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Abstract

With increasing competition and the need for deeper engagement with consumers, marketers are looking for ways to make advertising less intrusive and more memorable. Product placement, the integration of branded goods and services into the narrative of films and TV series, has emerged as a powerful alternative that uses storytelling to influence audience perceptions and behaviour.

This thesis examines the role and effectiveness of product placement as a marketing tool in cinematography. It seeks to uncover how product placement compares to traditional advertising, drive purchase intent, and enhance brand loyalty through emotions and character attachment. The purpose of this paper is to comprehensively analyse the mechanisms and impact of product placement on consumer behaviour.

Introduction

Recently, hidden advertising has been penetrating literary works, films and other works of art. It seems that all creative works exist solely to promote a product, acting as an alternative to direct advertising, which has begun to cause rejection among consumers due to its aggressiveness and intrusiveness. The relevance of the research topic is due to the falling effectiveness of direct advertising and the ongoing search for alternative methods of influencing consumers. Even though the advertising market is relatively young, most of the population has already developed a stable negative perception of direct advertising. This is confirmed by numerous studies that focus on attitudes towards television advertising. Sociological surveys show that viewers generally accept advertising, but with strict restrictions. Although such restrictions are gradually appearing in legislation, they have little effect on the overall volume of advertising on air. Consumers today are more informed and discerning, which has increased their expectations and reduced the effectiveness of traditional advertising. On the one hand, this has led to a gradual increase in the professional level of advertisers, on the other hand, it has spurred the active development of indirect advertising methods. In this dissertation, I chose to study product placement as a form of indirect advertising, particularly in the context of cinema. My passion for cinema, which starts back to my teenage years, has made me particularly attentive to the way in which subtle advertising is woven into films. I often find it fascinating how branded products can be seamlessly integrated into the narrative, enhancing their presence without breaking the immersion in the story. Not only does this form of advertising avoid the intrusiveness of traditional advertising, but it also has the potential to evoke emotional connections and strong associations with products, making it a powerful marketing tool.

The objectives of this research are as follows:

O1: To review the existing literature on product placement, including its historical development and theoretical foundations in the context of advertising.

O2: To explore consumers' perceptions and experiences of product placement in cinematography using quantitative research

O3: To analyse and compare the effectiveness of product placement with traditional advertising using quantitative data collection and analysis.

2. Literature review

2.1. Theoretical and methodological aspects of studying Product Placement as a promotional tool

Over the past few years, new advertising methods and means have been invented, and traditional ones have been improved. Despite the abundance of goods and services, you can still sell almost everything, you just need to find the right approach to the target audience. This can be achieved with the help of competently built marketing communications.

"Marketing communications are an activity, a set of means and specific actions to search for, analyse, form and disseminate information that is important for the subjects of marketing relations" (Pankrukhin, 2006, p. 307).

This means that marketing communications are a complex system of interconnected processes, the primary goal of which is the effective distribution of goods or services and strengthening the position of the manufacturer or service provider in the market and in the eyes of buyers.

"Advertising is a key means of marketing communications. Advertising can be defined as a printed, written, spoken, or graphic communication about a person, product, service, or social movement, openly presented by and paid for by the advertiser to increase sales, expand customer base, gain votes, or gain public approval" (Bekleshov, 1968).

"Advertising can also be described as a paid, non-personalized message delivered by an identified sponsor using mass media to motivate or influence an audience to act" (Burnett, 2001).

"Advertising is information disseminated in any form about a person, product, service, or social movement, paid for by the advertiser to attract attention to the object of advertising and increase sales" (Bernadskaya, 2010, p. 68).

Nowadays direct advertising can be found everywhere. Most of the population is not just bored with this phenomenon, but has become annoying, so marketers are trying to present advertising information in other ways that could affect the consumer's future choice, but at the same time do not focus attention on themselves. This is since direct advertising is too intrusive. For example, in popular video platform YouTube while watching videos, advertising messages have appeared. This happens as follows: the user is enjoying the video, as suddenly the recording is interrupted, and a video advertisement lasting about 20 seconds. Another example is pop-up ads in mobile apps, which you can't get rid of until you must perform a function. On TV, favourite shows and series are constantly interrupted by commercial breaks. All this accumulation of advertisements around a person has started to play against the advertisers

themselves. That is why today it is very relevant to use various techniques of hidden advertising, one of which is Product Placement.

