, 2010).

The girls are seen gushing over celebrities or mingling with the ones they know at events, and there are also episodes that focus on specific celebrities and brands. In season two, GND had a special Halloween episode where Holly and Bridget did a photo shoot for Captain Morgan rum. The episode promoted the rum, and Captain Morgan’s new campaign to take over Halloween (Ebenkamp, 2006). In season three, Kendra goes snowboarding with Olympic gold medalist and Burton Snowboarding spokesman Shaun White and gets tips from him about riding. Holly and Bridget join Burton’s Learn to Ride
program, where they learn how to snowboard and are promoting Burton by wearing the company’s gear (Janoff, 2007).

During the show cameras follow all of the girls, whether they are together or going about their day separately. Their lives, and others involved in it, are shown to the audience and during each episode all three of the girls separately narrate what is going on in the mansion and their lives. Part of the time their voices are only heard while the audience sees the girls in action, while other times the girls look directly into the camera and explain exactly what they are thinking and feeling about their life at the Playboy Mansion (E! Entertainment Television, 2010b).

In the first five seasons, Holly, Bridget, and Kendra are Hef’s main girlfriends and the stars of the show. Holly, Hef’s number one girlfriend, was born December 23, 1978 and grew up in Oregon. After she graduated from high school she moved to Los Angeles, where she worked at the Santa Monica Hooters as a Hawaiian Tropic girl. Holly and a group of other Hawaiian Tropic girls were invited to Hef’s infamous party at the mansion, Midsummer Night’s Dream, which is when she first got a taste of Playboy life. After about a year of attending the Playboy parties, she let Hef know that she was interested in him. She moved into the mansion two days after their first date in August 2001. In the show, Holly is the main girlfriend and is often the one in charge of making sure the other two girls are on time and ready for an event. Throughout the seasons, she talks about how she eventually wants to marry Hef and have his children. She also pursued her career in editing as an assistant photo editor for *Playboy*; her career activity has been aired in the episodes. She currently stars in her own reality television show,
Holly’s World, which chronicles Holly’s life in Las Vegas. Playboy and GND are still very much parts of her life as she has several of her Playboy friends with her on the show, and Bridget and Kendra often make appearances on the show when they come and visit her (Ruditis, 2008; The Internet Movie Database, 2010c; Watts, 2008).

One of Hef’s other two girlfriends is Bridget. She is the oldest, born on September 25, 1973, and she grew up in California. Bridget claims to have had dreams of being a Playboy Playmate her whole life, but she was not getting any callbacks from Playboy until she entered Playboy’s Millenium Playmate search in 1998. She was not chosen, but she did not give up her dream of being a playmate. When she moved to Los Angeles in 2001 she reconnected with playmate friends she had made previously and began attending Playboy mansion parties and dinners. After about a year of attending Playboy mansion events Hef called Bridget in March 2002 and asked her out on a date and she moved in to the Playboy mansion later that year. Bridget has her Master of Arts degree in communication and earned her Bachelor Degree in Communication Studies at Sacramento State University. She is framed as the most down-to-earth of the three girls, the one who is more focused on her education and career. During the seasons, Bridget was filmed working on her broadcasting career and her clothing line. She now stars in her own reality television show, Bridget’s Beaches, which airs on the Travel Channel (Ruditis, 2008; The Internet Movie Database, 2010a; Watts, 2008).

The most recent and youngest girlfriend is Kendra, who was born on June 15, 1985 in California. After she graduated from high school, Kendra began modeling and did a photo shoot for an artist who creates Painted Ladies for Hef’s parties. In April 2004,
she met Hef for the first time when she worked at his 78th birthday party as one of the Painted Ladies. Hef liked her so much at the party that he had his staff find out who she was and asked her back to the Playboy mansion several times. He asked her out and she moved into the mansion before their first date. She is presented as the tomboy of the group and as loving to work out. She appears to love being at the mansion, but she does not appear to be very interested in being a girly-girly Playboy bunny, like the other girlfriends. Kendra currently has her own reality television show, *Kendra*, on E! Entertainment; the show follows her life after leaving the Playboy Mansion. Like her former housemates Holly and Bridget, Playboy and *GND* are still parts of her life, as she keeps in touch with her Playboy friends (Ruditis, 2008; The Internet Movie Database, 2010d; Watts, 2008).

In 2009, Holly, Bridget, and Kendra decided to move out of the Playboy mansion and go their own ways. While they were pursuing their newly found careers, three new girlfriends moved into the mansion; the new girls would be the focus of the sixth season of *GND* (The Internet Movie Database, 2010e). Crystal Harris is Hef’s new number one girlfriend. Crystal was born April 26, 1986 and grew up in California. She first met Hef in 2008 at his Halloween party at the Playboy mansion and they soon began spending time together. In the beginning of 2009 Crystal and Hef began dating and Crystal moved into the mansion. The other two girls, twins Kristina and Karissa Shannon, were born on October 2, 1989 and they grew up in Florida. The twins first met Hef when Holly introduced them as potential Playmate material. They began dating Hef in late 2008 and
the twins moved into the Playboy Mansion in early 2009 (E! Entertainment Television, 2010a).

_GND_ was so popular that the show continued after Holly, Bridget, and Kendra moved on in their lives, the three girls gained their own television shows from their success, and another spin-off was created. _The Girls Next Door: The House Bunny_ is the latest addition to the _GND_ pattern of success; the new show takes the audience from the Playboy Mansion to the “Bunny House” right next door. _GND_ has earned the right to call itself a successful reality-based television show and later in this study, season one will be analyzed to learn more about why and how that success was earned.

Reality-Based Television

Since its introduction to the public in the 1940s, television has become a dominating medium in the lives of most Americans (Friedman, 2002). According to the Nielsen Company, which provides measurement and information on what consumers watch and buy (The Nielsen Company, 2011), television viewing is at an all-time high. American television viewers are watching more than 151 hours of television a month, at about five hours a day. The high number of hours is attributed to a greater availability of television, to niche programming with many more cable channels than in years past, and to the downturn in the economy that left Americans needing to find cheaper ways to entertain themselves (Gandossy, 2009; The Nielsen Company, 2009). With 99% of households owning at least one television (Herr, 2007), “television is the source of the most broadly shared images and messages in history” (Vande Berg, Wenner, & Gronbeck, 1998).
According to Brooks (1998, 2003), from the time that television was introduced to the public, there have been eight eras of programming: 1) the Vaudeo Era (1948-57), which introduced viewers to comedy and variety shows such as *The Texas Star Theater*, 2) the Adult Western Era (1957-early 1960s), which introduced viewers to wild west shows such as *Gunsmoke*, 3) the Idiot Sitcom Era (early to late 1960s), which introduced viewers to shows that had unrealistic premises such as *Gilligan's Island*, 4) the Relevance Era (late 1960s-1975), which introduced viewers to shows that accurately portrayed the real world such as *The Mary Tyler Moore Show*, 5) the Fantasy Era (1975-80), which introduced viewers to characters who would only exist in a fantasy such as *The Bionic Woman*, 6) the Soap Opera/Real People Era (1980s), which introduced viewers to shows that have storylines that focus on real-world culture such the *Cosby Show*, 7) the Era of Choice (1990s), which introduced viewers to wide selection of programming to choose from, more than any other era, including shows from *48 Hours to Friends*, and 8) the Reality Era (2000-present), which floods viewers with reality based programming such as *Survivor* and *Big Brother*.

Beginning in the 1980s, television programming began a period of transformation due to the growth of cable, video technology, and industry mergers; this transformation led to the rise of reality television between the 1990s and 2000s (Biltereyst, 2004; Friedman, 2002; Hill & Quin, 2001). This popular trend, or genre, of programming encompasses a variety of specialized formats to include shows such as *Survivor, The Bachelor, What Not to Wear, American Idol, Judge Judy, Cribs, The Real World*, and *GND* (Gillian, 2005; Hall, 2006; Murray & Ouellette, 2004). Reality television is a
specific type of programming that has a voyeuristic focus on ordinary people (Penzhorn & Pitout, 2007). In contrast to scripted television, which utilizes actors (Lundy, Ruth, & Park, 2008), reality television programming is “an unscripted program that shows real people, not actors nor athletes, active in a specific environment” (Mead, 2005, p.3).

According to Nabi, Biely, Morgan, & Stitt (2003), there are several characteristics of reality-based television programming: 1) the characters are real people that are not actors, 2) the programs are not filmed on a set, but are in a natural environment, 3) the shows are not scripted, 4) the events within the show are unplanned, and 5) the primary purpose is to entertain the viewer. Even with these characteristics describing reality television, there is still the concept of perceived realism. Hall (2006) argues that, “One of the most unusual features of the programs is the nature of their realism” (p. 193). A reality-based television program such as \textit{Survivor} 1) has real people, 2) is not filmed on a set, but at a specific location, 3) is not scripted, 4) has competition that unfolds in a way that is not planned, and 5) has a purpose for the show that is to entertain. However, all of the people know they are being filmed and there are producers who created the concept of the show and edited it for television. According to Hall’s (2006) study of viewer’s perceptions of reality programs, viewers believe that reality-based television is in fact real, but they also understand that the show’s production process affects the outcome of what is aired on television. Hall (2006) stated, “The participants also indicated that the shows were edited to present the most exciting version of events and to imply that events were related when they were not” (p. 200).
There have been numerous reality-based programs on television, but many scholars argue that reality television originated in the United States with *Candid Camera* (Clissold, 2004; Holmes & Jermyn, 2004; Murray & Ouellette, 2004; Penzhorn & Pitour, 2007). Penzhorn and Pitout (2007) argue that, “This television program introduced the camera as an unobtrusive observer, capturing unaware subjects and using these unexpected moments as entertainment, while also developing the concept of ‘real’ television” (p. 64). The show began in 1948 and was developed and presented by Allen Funt. In the US Army, Funt was assigned to Signal Corps where he recorded audio messages and created radio programs to boost moral for enlisted men. One of the programs he created was a forum for servicemen to complain about the Army without the fear of punishment. The problem was when the men saw the recorder they did not want to speak a word. This is where Funt decided to record them unknowingly and found how entertaining covert surveillance could be. From there, he created *Candid Microphone* in 1947 which became *Candid Camera* in 1948 when ABC picked up the program. *Candid Camera* set the trend for what reality-based television is today. Participants in reality-based television today do know they are being filmed, but the same idea of capturing candid moments to entertain is still very much part of the program. Reality-based television is transforming in other ways as well, by adding the component of advertising. Advertainment

In a time when the television industry is created and maintained by people whose primary goal is to make money, the advertiser and broadcaster have a huge pressure to maintain their relationship (Deery, 2004; Kretchmer, 2004; Sheehan & Guo, 2005; Vande
Berg et al., 1998). The result of this pressure is the concept of *advertainment*, or the blurring of the line between advertisement and entertainment. Advertainment is programming that is designed to sell as it entertains (Soriano, 2004). According to Kretchmer (2004) there are two branches to this concept: 1) advertisements that are used as entertainment, and (2) entertainment that is used as advertising.

This concept may be taking over television today, but it is not a new phenomenon. Advertainment has been around since the time of radio. In the 1920s, symbiotic relationships between radio networks, advertising agencies, and sponsors began to develop to create radio. At first, radio programming was being created by networks, but the work of creation then transitioned into the control of advertisement agencies. By the 1930s one of the largest advertisement agencies, the J. Walter Thompson Company, was producing more than 33 programs on radio. These agencies that were now creating content instead of creating commercials outside of content were gaining control and power over what people were hearing (Barnouw, 1970; Barnouw, 1990; Hilmes, 1997; Kretchmer, 2004). This power over what the audience was exposed to was evident in the use of the sponsor’s name in the program titles, such as *Pepsi-Cola Playhouse*, *U.S. Steel Hour*, *General Motors Family Hour*, and *Maxwell House Hour*. Ever since that time, radio, advertisements and entertainment have been intertwined and the combined result will continue to be a powerful influential force on the public (Baldwin, 1982; Kretchmet, 2004).

Advertising, the very influential aspect to this concept, provides us with constant stimulation and guidance on every aspect of our lives, from what we ought to own to
what we should watch on television (Vande Berg & Wenner, 1991). According to Tellis (2004), advertising “is any paid message that a firm delivers to consumers in order to make its offer more attractive to them” (p. 9). Advertising is a very persuasive and huge industry with media advertising expenses reaching hundreds of billions of dollars every year.

According to Tellis (2004) there are four reasons that a firm, or any organization, uses advertising: 1) when supply of the product exceeds demand, 2) when knowledge about the supplier or product is low, 3) when confidence in the supplier or product is low, or 4) when demand of the product exceeds supply. Even with the knowledge of these four reasons, many advertisements today are ineffective. The four main causes of ineffective advertising include: 1) inattention to advertising, 2) resistance to persuasion, 3) miscomprehension of the ad messages, and 4) imitation of effective techniques. If advertisers fail to take these four reasons behind ineffective advertising into account, they find themselves unable to reach their target audience and guide them to their purchase (Tillis, 2004).

Persuasion is key in advertising. According to Tillis (2004), advertising persuasion “is a change in opinion, attitude, or behavior due to ad exposure” (p. 112). There are three forms of persuasion to change an individual’s opinion, attitude, or behavior: 1) argument, 2) emotion, and 3) endorsement. Persuasion by argument uses reason and relies on evidence. The viewer needs to draw conclusions and arrive at an overall opinion, preferably with favorable thoughts so that the advertisement or the
message is accepted. If the argument stated brings negative thoughts to the viewer then the advertisement will not be accepted.

Persuasion by emotion and by endorsements will be more of a focus in the present study and will be further discussed with the specific example of $GND$ in Chapters 4 and 5. Emotion, or a state of arousal, can be just as effective as a means to persuade a viewer as argument. When used correctly, emotion can be even more persuasive than logic. One mode of emotional persuasion is implicit. Here, characters are embedded with a message. The viewer’s defenses to advertisements are lowered by empathizing with the character and the viewer becomes more likely to believe the message. A second mode is explicit, where the advertiser arouses emotion to drive home a point of view. In this mode, sympathy, instead of empathy, is created. Lastly, persuasion can be associative, where emotions are tangentially related to the product being sold. The advertiser’s goal in associative persuasion is to associate a positive emotion with the product (Tillis, 2004).

In order for advertisers to arouse emotions, they need to employ one of five methods to persuade: 1) drama, 2) story, 3) demonstration, 4) humor, and 5) music (Tillis, 2004). If an advertiser wants to arouse strong emotion, then drama, story, and demonstration will be the most effective means to persuade the viewers by involving them in the advertisement. The narration, plot, and characters will draw the viewer in and can create positive feelings toward the message being conveyed. Humor and music will arouse weaker emotions by not allowing the viewer to become as involved in the message, but still creating positive feelings (Tillis, 2004).
The last mode of persuasion is endorsements. Celebrities sell! Organizations spend millions of dollars to sign celebrities to endorse their products. There are three different types of endorsers: experts, celebrities, and lay endorsers. Experts have specialized knowledge in a specific area. For example, Olympic Swimmer Michael Phelps would be an expert endorser for a company selling swim suits. Celebrities are individuals who are popular with the mass public and can offer their positive publicity to a product. Lastly, lay endorsers are initially unknown or fictitious individuals. For example, the General Mills icon Betty Crocker is a lay expert who has become a fictitious celebrity (Tillis, 2004).

The reason these different types of endorsements work is explained through three theories. The first theory is source credibility theory, which came from the research of social psychologists Carl Hovland and associates. This theory states that acceptance of a message is based on the qualities of the source (Tillis, 2004). If the audience believes that the endorser is an actual expert, is credible, and trustworthy, then they will accept the message and be persuaded by the advertisement. The second theory is source attractiveness theory, which is based on the research of social psychologists. This theory states there must be attractiveness towards the endorser including familiarity, likeability, and similarity. If the endorser has all of these attributes, then she or he will be more likely to be persuasive. Lastly, is the meaning transfer theory. This theory states that through a celebrity, a unique set of means is encoded and then transferred to the product. For example, celebrity trainer Bob Harper from *The Biggest Loser* would encode characteristics of health, fitness, and knowledge and transfer that image to an athletic
product. The consumer would then buy the product with the intention of capturing some of the desirable meanings, such as becoming fit (Tillis, 2004).