Product Placement as a synthetic tool of marketing communications that integrates characteristics of real companies or products into the content of films, television shows, video games, and other media. The goal of this approach is subtle advertising that blends naturally into the storyline, increasing brand awareness and fostering a positive attitude toward the brand among the audience. The effectiveness of Product Placement depends on its natural integration into the content, so as not to create a sense of intrusive advertising for the viewer (Romat, 2008).

"Product placement is used when a company pays for a verbal or visual brand exposure in a movie or television program." (Wells, 2008, p. 268). However, it is not difficult to notice that Product Placement is much more widespread than researchers believe.

Product Placement is a kind of hidden advertising, placement of a certain brand name, the product/service itself or mentioning it in a film, television film, television program, play or other performance (Pankrukhin, 2008, p. 78).

Product Placement is "... a form of advertising where branded goods is placed in environments that are usually devoid of any other advertisements. These include movies, music videos, television shows, sports, or even news programs. The placement of Product Placement elements is often not explicitly disclosed." (Romat, 2016, p. 5).

The considered definitions of Product Placement represent almost all existing approaches to understanding this phenomenon. Based on these approaches and definitions, we can offer the following interpretation of Product Placement: Product Placement is a synthetic means of marketing communications that uses the integration of information about products, companies, brands, specific persons and territories in the plots and context of artistic works to achieve communication and marketing goals of the communicator.

2.1.1. Channels of Product Placement in Marketing Communications

Proceeding from the fact that Product Placement is a part of marketing communications, we can distinguish the main **channels** through which this technology is realized (Bazarov, 2013 p. 125):

1. *Movie industry*. Here advertising is divided into three types:

- *visual* - implies the display of a product or logo (in *Transformers*, Chevrolet Camaro appears as the character Bumblebee, displaying the car model prominently).

- *sound* - mentioning the name of the brand by the characters (in *Wayne's World*, characters mention "Pizza Hut" by name during dialogue).

- *narrative* - involves the development of the plot among the real existing advertised companies or products (in *the internship*, the plot centres around an internship program at google, featuring its products and environment as part of the storyline).

2. ***Television***. Like the movie industry, advertising is *visual*, *sound* and *plot*. (In cooking shows, household appliances and food products of various firms are demonstrated. In programs about repair and design of housing are shown building materials, furniture, textiles with peculiar references to the manufacturer. Many reality shows contain Product Placement. Options for the implementation of hidden advertising on television is much more than in the movies, but the price is much lower.

3. ***Radio***. Product Placement is realized in radio programs by means of *sound* messages (radio hosts might mention a sponsor brand naturally in a show's discussion, such as a DJ casually referencing a new energy drink sponsor, they "enjoy during late-night shifts").

4. ***Press***. Product Placement is realized through mentioning the product in the text/article or in illustrations (in glossy magazines in an interview with a star the use of a cosmetic product is mentioned, or a photo shows a celebrity in a dress with a large picture of the brand logo on it).

5. ***Books***. Through the text, hidden advertising can be successfully woven into the storyline of works of fiction (in the novel *the devil wears Prada*, brands like Chanel and Valentino are mentioned frequently, becoming a natural part of the storyline about the fashion industry).

6. ***Internet***. There are five types of Product Placement on the Internet (Onufrieva, 2016)

- *reviews* and *comments* under various posts, not necessarily promotional ones (reviews on sites like Amazon may feature positive comments on products that are paid for by the brand).

- *review articles* (a fictional character, who resembles the brand's target audience, might write a review article about a product, seen on blogs or review websites).

- *recommendation marketing* (influencers on Instagram may post pictures or stories with products they recommend, like skincare or fashion brands)

7. - *promotion of a purchased blogger or any artist* for the purpose of promoting a certain brand ((in music videos, such as Beyonce's "Partition," the luxury brand Chanel is

featured prominently in her clothing and accessories, serving as a visual product placement.