As stated previously, advertisements use arguments, emotions, and endorsers to sell their products, but what about sex appeal? Reichert and Lambiase (2006) argued that, “Sex sells. It always has, beyond that cliché’s inevitable appearance in media and marketing conversations. Obvious sexual availability serves as both attention-getter and deal-maker, and it is as old as our species” (p. xiii). Advertising and marketing experts have been using pleasurable images to sell for decades. Sexually oriented appeals designed to persuade have been commonly used in advertisements from movies to alcoholic beverages to clothing and most other consumer goods in between (Ramirez, 2006; Reichert & Lambiase, 2006). According to Reichert, Lambiase, Morgan, Carstarphen, and Zavoina (1998), sexual persuasion in advertisements continues to increase in the media with more subtle forms that evolved from the obvious strategy of a lack of clothing. Sexual contact between models in print advertisements is another form of sexual persuasion, which increased from 21% of advertisements in 1983 to 53% of advertisements in 1993. Sexual content on television advertisements has also increased steadily. Walker (2000) reported a 9% increase of sexual content in television advertisements over a period of eight years, from 12% in 1990 to 21% in 1998. Walker also found that sexually suggestive language was found in 23% of advertisements.

According to Reichert (2003a), there are five types of sexual information in advertising: 1) nudity, 2) sexual behavior, 3) physical attractiveness, 4) sexual referents, and 5) sexual embeds. The first type of sexual information is nudity, which does not
necessarily imply that the models are completely unclothed, but refers instead to the amount and style of clothing worn. The second type, sexual behavior, is how models in the advertisement act, whether individually or interpersonally. This includes flirting with the viewer or interacting with another model. Third, physical attractiveness is the general level of the model’s physical beauty. Fourth, sexual referents are images or words that subtly refer to sex through innuendo. Sexual referents are implicit because of the implied nature of the advertisement. Last, sexual embeds are sexual references that are perceived subconsciously. Examples of sexual embeds are objects that shaped or positioned like body parts and sexual acts. Sexual content in advertisements can vary in type, degree, and intensity and have proved to be a staple in the media. Reichert (2006) maintained that, “Advertisers not only use sexual appeals to attract attention to their ads, but to position their brands as sexual, and to suggest that sex-related benefits can accrue to the brand purchasers” (p.33). Sexual appeals are very common in our society and are used to promote an increasingly wider range of mainstream products, with narratives being one such promotional tool (Reichert, 2003; Reichert, 2006).

Narrative Approaches

Narratives are essentially stories containing a sequence of events that provide a powerful way of teaching lessons and communicating ideas. Individuals organize their experiences through the use of narratives, which are both modes of reasoning and representation (Berger, 1997; Deming, 1985). According to Carroll (2001), among the most essential features of narratives are connections, which represent a series of events. There are narrative connections when,
1) The discourse represents at least two events and/or states of affairs 2) in a globally forward-looking manner 3) concerning the career of at least one unified subject 4) where the temporal relations between the events and/or states of affairs are perspicuously ordered, and 5) where the earlier events in the sequence are at least casually necessary conditions for the causation of later events and/or states of affairs (or are contributions thereto) (Carroll, 2001, p. 32)

Carroll (2001) argues that the narrative must have at least two events concerning at least one same subject and that the events must be linked through causal temporal sequences. There is no narrative connection if there is only one event, if there are several events but all with separate subjects, or if multiple events are not casually related. The first season of GND being analyzed in this study is an example of narrative connections. As will be shown later, there are multiple events in the GND narrative concerning the same main subjects of the show who are linked through causal temporal sequences.

The study of narrative analysis can be traced back to Aristotle and his text Poetics, written around 330 B.C. Aristotle’s writings have been interpreted over the ages to describe essential elements of a narrative, the components of worthy rhetoric, and differentiating between comedy and tragedy narratives. Aristotle suggested that literary works are imitations of reality, or a mirror reflecting reality. He argued that the medium of imitation, the object imitated, and the mode of imitation must be taken into consideration and analyzed (Feldman, Skoldberg, Brown, & Horner, 2004; Roberts & Baywater, 1954; Berger, 1997). There are many influential scholars that followed Aristotle researching the broader field of narrative theory, including Vladimir Propp (1895-1970) who studied folktales, but this study will focus on scholars Seymour Chatman and Walter R. Fisher.
Chatman is widely known for his diagram of narrative structure that provides a clear method for analyzing narratives (see Appendix A for Chatman’s complete diagram). Many scholars have relied on Chatman’s work in understanding and furthering the nature of narratives (Berger, 1997; Deming, 1985). Even though Chatman is known as a positive contributor to the narrative body of knowledge, he has some criticisms and critiques from other scholars in the communication studies field, as do all scholars. He is critiqued to have a very narrow sense of the term discourse and a very structured diagram of narratives that can restrict certain analyses. Scholars also state that he does not cover where communication starts or finishes within the narrative paradigm (Sell, 2000). With this said, he is still very influential and has a very beneficial diagram to analyze certain narratives such as those in the GND.

Chatman distinguishes narratives from two other text types, description and argument, establishing the uniqueness and importance of the study of narratives.

As has been clearly established in recent narratology, what makes Narrative unique among the text-types is its “chrono-logic,” its doubly temporal logic. Narrative entails movement through time not only “externally” (the duration of the sequence of the novel, film, play) but also “internally” (the duration of the sequence of events that constitutes the plot) (Chatman, 1990, p.9).

An important point to recognize is there are non-narrative texts. These text-types do not have an underlying time sequence and are static. As discussed earlier in this study, Chatman states that,

each narrative has two parts: a story (histoire), consisting of the content, the chain of events (actions and happenings), and what may be called the existents (characters and settings), the objects and persons performing, undergoing, or
acting as a background for them; and a discourse (discourse), that is, the expression, the means by which the content is communicated, the set of actual narrative ‘statements’ (p. 295).

(See Appendix B for a diagram that visually describes this quotation). The distinction between each part of the narrative then means that the story is the what, while the discourse is the how. Chatman continues to break down the narrative structure, showing the relationship between story, discourse, and manifestation or specific medium in which the narrative is presented. The story contains two components: 1) the chain of events and 2) the substance of content. Both of these components create the form of content. The narrative discourse also contains two components: 1) structure of narrative transmission and 2) substance of expression, or manifestation. These two components create the form of expression (Berger, 1997; Chatman, 1975; 1978; 1990).

Another important distinction Chatman makes is between kernals and satellites. Narrative events contain logic of connection and logic of hierarchy. Some events are more important than others and include minor events. Major events are called kernals, which advance the plot by raising and satisfying questions. Chatman (1978) argued that, “Kernals are narrative moments that give rises to cruxes in the direction taken by events. They are nodes or hinges in the structure, branching points which force a movement into one of two (or more) possible paths” (p. 53). If there were no kernals in a story, the narrative logic would be destroyed. In contrast, satellites are minor events that occur in narratives. Berger (1997) also argued that, “Satellites embellish the kernals, add details to them, and flesh them out, but they are not central to the logic of narratives and can be eliminated without doing damage to the way the plot works itself out” (p.36). By
applying Chatman’s structural elements of kernals and satellites, a narrative can be analyzed to identify the separation of essential components of the plot from secondary events.

Within narratives, Chatman established the distinctions between all of the essential components. Of these many elements that can be used to analyze narratives, this study will use five, including: narrator, characters, plot, setting, and implied audience. These five elements will be used to analyze each episode of *GND*, along with a sixth element that relates to advertainment, *Playboy* frequency, to answer the research question.

Walter R. Fisher

Fisher is the second scholar whose research will be used to analyze *GND*. Fisher (1989) argues that all human beings are storytellers and all meaningful communication is a form of storytelling that “varies in form among situations, genres, and media of communication” (p. 5). Fisher is widely known for his narrative paradigm and his description of narrative probability and narrative fidelity. As with Chatman and other scholars, Fisher has been criticized for his narrative paradigm concept. Scholars have expressed dissatisfaction with how Fisher has depicted the two paradigms (discussed in the next several paragraphs) as dichotomies rather than as an integrated paradigm. Scholars also state that the logic of good reasons is flawed in that both a universal and ideal audience is emphasized leaving any type of story to be construed as reasonable (Hanan, 2008). Even with these critiques, Fisher is still a main scholar in the concept of narratives.
Fisher (1989) stated:

The primary function of the paradigm is to offer a way of interpreting and assessing human communication that leads to critique. To a determination of whether or not a given instance of discourse provides a reliable, trustworthy, and desirable guide to thought and action in the world (p. 90).

Fisher proposes that a philosophy of reason, value, and action are at the core of the narrative paradigm with narrative rationality as its logic. The essential components to this narrative paradigm and its logic are the principles of probability and fidelity (Fisher, 1989).

The principle of probability is the coherence of the story and is assessed in three ways: 1) structural coherence, 2) material coherence, and 3) characterological coherence. The last type of coherence is a main differentiator to other logics because central to all stories are the characters involved. Fisher (1989) stressed that, “Whether a story is believable depends on the reliability of characters, both as narrators and as actors” (p.47).

The second principle is fidelity, which is the truthfulness of the story. Fidelity is assessed by applying the “logic of good reasons.” There are five components to Fisher’s (1989) logic of good reasons: 1) fact, where the implicit and explicit values embedded in the message are examined, 2) relevance, where the value’s relevance to the message is questioned including the omitted, distorted, and misrepresented values, 3) consequence, where the effects of adhering to these values are examined, 4) consistency, where the values are examined to see if they are confirmed by the audience, and lastly 5) transcendent issues, where “Even if a prima-facie case exists or a burden of proof has
been established, are the values the message offers those that, in the estimation of the critic, constitute the ideal basis for human contact?” (p. 109).

Fisher’s (1989) narrative paradigm evaluates individuals as storytellers, who are constantly evaluating “the texts of life and literature” (p. 18). Essentially, Fisher’s paradigm is a measure of persuasiveness of a narrative as well as of an individual’s ability and motivation to choose a particular point of view about the text. Narrative analysis through Fisher’s narrative paradigm is a powerful tool to help us understand storylines and the world around us. In order to begin analyzing narratives, one first must understand that the narrative paradigm is based on five presuppositions:

1) Humans are essential story tellers. 2) The paradigmatic mode of human decision making and communication is “good reasons,” which vary in form among situations, genres, and media communication. 3) The production and practice of good reasons are rules by matters of history, biography, culture, and character along with the kinds of forces identified in the Frentz and Farrell language-action paradigm. 4) Rationality is determined by the nature of persons as narrative beings- their inherit awareness of narrative probability, which constitutes a coherent story, and their constant habit of testing narrative fidelity, whether or not the stories they experience ring true with the stories they know to be true in their lives… 5) The world as we know it is a set of stories that must be chosen among in order for us to live life in a process of continual re-creation (Fisher, 1989, p. 64).

Fisher combines both principles of probability and fidelity to create narrative probability, but this study will only be using the principle of probability to analyze the first season of GND. The principle of probability, when analyzing structural coherence, material coherence, and characterological coherence, will only be used because it best compliments the use of Chatman’s narrative structure.
With very limited research done on reality-based television shows as advertainment and even less on the combination of advertainment and narrative structure, this analysis of GND will be a positive contributor to the communication studies body of knowledge. Eaves & Savoie (2005) examined narratives and the reality television show Big Brother using Fisher’s narrative paradigm. They found that narrative coherence and narrative fidelity were created and sustained throughout the show. In another study, Deming (1985) used a version of Chatman’s diagram of narrative structure to determine the quality and innovation of the television show the Hill Street Blues. Deming found that the narrative structure of the show was a significant factor in the success of the television programming. These two examples show that there is some research on narratives and television, but no research employing both scholars together to analyze television programming.

There is also limited research on advertainment and reality-based television shows. Most research is done on product placement (Davila, 1998; Ferraro & Avery, 2000; Goodman, Morris, Sutherland, 2008; Russell, 2002), which is similar to advertainment but also different, as described above. One piece of research similar to this study is Sheehan and Guo’s (2005) study of advertainment, which they call product assimilation, into a reality television show (Airline). Sheehan and Huo studied the audience’s attitudes and perceptions of the brand featured in the program. They studied advertainment and reality-based television shows, but not in the same vein as this study because they did not take into account narratives. Most research on Playboy is around sex in society, female body image, and pornography as a negative contributor to women’s
health (Barber, 1998; Blevins & Anten, 2008; Busby, 1975; Eck, 2001; Reichert & Lambiase, 2003; Reichert & Lambiase, 2006). With limited research on Playboy and GND regarding reality-based television, advertainment, and narratives, this study will be beneficial not only to the field of communication studies, but also beneficial towards society’s perception of adult entertainment. Adult entertainment is not going away anytime soon, so another avenue of research regarding the use of adult content could produce a positive outcome.
Chapter 3

METHODOLOGY

This study used both Chatman’s elements of narrative structure and Fisher’s principle of probability to answer the research question: How do the narratives of the reality television show *The Girls Next Door* create “advertainment” for the *Playboy* brand? A purposive sample of nine episodes from the first season of *GND* was analyzed by close viewings of the three-disc DVD set collection (produced by Twentieth Century Fox Home Entertainment, LLC) of the televised version of the show as it was seen on the E! Network. The televised version of the show blurs out any naked individuals on the show, but DVDs are available that do not blur out naked parts. The televised version was chosen because the naked images may have told a different story. The narratives are at the center of this study and even though adult entertainment is a part of this television program, this study did not want to veer off course by adding another aspect. The commercials that were originally aired are not part of this study and were therefore not viewed, analyzed, or discussed.

*GND*

A purposive sampling of nine episodes from the first season of *GND* was chosen for this study’s data set. A purposive sample, a sample that is selected in a deliberative fashion to achieve a certain goal, was selected to have a more focused analysis of the narrative influence on advertainment. According to Vande Berg, Wenner, and Gronbeck (1998), the need for traditional sampling is no longer necessary because critical analysis seeks to explain a chosen example, or specific data set (like the nine episodes of *GND*
chosen for this study). These episodes from the first season were examined, as opposed to the other five seasons, because these episodes are the core and main driving point of how the show as a whole will be perceived by the audience. Seasons Two through six are built on season one so the foundation of the show is what should be analyzed.

The nine episodes of Season One (*Meet the Girls, What Happens in Vegas, Fight Night, Just Shoot Me, A Midsummer’s Nigh Dream, Under the Covers, I’ll Take Manhattan, My Kind of Town, It’s Vegas, Baby*) were viewed at least three times each and examined for Chatman’s elements of narrative structure, including narrative, characters, plot, setting, and implied audience, as well as the frequency of the use of Playboy. During the viewings, Fisher’s principle of probability was also analyzed. The first viewing of each episode was used to collect data for analysis of the narrative structure, the second viewing was used to collect data for analysis of the logic of the episode, while the third viewing was used to collect data on the frequency of the use of Playboy.

The other six episodes of the season that were not listed above (*New Girls in Town, Happy Birthday, Kendra!, Operation Playmate, Ghost Busted, Grape Expectations, and Clue-less*) were not used in the sample because they centered around one specific girlfriend. This study is focused on a more generalizable sample of the reality television show with all of the selected episodes including all three girlfriends and their narratives.
Chatman’s Elements of Narrative Structure

Narrator

The narrator of each episode was identified and assessed to determine if she or he had identifying features of a covert or overt narrator. Chatman (1978) argues that, “the more identifying features [of the narrator], the stronger our sense of the narrator’s presence” (p. 196). The covert narrator is a voice heard in the narrative, but the identity of the speaker remains hidden to the audience. The overt narrator is revealed in the narrative to the audience and can use first-person speech and break the fourth wall by speaking directly to the viewer (Chatman, 1978).

Characters

The characters of each episode were identified and then later assessed for the principle of probability as described in Fisher’s narrative paradigm.

Plot

The plot of each episode was identified and summarized. Chatman (1978) argues that the plot reveals the state of affairs present in the narrative. To determine the plot, Chatman distinguished between discourse-time, or the amount of time it takes to tell the story, and the story-time, or the time it takes for the story’s events to occur. An analysis of the two types of time provides insight into how the narrative reveals information and represents events.
Setting

The setting of each episode was identified. The function of the setting is to enhance the mood of the narrative (Chatman, 1978). Going beyond location, Chatman (1978) argues that people can also be part of the setting. Individuals that are not main characters or do not have a presence in the narrative become part of the setting to aid in establishing the mood of the narrative.

Implied Audience

The implied audience of each episode will identified. Chatman argues that the implied audience is “presupposed by the narrative itself and is not the flesh-and-bones you or I sitting in our living room reading the book” (1978, p. 150). The narrative will allude to a particular audience, which may be different than the actual audience.

Playboy Frequency

The use of Playboy will be tallied to see how many times the brand’s name is verbally presented to the audience. The visual presentation of the word (for example, the word “Playboy” written on a shirt) or the use of the word playmate will not be tallied. It is to be noted that in every episode there are multiple visual representations of Playboy, whether it be the word “Playboy” on the girls’ clothing, signs, posters, or actual magazines in Hef’s office, but this study is only analyzing the verbal narratives of the reality television show.
Fisher’s Narrative Paradigm

Fisher’s concept of narrative probability will be applied to the first season of *GND* to assess the coherence of the season, directly relating to how the reality television show created advertainment for the Playboy brand.