8. ***Computer games***. The name of the company (product) can be mentioned on billboards along racetracks or cars, on bright loading screens (in *need for speed*, billboards around the racetracks often show advertisements for real-world brands like Nissan and Audi),

Based on all the above, we can conclude that Product Placement is a separate kind of hidden advertising, which has certain specifics. This technology has positive and negative features, but there are many channels of implementation compared to direct advertising. The use of the technology itself is a controversial issue. Since there will always be people who will be against hidden advertising within the product being viewed (show, movie, book, game, etc.). But at the same time, there will be people who will prefer hidden advertising to replace direct and intrusive advertising.

2.2. Product Placement: concept, characteristics, main types of advertising

Advertising is a complex social phenomenon that penetrates all spheres of society and actively influences social institutions and people living in society. This phenomenon is of interest to sociology as a phenomenon with a pronounced social character. Product Placement is considered in the framework of sociology through the prism of consumer behaviour, contributing to the formation of lifestyle and stereotypes that reflect the cultural characteristics of the population.

Product Placement is the purposeful incorporation of commercial content into a non-commercial environment, i.e. a product plug created by merging advertising and entertainment. (Williams, 2011).

Product Placement is an extensive set of technologies and methods to promote a brand, service or company on the market, usually accompanying direct advertising and aimed at achieving optimal marketing results. The process utilizes communications that are not within the scope of advertising agencies, and the means of hidden advertising are often more creative and effective than the use of direct advertising.

While direct advertising is mainly aimed at increasing sales, Product Placement seeks to achieve high positions of brand image and attitudes of potential consumers and target audience. Advertisers who actively use Product Placement methods usually pay a lot of attention to direct advertising and regularly cooperate with advertising agencies. The task of an agency engaged in Product Placement is to offer a set of image-forming activities aimed at creating recognition of a brand or product at its appearance or

promotion in the market, as well as to strengthen the existing image. Product Placement is also used in political campaigns, social and election projects (Razumovsky, 1984).

Product Placement is advertising in which the logo or official slogan of the advertising client is not used, and the company's products are not directly displayed. Product Placement also includes the non-accented use of a company's logo or products against the background of the main object of the advertising message. Some studies indicate that Product Placement has a stronger impact on the audience due to the direct influence on the subconscious mind (Segrave, 1944)

Thus, Product Placement is understood as the integration of a brand, trademark, service, service, social program, possibly governmental, through various channels into everyday life events or specially organized events. This connection can manifest itself in associative design and is often related to the geography of the event, which is a significant aspect for the client in terms of expanding distribution and sales, networking. The event allows the company to invite individuals with lobbying purposes to the venue.

The main functions of product placement: (Segrave, 1944)

1. Introducing the name and brand of the firm into the minds of the public.

2. Differentiating itself from competitors by offering a new product dominance.

3. Creating a need for new types of goods not previously consumed.

4. Creating anti-advertising to a competitor.

In the global West, all areas of Product Placement have already been actively developed, and in other regions there are signs of a real creative boom in this area. This market is becoming one of the most active, and the only obstacle to the development of the hidden advertising business in these regions is local legislation, which all participants in this market must reckon with.

Advertising as a social phenomenon attracts the attention of sociologists primarily from the point of view of its influence on the consumer. Advertising often misleads the consumer by providing inaccurate information about the product, offending the consumer's feelings, and containing outright lies. Despite all the laws and declarations of advertising ethics, the press and television are filled with Product Placement - reviews, articles, reports and even news reports are filled with praise for a product or company.

Today we can distinguish two most popular and often used in the practice of advertising business types of indirect advertising: 25th frame and Product placement.

The **25th frame technique** in advertising is based on subliminal messages that influence the subconscious mind. Unlike conventional overt advertising, this method involves inserting short, seemingly unnoticeable frames into a continuous sequence of video or movie footage. In a standard movie, frames are projected at a rate of 24 frames per second, which allows the human eye to perceive motion as smooth. However, theoretically, the human eye only consciously perceives 24 frames per second, meaning that additional frames that flicker faster may not be consciously noticed by the mind, but are still processed by the brain.

The 25th frame theory originated from the idea that an extra frame appearing for less than 1/24th of a second can affect the viewer without the viewer consciously noticing it. It is assumed that the human brain stores vast amounts of information at a subconscious level, sorting through it to determine the most relevant for awareness. According to this theory, fleeting stimuli can shape the viewer's behaviour without the viewer realizing they have been influenced, making them a form of *subliminal influence* (Key, 1974).