The methodology of this study, the use of narratives according to Chatman’s narrative diagram and Fisher’s narrative paradigm, has been thoroughly explained and will be analyzed in the next chapter.
Chapter 4

ANALYSIS AND DISCUSSION

The following chapter analyses and discusses the nine episodes of *GND* through Chatman’s elements of narrative structure, Fisher’s narrative paradigm, and advertainment.

Chatman’s Elements of Narrative Structure

Episode One: Meet the Girls

Narrator. The main narrators of this episode were the three girlfriends Holly, Bridget, and Kendra. Their narratives were mixed in with the reality footage presented in the episode. Each girl spoke both overtly and covertly and would transition back and forth between the two types of narratives. When the episode first presented each girl as an overt narrator, her name and title would appear underneath her image as she looked at and spoke to the audience. Holly spoke first and her title was “Hef’s #1 Girlfriend.” Bridget spoke next and her title was “Girlfriend for Three Years,” while Kendra’s title was “Girlfriend for One Year.” After the audience saw each girl speak one time, the names and titles no longer appeared on the screen. Throughout the episode, the narratives would be told by: 1) overt narration, or looking and talking directly to the audience in a separate clip, 2) starting off in overt narration and then transitioning into a scene where the audience could only hear the narrator’s voice, 3) starting off covertly, where the audience could only hear the narrator’s voice and then transitioning into an overt narrative with the narrator looking and talking directly to the audience in a separate clip, or 4) starting off with a covert narrative, transitioning into an overt narrative, and then transitioning back into a covert narrative.
Holly was the first to create an overt narrative and had the most to say during the first episode. She discussed how she met Hef and details of her relationship with him. She also discussed the other two girlfriends Bridget and Kendra and how they came to the mansion. Bridget also narrated overtly and covertly throughout the episode, about what her life was like before the mansion, how it is to be one of Hef’s girlfriends, and how she is working on her master’s degree in communication studies. Kendra, the last to speak overtly to the audience, talked mostly about her relationship with Hef, her life before the mansion, how she is going to school to be a massage therapist, and how she is living the dream.

Characters. The main characters of this episode include Holly, Bridget, and Kendra, with Hef making appearances.

Plot. This episode was an introduction to the girls and their life at the mansion. Each girl told her story prior to her life at the mansion and how she transitioned to living at the mansion. The second half of the episode showed the girls getting ready for the AFI Awards, attending them, and then coming home and getting ready for bed. The discourse time of the episode was 22 minutes and 12 seconds without commercials, but including opening and closing credits. The story time of the first half of the episode could not be determined as clips of the mansion and the history of the girls was being told. The second half of the episode (the AFI Awards portion) had a story time of one day.

Setting. This episode primarily took place at the Playboy Mansion, where the main characters all live. As this episode served as an introduction to the show, the audience got a tour of multiple rooms in the mansion, including Hef’s bedroom and
Bridget’s bedroom. This episode also took place at the girls’ hairdresser Jose Eber while they were getting ready for the AFI Awards at the Kodak Theatre, where the award ceremony took place. Along with the location, many minor characters were part of the show to enhance the mood of the narrative, including all nine of Holly’s, Bridget’s, and the mansion’s pets, Hef’s personal secretary Mary, mansion staff including Jenny and Hank, hairdressers at Jose Eber, and playmates of Playboy.

Implied Audience. The implied audience of this episode consists of viewers who are not familiar with the girls or life at the Playboy Mansion who want to be included and learn more. The girls talked to the audience like they were introducing themselves and inviting the audience into their lives.

Playboy Frequency. Playboy was mentioned three times before the opening credits (twice within the first two minutes) and then an additional time after the opening credits.

Episode Four: What Happens in Vegas

Narrator. As in the first episode, the main narrators were the three girlfriends Holly, Bridget, and Kendra. Their narratives were mixed in with the reality footage presented in the episode. Each girl spoke both overtly and covertly and would transition back and forth between the two types of narratives. When the episode first showed each girl as an overt narrator, her name would appear underneath her as she looked at and spoke to the audience, but the girls no longer had titles as they did in the first episode.

Holly, who was the first to speak during the episode, mostly talked about a birthday party they were attending for a friend named Carmella and how Hef was not
going. She talked about how early they had to get up and how Kendra made them late in the morning because she lost Carmella’s gift. Bridget talked throughout the episode about how early they had to get up to go to Las Vegas and how she knew it was only a day trip, but she was still packing a couple of matching outfits. Kendra spoke about how she was upset that she lost Carmella’s present and how it was a very early day for them since she is used to sleeping in. Hef was the last to speak, which he did covertly, only allowing those who know his voice to identify him, saying that it had been “a long day for everybody.”

Characters. The main characters in the episode were the girls Holly, Bridget, and Kendra with Hef; the girls’ friends Carmella and Destiny made appearances.

Plot. During this episode the girls got up early to go to Las Vegas for their friend Carmella’s birthday party. They partied all day by the pool, went to dinner, and came home the same day. The discourse time was 22 minutes and 34 seconds, and the story time was one day.

Setting. This episode started out at the Playboy Mansion and then moved to Las Vegas where the girls stayed at the Palms Casino and Resort in the Hugh Hefner Suite. The girls then came back to their rooms in the mansion. In addition to location, there were other people who were included in the setting: the mansion staff, playmates, and the girl’s pets.

Implied Audience. The implied audience is someone who is getting to know the girls. The girls speak to the audience as if they are new friends. For example, while Holly was speaking to the audience (a friend that knows who Kendra is) at the beginning of the
show she was complaining about how Kendra is making them late for the airport. She says, “I am always responsible for getting the girls to where we are going on time” because Kendra is young and often running late. She is talking to a friend (the audience) about an annoying characteristic of another friend, while still being respectful as Kendra is her friend as well.

Playboy Frequency. Playboy was not used in this episode.

Episode Five: Fight Night

Narrator. As with the last two episodes, the main narrators were the three girlfriends Holly, Bridget, and Kendra. Their narratives were mixed in with the reality footage presented in the episode. Each girl spoke both overtly and covertly and would transition back and forth between the two types of narratives. When the episode first showed each girl as an overt narrator, her name would still be presented underneath her as they looked at and spoke to the audience.

Bridget was the first to speak overtly in this episode, opposed to Holly. Bridget mostly spoke throughout the episode about how she was excited to get her new dog, which looks like her cat, and the process of getting the dog. Kendra spoke throughout the episode about how excited she was for the Fight Night Party they were throwing at the mansion. As she is very athletic, she could not wait to meet the celebrity athletes that were at the event. Hank, a member of the mansion staff, spoke overtly to the audience about how the Fight Night Party is such a huge event and how the mansion staff has a lot of work to do. Holly, who was the last to speak overtly, talked throughout the episode about how Hef’s ex-girlfriend Barbi Benson was coming to the mansion for the party.
Holly said she was not jealous of Barbi, but she said that Barbi did seem to be judging them a lot about their age. Holly ended the episode saying she feels more significant in Hef’s life than Barbi.

Characters. The main characters in this episode were again Holly, Bridget, and Kendra, with appearances by Hef and his ex-girlfriend Barbi Benson.

Plot. This episode introduces Hef’s ex-girlfriend Barbi Benson as she comes and visits for the Fight Night Party being thrown at the mansion. The girls are trying to make a good first impression on Barbi while being hosts for the party. Besides getting ready for the party, Bridget is also getting ready to get a new dog. The audience follows her as she goes to the airport and brings her new dog, Wednesday, home. The discourse time of the episode is 22 minutes and 27 seconds. The story time is not as clear. The narratives about the Fight Night Party take place over one day, with Bridget’s adventure getting her new dog as an additional aspect, but it seems that the story line with the dog may have been on another day and just edited into the footage of party day.

Setting. This episode mainly takes place at the mansion, including the girls’ bedrooms and the backyard where the party took place, but it also includes clips of Bridget at the airport picking up her new dog. Also included in the setting are individuals that were not part of the narrative: celebrity athletes, playmates, Bridget’s sister Anastasia, Bridget’s cat Gizmo and new dog Wednesday, and the mansion staff.

Implied Audience. The implied audience of this episode consists of new friends that the girls are letting into their lives. For example, Bridget talks to the audience (her new friends) about how she doesn’t really like Hef’s ex-girlfriend Barbi. She says how
she “needs to protect Holly and Hef’s relationship.” Bridget is chatting about the lives of the girls and what her thoughts and feelings are about that.

Playboy Frequency. There were no verbal mentions of Playboy in this episode. There were however visual mentions as there are in every episode.