The influence of the 25th frame as a subliminal tool to influence buying behaviour. These hidden stimuli can reinforce brand messages or stimulate impulsive behaviour, like other subliminal techniques such as subtle cues in music or background voices that consumers barely perceive. Although controversial, these techniques utilize the subconscious mind's ability to respond, and he reviews examples where they can subtly nudge consumers toward desired actions without explicit recognition (Key, 1974*).*

It is technically difficult to discreetly insert the 25th frame into a television broadcast because of the high frame rate (typically 25-30 frames per second) and digital transmission technologies that do not allow "extraneous" frames to go unnoticed. Although possible with specialized equipment, achieving true subliminal impact remains technically challenging. Despite these difficulties, visual subliminal techniques such as the 25th frame are still used in film and television and continue to generate debate about their ethical implications.

Now of frame change, the movie projector closes the lens with a curtain so that there is no flicker on the screen. While the curtain of the first device is closed, the second movie projector opens its curtain and shows the notorious "25th" frame, that is, the frame is shown to the viewer, just like a movie, exactly 24 times per second, and the total frame rate is thus 48 frames per second. The duration and brightness of the "25th" frame is also understated compared to the movie. Since the frame rate on television is between 25 and 29.97 frames per second (more precisely, 50 or 60 half-frames, respectively), it is impossible to insert an extraneous frame that will be unnoticeablee to the viewer.

In 1957, James Vicary claimed to have conducted the following experiment in New Jersey movie theatres. During the screening of the thriller "Picnic" in the moments of frame change with the help of an additional projector allegedly showed frames of hidden advertising, such as "Coca-Cola", "Eat popcorn". The movies were shown throughout the summer of 1957. Coca-Cola sales in the movie theatre cafeteria, Vicary claimed, increased 17% and popcorn sales increased 50%. James Vicary then patented the technology and started a subliminal movie advertising company.

The 25th frame is not hidden: each frame is marked by the observer's eye, but due to the inertness of vision it merges with similar ones and is not distinguished by a person. However, thanks to the same effect, it is not difficult to notice an "extra" advertising frame. You can even read a short word, if it is typed in a large font and familiar to the viewer - it is easy to make sure of it yourself, using a home computer and video editing program (in this case, the frame rate can be set much higher than the standard 25 frames / sec, but still far from the "25th" frame will catch the eye). A simple analogy: it is difficult to distinguish the speech of individuals in a noisy crowd, but the crying of a child is clearly audible against this background (Engel, Blackwell, Miniard, 1990.)

2.2.1. Product Placement as a type of hidden advertising and the technique of its effective application.

The history of Product Placement goes back to early 20th century America, where this technology of managing consumer behaviour originated and took shape in movie studios.

Product Placement owes its emergence, paradoxically, to the financial difficulties that movie studios faced in their first attempts to create films. Launching in the production of the next feature film, its creators were looking for ways to overcome the problems associated with the tiny budgets to produce movies. One such way was to establish communication links with manufacturers of various goods: furniture, clothing, food, electronics, cars, etc. Producers asked manufacturers for various goods as props for filming and sometimes received them. These offers were initially met with reluctance (Engel, Blackwell, Miniard, 1990, p. 174).

Product Placement in its original pristine form had no commercial character. But by the 1930s, free props began to turn into props for which movie companies began to receive big money or barter remuneration (Engel, Blackwell, Miniard, 1990, p. 35-36). Having realized the power of the impact of Product Placement on the consumer and analysed the approximate amount of profit of manufacturers of goods

used in the film, producers put spontaneously, out of a dire need of the technology emerged on professional rails. Henceforth, it was they who managed Product placement, sending marketers of major concerns scripts of future films with detailed storyboards, so that they, in turn, could assess the marketing opportunities of their brands. Having received such a script, potential customers of Product Placement - the placement of their products in a new feature film - chose the most suitable episodes to advertise their brand. Over time, it became common practice to discuss and write special scenes focused on the promotion of a particular product at the request of producers.

Sociology of advertising characterizes Product Placement as a unique technology for managing mass consciousness and consumer behaviour. It is a technology of instant promotion of brands with the help of artistic works. It is a technology of creation and lightning "promotion" of trademarks. This is a very fast and effective way of introducing goods into consumption.