Episode Seven: Just Shoot Me

Narrator. In this episode, the only narrators were the three girlfriends Holly, Bridget, and Kendra. Their narratives were mixed in with the reality footage presented in the episode. Each girl spoke both overtly and covertly and would transition back and forth between the two types of narratives. When the episode first showed each girl as an overt narrator, her name would still be presented underneath her as she looked at and spoke to the audience.

Bridget was the first and the last to speak overtly. She spoke throughout the episode mostly about how nervous she was about the photo shoot they were about to do. She felt like her body was not as ready as it could be. Bridget also talked more about school and how she had a final for one of her classes. She ended up missing part of the photo shoot and she talked about how sad she was to miss such a successful shot of what would have been the three girls if Bridget had not gone to her final at school. Kendra talked throughout the episode about how comfortable she was being naked and how she was excited about the photo shoot. She discussed feeling a little disappointed shooting the photos again that Bridget missed for school, since she thought they turned out great the first time. Holly talked throughout the episode about the shoot and how it was very
important to her so she could feel validated by Hef. She said that she loves walking
around naked and that she felt proud of how the shoot turned out.

Characters. The main characters were Holly, Bridget, and Kendra, with
appearances by Hef.

Plot. This episode followed the girls around while they were shooting their
individual and group pictorials for the magazine. Bridget had to leave early on the day
they were shooting their group pictorials, but Hef let the girls retake them to make
Bridget happy. The discourse time was 22 minutes and 23 seconds, while the story time
was three days, including the individual shoot day, group shoot day, and the retake day.

Setting. This episode only took place at the mansion, including many areas for the
photo shoot, including the pool, grotto, and bathhouse. The individuals that made up the
setting included the mansion staff, the photographers for the shoot, Bridget’s sister
Anastasia, and playmates (identified by the girls saying their “playmate friends were at
the mansion”).

Implied Audience. The implied audience consists of individuals interested in
learning more about life at the mansion being welcomed into the girls’ lives.

Playboy Frequency. Playboy was spoken once before the opening credits and four
times after the opening credits.

Episode Eight: A Midsummer’s Night Dream

Narrator. In this episode, the only narrators were the three girlfriends
Holly, Bridget, and Kendra. Their narratives were mixed in with the reality footage
presented in the episode. Each girl spoke both overtly and covertly and would transition
back and forth between the two types of narratives. When the episode first showed each girl as an overt narrator, her name would still be presented underneath her as she looked at and spoke to the audience.

Bridget was the first to speak overtly in this episode, and she spoke the entire time about the famous Midsummer’s Night Dream Party. She was excited for the party, though it was a lot of chaos getting ready during the day. She also talked about how excited she was to give a makeover to her sister, Anastasia, for the big party. She wanted her sister to feel beautiful. Holly also spoke throughout the episode about how excited she was about the party and that she was happy that Anastasia was able to get a makeover. She emphasized how it was a big process to get ready so she would look good on Hef’s arm. Kendra, who was the last person to speak overtly, talked about how much time goes into getting ready for big events and how she feels like it can be a job because it takes so much time. She said that she does love going to the parties, and that she is so happy at the mansion. Hank, a member of the mansion staff also spoke briefly in an overt manner about how this party is a huge project for the staff. Hef’s barber Kevin also spoke overtly to the audience about how he always goes to the mansion to cut Hef’s hair and how happy he is to do it.

Characters. The main characters were Holly, Bridget, and Kendra, with appearances by Hef. Minor characters included Hank, Kevin, and Anastasia.

Plot. This episode was about the biggest party at the mansion: the Midsummer’s Night Dream party. The episode showed the girls getting ready and giving Bridget’s
sister a makeover for the party. The discourse time was 22 minutes and 29 seconds, with
the story discourse lasting the week leading up to the night of the party.

Setting. This episode took place mainly at the mansion, but also at Trashy
Lingerie (where Bridget was getting her costume for the party), Skin Spa and Pink
Cheeks (where Bridget and Anastasia got ready for the party), and PetCo, where Bridget
took her cat to get groomed. Included in the setting were the 1,000 celebrities (as Hank
stated in the episode) and guests for the party, playmates, the girl’s pets, and hairstylists.

Implied Audience. The girls continue to talk to an audience who is fascinated with
life at the Playboy mansion and who wants to become closer to the girls.

Playboy Frequency. Playboy was not spoken in this episode.

Episode Nine: Under the Covers

Narrator. In this episode, the only narrators were the three girlfriends Holly,
Bridget, and Kendra. Their narratives were mixed in with the reality footage presented in
the episode. Each girl spoke both overtly and covertly and would transition back and
forth between the two types of narratives. When the episode first showed each girl as an
overt narrator, her name would still be presented underneath her as she looked at and
spoke to the audience.

Holly was the first and last to speak overtly to the audience, and she spoke
throughout the episode about the cover shoot they were doing. She did not know if their
shots would actually get chosen to make the cover, but she was excited to see what
happened. She wanted to be chosen because all of Hef’s ex-girlfriends were once on the
cover of the magazine. She was also excited about a barbeque she was throwing for new
playmates at the Playmate House. She talked about wanting to be the perfect host and making her mom’s pasta salad. Bridget talked about the excitement of the potential cover, as she explained that being in *Playboy* has been a dream for her. She was so excited when the girlfriends found out that they got the cover and she talked about how it was more than she ever imagined. Kendra could not wait to do the shoot and she talked a lot about the color of sheets that she wanted to make the cover photo. There were white and black options and she talked about how she wanted Hef to choose the black ones.

Characters. The main characters were Holly, Bridget, and Kendra, with appearances by Hef.

Plot. The girls were shooting a potential cover for *Playboy Magazine*. They did not know if they were going to get to be on the cover, but Holly really wanted it because she felt like it would validate her further as Hef’s girlfriend. Around this same time, Holly was redecorating the guesthouse and throwing a barbeque at the Playmate House for the new playmates. The discourse time was 22 minutes and 26 seconds. The story time was much longer because it included the girls shooting their potential cover shoot, their barbeque, and them finding out that they made the November cover, even though it was all edited together to look like it took place in a couple of days.

Setting. This episode took place at the mansion, Playboy Studio West during the photo shoot, and the Playboy House for the barbeque.

Implied Audience. The implied audience continues to consist of viewers who wish to become more familiar with life at the mansion and the girls.
Playboy Frequency. Playboy was not used before the opening credits, but it was said three times after the opening credits.

Episode Twelve: I’ll Take Manhattan

Narrator. In this episode, the main narrators were the three girlfriends Holly, Bridget, and Kendra. Their narratives were mixed in with the reality footage presented in the episode. Each girl spoke both overtly and covertly and would transition back and forth between the two types of narratives. When the episode first showed each girl as an overt narrator, her name would still be presented underneath her as she looked at and spoke to the audience.

Holly was the first to speak overtly to the audience, and mostly talked throughout the episode about how the girlfriends were going to New York to promote their Playboy cover. She told the audience where they were going in New York and how they never fly commercial, but on a private jet. Bridget, who was the last to be seen talking, spoke about how she was sad to leave her animals for the trip to promote their cover, but how she was excited to see the sights. While at the Statue of Liberty (with the statue visual behind her), she said how she wanted to give the statue a makeover. Kendra talked about how she had never been to New York and how fun it was going to be. She was not excited about doing an interview on The View because she did not want to talk about her intimate relationship with Hef. She talked about how she loved the trip and was happy she could go. Brian, a member of the mansion staff, talked overtly to the audience about how when Hef leaves the mansion, which is rare, the staff works day and night to get major work done like remodels on the building.
Characters. The main characters were Holly, Bridget, and Kendra with appearances by Hef. The minor characters include Brian.

Plot. In this episode, the girls take a trip with Hef to New York to promote their November cover. They had a lot of interviews, but on their downtime they went sightseeing because Kendra had never been to New York.

Setting. This episode took place all over New York, with limited time at the mansion back home. The girls explored the city including the Statue of Liberty, the Virgin store, Shubert Theatre, ABC Studios, and Fredrick’s for a Playboy party. Beyond locations, playmates, radio show hosts, Hef’s brother Keith, Hef’s daughter Christie, and mansion staff were included in the setting.

Implied Audience. The implied audience continues to consist of viewers who feel like they are new friends of the three girlfriends.

Playboy Frequency. Playboy was used once before the opening credits and eight times after the opening credits.

Episode Thirteen: My Kind of Town

Narrator. In this episode, the main narrators were the three girlfriends Holly, Bridget, and Kendra. Their narratives were mixed in with the reality footage presented in the episode. Each girl spoke both overtly and covertly and would transition back and forth between the two types of narratives. When the episode first showed each girl as an overt narrator, her name would still be presented underneath her as she looked at and spoke to the audience.
Holly was the first and last narrator to speak overtly to the audience. She spoke throughout the episode about their trip to Chicago, Hef’s hometown, to promote the Playboy brand. She was excited to see where Hef’s dreams came true and see him proudly show the girls around town. She said how she loved the trip and how it was so great to see Hef so happy. Bridget talked about how great it was to share Hef’s experiences and how fun the trip was. She loved the hotel where they stayed, but added that she was very happy to be back in her own bed. Kendra liked how Hef gave them a tour of where he grew up and where he started Playboy. She talked about how they did a radio interview there that made her really nervous, but that she still had fun with it. Hank, a member of the mansion staff, also spoke overtly to the audience and talked about how the time when Hef is gone is the busiest time for the mansion staff because they can get bigger projects done.

Characters. The main characters were Holly, Bridget, Kendra, and Hef.

Plot. In this episode, Hef took the girls to his hometown, Chicago. They toured around his old stomping grounds while attending many meetings with local press. Hef’s girlfriends got to see where Hef grew up, where he went to school, and the first Playboy Mansion in Chicago.

Setting. This episode took place in various locations around Chicago, including the Chicago Mansion, Playboy Headquarters, the house where Hef grew up, Hef’s elementary school, and the Y Bar. The discourse time was 22 minutes and 27 seconds, and the story time was the three days they spent in Chicago.
Implied Audience. The implied audience continues to be viewers who are interested in getting to know the girls.

Playboy Frequency. Playboy was used once before the opening credits and seven more times after the opening credits.

Episode Fifteen: It’s Vegas, Baby!

Narrator. In this episode, the only narrators were the three girlfriends Holly, Bridget, and Kendra. Their narratives were mixed in with the reality footage presented in the episode. Each girl spoke both overtly and covertly and would transition back and forth between the two types of narratives. When the episode first showed each girl as an overt narrator, her name would still be presented underneath her as she looked at and spoke to the audience.

Kendra was the first and last to speak overtly in this episode. She began by talking about her car and how she loves to wash it herself. Through the rest of the episode, she talked about how they were in Las Vegas to promote Playboy and what they did while they were there, like when she tried caviar at a restaurant and hated it, and how she loved showing off her basketball skills in the Hardwood Suite at the Palms Casino and Resort. Holly spoke during the episode about how she was excited for the revealing of the new bunny costume and how she got to be in the fashion show. Holly discussed what the girls did and where they went during their trip to Las Vegas. She wrapped up the episode and season talking about how she loves Hef and is happy where she is and how she is not going anywhere. Bridget was excited to go to Las Vegas with Hef this time to promote Playboy, since last time it was just the girls (for Carmela’s birthday in Episode Four). She
talked about how she was learning black jack while there, but it did not start off so great because she felt cheated by the dealer. She said she ended up having fun learning the game, though. She was very happy to have spent this time with Hef and the other two girls.

Characters. The main characters were Holly, Bridget, and Kendra, with appearances by Hef.

Plot. In this episode, the girls took a trip with Hef to Las Vegas to promote the new Playboy Tower at the Palms Casino and Resort. They stayed in the Hugh Hefner Suite and toured the rest of the tower, which included the Playboy Club and Playboy Store. The girls and Hef also went to see Hef’s wax figure at Madame Tussaud’s Wax Museum. The discourse time was 22 minutes 29 seconds, and the story time was two days.

Setting. This episode mainly took place all around the Palms Casino and Resort in Las Vegas, including the Playboy Store and the Rain Club where Hef and the girls were promoting the Playboy Tower that opened there. They also went to the Voodoo Lounge and Madame Tussaud’s Wax Museum. Beyond location, Hef’s brother Keith, playmates, mansion staff, George Maloof, Robert Cavalli, and other celebrities were included in the setting.

Implied Audience. The implied audience continued to be viewers who were interested in life at the mansion and those who wanted to get to know the girls as friends.

Playboy Frequency. Playboy was not used before the opening credits, but was said a record 10 times after the opening credits.
Fisher’s Narrative Paradigm

The data from the nine episodes that were selected in a purposive manner is organized through Chatman’s narrative structure, which leads this study to the next step of analysis. Do these episodes create a coherent and consistent narrative? Fisher (1989) states that one principle of his narrative paradigm is probability. Probability is assessed through three ways: 1) structure coherence, 2) material coherence, and 3) characterological coherence. Structural coherence refers to the internal consistency of the story. It assesses the degree to which the parts of the story stay together. Material coherence refers to the external consistency of the story. It assesses the similarities and differences between this story and others and looks for any missing or distorted information. The last aspect to be considered is characterological coherence. It assesses the believability and truthfulness of the characters in the story.

An assessment of structural coherence requires the researcher to examine the internal consistency of the story, the narrators, plot, and implied audience of the nine episodes. The main narrators of all the episodes remained Holly, Bridget, and Kendra, with brief narrations by minor characters. Each time a narrator spoke, whether overtly or covertly, the structure of the narration remained consistent. At the beginning of every episode, the first time a narrator spoke overtly, her/his name would be listed beneath her/his image, and then as the episode went on, the narrator’s name would not be listed. While they spoke overtly, they were always talking to the implied audience by looking directly at the viewer in the same position; the camera only showed each narrator from the chest up in a separate clip from what they were doing in the episode. In all nine
episodes viewed, the narrators’ stories all intertwined. The narrator would tell her/his version of the same story and talk about her/his thoughts and feelings about what was happening and her/his opinions of the other narrators. The viewer was able to have multiple angles of the narrative, which led to a more complete story.

The plot of each episode also helped to create internal consistency within the different storylines and the overall story across the season. Each episode has its own storyline, but blends together with the overall season. The girls may be doing a photo shoot one day and going on a trip to New York to promote the Playboy brand on another day, but three factors remain the same: the girls are always representing Playboy, they are always together at the mansion, and their lives always revolve around Hef. Each plot builds on these three concepts and the storyline from the episode before. A viewer gets more details with the more episodes they watch, but if they missed one, they could still understand the overall storyline because the plot stays consistent.

The implied audience also stays consistent. From the first episode, the implied audience was viewers who were interested in learning more about life at the Playboy Mansion. The girls talk to the audience as if they are new friends with the viewers. The girls look directly into the camera and talked to the viewer inviting them into their home and telling them their thoughts, feelings, and opinions. According to Sood and Rogers (2000), “Close-ups of television characters give the illusion of face-to-face communication with audience memebers, promoting a percieved intamecy” (p. 388). As the viewer spends more time with the girls, Holly, Bridget, and Kendra build on their friendship with the audience by going from general facts about themselves (like how
Bridget is from Lodi, California) to opening up about their personal goals. The nine episodes proved to have internal consistency that allowed the different parts of the story to stay together by following sequences of ideas.

Material coherence is determined by looking at the characters and setting of the episodes. In analyzing material coherence, external stories must be considered. *GND* is not its own entity; it is attached to the Playboy brand. While watching this reality-based television show, the viewer immediately sees the similarities between this narrative and other Playboy narratives in the media. The term Playboy inspires visions of Hef, his three girlfriends, the mansion, and a lot of beautiful girls. That vision is translated into the reality television show; it is the same. The previous story of everything that is Playboy leads into the story of *GND*, which then leads back to Playboy. As a whole, no concepts are omitted, but the show might create some distortions in the popular view of Playboy. The characters, Holly, Bridget, and Kendra, all mention how they are showing the real version of what it is like to live at the mansion. The distortion is that the public has a bit more of a fantasy view of their day-to-day lives. There are parties, but at the end of the night Holly takes her makeup off, puts pajamas on and falls asleep with Hef. The main characters Holly, Bridget, Kendra, and Hef, along with the setting mainly at the mansion, create external consistency. They remain the same throughout the season and they are a reflection of Playboy as an entity. If the show created a different perception of Playboy then there would not have been material coherence throughout the episodes.

Characterological coherence is the last assessment of probability. The characters and narratives of *GND* make the narratives truthful and believable. The show would not
be successful if the audience did not believe what the characters had to say, especially in a reality television show. The viewer needs to trust that these individuals are real and what they are saying is the truth. In these nine episodes, the characters remained consistent and reliable. When Holly, Bridget, and Kendra narrated each episode, they appeared to be speaking openly and honestly about their thoughts and feelings to the audience. They looked directly at the viewer as if that viewer was in the same room, like a friend. Each girl’s narrative matched up with narratives of the other two, by speaking about the same events in each episode and having similar thoughts and feelings, and with what was happening on the episode. The characters were believable because of the content of their narratives and the way they communicated those narratives.

As determined by applying Chatman’s narrative structure and Fisher’s narrative paradigm, the narratives of GND are coherent and consistent: these elements are important aspects of how the show creates advertainment for the Playboy brand.

Advertainment

Through consistency of the narratives and coherence of the storyline, GND creates a successful advertisement through entertainment. Another aspect to the success of this advertainment was its use of persuasion through emotions and endorsers. As described earlier, persuasion is key in advertising. According to Tillis (2004), advertising persuasion “is a change in opinion, attitude, or behavior due to ad exposure” (p. 112). There are three forms of persuasion used to change an individual’s opinion, attitude, or behavior: 1) argument, 2) emotion, and 3) endorsement. In GND, emotion and endorsements were heavily used to create advertising for Playboy.
Within the first form of persuasion, emotion, there are three modes to influence the viewer. The first mode is through implicit emotional persuasion. In this mode, the characters are embedded with a message that causes the viewer to empathize with them, making the viewer more likely to believe the message the characters are selling. The viewer begins to understand and share the feelings of the characters when they talk directly to the viewer. As the girls overtly narrate the episodes and share their thoughts, feelings, and goals, the viewer begins to empathize with what the girls are doing, thinking, and feeling. In every episode, the viewer is allowed into the girls’ lives, making them emotionally attached to Holly, Bridget, and Kendra. The second mode is through explicit emotional persuasion. In this mode, the advertiser drives home the point by causing the viewer to become sympathetic toward the characters. As the episodes build upon each other and create a story arch, the viewers move from empathy to sympathy. The girls open up more about their lives and their goals and the viewer begins to take a stand with the characters, understanding closely what they are going through. For example, in Episode Seven, titled “Just Shoot Me”, Bridget has to miss a photo shoot to go take a final in school and she gets really upset about it. The viewer sees her crying and talking to the viewer about how sad she was about missing an important moment that she should have shared with the other girls. The viewer not only understands why Bridget is upset, but can sympathize with what she is going through (maybe not missing a glamorous photo shoot, but missing out on time with your best friends and loved ones). The last mode is persuasion through association. In this mode, the advertiser’s goal is to associate a positive emotion with the product. In the case of GND, the viewer is presented
with a positive image of Playboy. The show includes three beautiful girls having fun and 
living their dreams. It does not present a dirty male fantasy; it presents Playboy as young, 
fresh, and happy. The girls are presented to the audience as adults who chose to live their 
lives in the mansion while having fun, working towards goals (like Bridget finishing 
school), and making and maintaining friendships.

The other form of persuasion used is endorsement. Of the three types of endorsers 
discussed earlier, GND used both expert and celebrity types. What better endorser than 
Hef himself? Hef is a minor character on the show, but he is obviously an expert, as he is 
“Mr. Playboy.” He created the empire, so he has specialized knowledge about Playboy. 
Because the show is about his girlfriends, he is an expert in that area as well. Hef is also a 
celebrity. He is known around the world, and his presence creates publicity for GND and 
ultimately for the entire Playboy world.

A last aspect that creates advertainment through the narratives on GND is the 
verbal use Playboy. The frequency of the word was recorded for each analyzed episode 
and is listed under the discussion of Chatman’s narrative structure (only the verbal use of 
Playboy was recorded; visual representations or use of similar words like playmate were 
not analyzed). When starting the analysis of the episodes, the researcher assumed that the 
verbal use of Playboy would have a high frequency for each episode. After viewing each 
episode, the researcher found that not only was the frequency relatively low, but some 
episodes did not contain a single mention of the term. The episodes where Playboy was 
used multiple times in the narrative were episodes in which the plot centered on 
promoting the brand and photo shoots for Playboy (the magazine). In the episodes where
the word was not spoken, the plot just involved the girls going to parties or hanging around the mansion. For example, in episode four where Playboy was not spoken, the girls go to Las Vegas to celebrate their friend Carmella’s birthday. Playboy is visually involved as they stay in the Hugh Hefner Suite at the Palms Casino and Resort, but the girls are not promoting or doing photo shoots while they are there so they did not say Playboy as they were partying with friends.

Through coherent and consistent narratives and episodes, persuasion through emotions and endorsers, and the verbal use of the term Playboy, GND creates successful advertainment for the Playboy brand.
Chapter 5

CONCLUSION

Kaufman, Hertzer, and Levi (2005) said, “The universe is made of stories, not atoms” (p. 20). Even the largely ridiculed genre of reality-based television is important to research and understand. The show *GND* is an interesting phenomenon that blurs the lines between advertisement and adult entertainment. As adult entertainment is becoming more acceptable in our society and more readily available on cable television, it is important to understand how a television show, specifically that show’s narratives, can create advertainment for a once taboo empire based on a controversial subject.

Not only has adult entertainment and Playboy been a controversial subject that is becoming more acceptable in general, but it is becoming more acceptable to the female audience. *GND*, which is built around the ultimate heterosexual male fantasy, does not only have a male audience following, but it also holds a 70 percent young female audience demographic of 18-34 year-olds (Lafaytte, 2008; Watts, 2008). This interesting dynamic deserves deeper analysis; how does this show sell Playboy to women through its narratives? This idea will be further explored in limitations and future research.

This study asked the following research question: how do the narratives of the reality television show *The Girls Next Door* create advertainment for the Playboy brand? Nine episodes of Season One were purposively chosen by selecting the episodes that included Holly, Bridget, and Kendra, leaving out episodes that focused on just one or two of the girls, to obtain a more general analysis across the season. Through an analysis using Chatman’s narrative structure and Fisher’s narrative paradigm, this study found that
GND used coherent and consistent narratives, persuasion through emotions, and endorsers, and the verbal use of Playboy to create advertisement for the Playboy empire.

Limitations

As with all studies, there are limitations to this research. One limitation is the choice of methodology. This study used Seymour Chatman’s narrative structure and Walter Fisher’s narrative paradigm, which were a perfect fit for this study, but are very narrow and do not allow for a wider analysis. As stated earlier in the conclusion, not only has the controversial subject of adult entertainment becoming more acceptable in general, but it is becoming more acceptable to the female audience. This interesting dynamic of Playboy and a primarily female audience is a concept that deserves further analysis, but cannot be done through the application of Chatman’s narrative structure and Fisher’s narrative paradigm because they are very structured and does not allow for a larger question like what the primarily female audience of the GND means. This question should be one that is studied further and will be discussed in the future research section.

Though this study chose nine episodes with a purpose, only using part of the first season could create limitations in this research by not using every narrative available. This study also only analyzed the verbal use of Playboy. There are other words that represent the Playboy brand, including Playmate or Playboy Bunny; these terms could have been added to the frequency and provided more insight. Though this can be seen as a limitation, but it is not for this analysis. This study did choose specifically to only focus on the verbal use of Playboy and leave out any other variations of the word and also the visual representation of the word. This study focused on the verbal narratives of GND
and verbal product placement with the use of Playboy. Another limitation could be the use of the DVD version of the season. Analyzing the original commercials that aired during the season could have added to the advertisement aspect of the show.

Recommendations for Future Research

Important findings about narratives in adult reality television programming have been found in this study, but can still continue to be researched in the future. As mentioned previously in the limitations study the controversial subject of adult entertainment is becoming more acceptable to the female audience. With this thesis, it is now understood how narratives are used to create advertainment for Playboy, but a future study can go the next step to understand what those narratives mean and why they maintain a primarily female audience for the *GND*. A second possible research concept can also build on this study by comparing Season One with Season Six to analyze whether the types of narratives remain consistent throughout the series and whether the differences change the outcome.

Another future study may focus more on the adult entertainment aspect of the series. The present study excluded any naked visuals of individuals by only including the blurred out DVD version. By using the version with naked individuals, the study could take a different stand on how the narratives are portrayed to create advertainment. Lastly, relating back to the limitations section, future research could include a study of visual representations or visual product placements of Playboy in the *GND*. As stated earlier, Berger (1997) argued, “Narratives provide a powerful way of teaching people lessons and
transmitting ideas” (p. x). The possibilities of what we can learn next are endless and hopefully the findings from this study will open doors for future researchers.
APPENDIX A

Chatman’s Diagram of Narrative Structure
APPENDIX B

Chatman’s Diagram of Narrative Structure
REFERENCES