Product Placement is the placement of a particular product, brand or service in movies, TV and radio programs, newspapers and magazines, the Internet, computer games, cartoons, literature, poetry, songs and music videos, comic books, etc. - in all "products" that have a story and that are addressed to the average consumer. It is a technique of weaving a brand, product or service into the plot of the work, and thus into the life of the movie or TV character, into his lifestyle and his environment. This is a refined technique of penetrating into the subconscious of the viewer, who is fascinated by the plot and the game, who at this moment is ready to accept almost any idea, thought, habit imposed on him without resistance and doubts (Engel, Blackwell, Miniard, 1990, p. 38).

The goal of Product placement, as a rule, is to convince potential buyers in the usefulness of the product and lead to the idea of the need to buy it. Companies engaged in Product placement, almost always present the advertised product in the most favourable, positive light. This approach makes hidden advertising like direct advertising. And although in marketing there is such a concept as product displacement - negative product placement, it is still quite rare in world practice (Berezkina, 2009).

However, Product Placement is a delicate technology, so it does not tolerate unprofessionalism. Pushy, intrusive Product Placement can spoil the impression of a brand, product, or service, alienating consumers. The effectiveness of placing information about the brand in various types of artistic works

(in movies, literature, television programs, computer games, music videos, cartoons, etc.) depends, as in any other business, on the professionalism of the creators.

Initially, the scope of Product Placement was limited exclusively to movies and TV series. Today, there is no shortage of hidden advertising channels. However, the effect of Product Placement depends primarily on the right choice of tool. Series, TV show, play, novel should be focused on the same target audience as your product, and their artistic merits must meet the expectations and tastes of your consumers. A specific modification suitable for your business and region can be devised by marketing experts.

Among the main Product Placement channels, the following are leading: (McCarty, 2003)

1. **Movies**. For example, the film is set in a real-life business centre or bank, or the clothes of the main character play a significant role in the plot of the film. The effect of hidden advertising in movies can be long-lasting and large-scale. Some movies are released internationally, and multiple repeats and re-releases on video are possible. In terms of cost and audience reach, Product Placement in the film industry is, of course, the prerogative of megabrands.

2. **Television**. In TV programs one can observe approximately the same variations of Product Placement as in movies. For example, cooking programs show kitchen furniture, household appliances. In shows about homesteading - logos of building materials are in the lens, and the presenter pronounces their names. Health programs are filmed in selected medical institutions. Options for the implementation of hidden advertising on television is much more than in the movies. At the same time, its cost on TV, especially if we are talking about local TV channels, is much lower. In addition, you can influence a narrower audience, choosing exactly what you need.

2.2.2. The main prerequisites or reasons for Product Placement

1. Low cost. The cost of placement is relatively small compared to other forms of advertising. The cost of transmitting information to 1000 consumers (cost per thousand - CPT) Product Placement is many times less compared to the cost of this indicator in television - or print advertising, which provides a high economic efficiency of placement in the movie. If we consider the CPT indicator of placement of commercials on television in prime time and CPT Product Placement in the series, then from an economic point of view, placement in the movie is at least several times more effective than the placement of commercials on television.

   Placement in movies, unlike television, does not involve production costs (the cost of shooting a commercial) and the cost of developing a creative concept, and these two cost items are known to be very significant.

2. The large coverage of Product Placement in cinema is due to the rapid growth and globalization of distribution channels for feature films. Unlike a television commercial that appears once in a particular program and then disappears from the screens until the next show is paid for, the placement in the series is as if "sewn" to the film and goes all the way together with it. The actual life of the advertisement is thus very long and equal to the life of the movie itself. Accordingly, with one action, the advertiser can reach millions of potential customers, and at the same time forever. Feature films and TV series are shown repeatedly, the rights to them are transferred to other channels - central, regional, foreign, cable, satellite, they are published on videotapes and DVDs. All this helps to reach tens of millions of consumers, ensuring repeated contact with the placed product.

3. The ability to provide advertisers with a very attentive and easily measurable audience. Movies and series on television capture the attention of audiences much more than other forms of entertainment. For advertisers involved in product placement, an attentive audience not only ensures that viewers will see the product placed, but also offers the potential for more accurate audience measurement than traditional forms of advertising. This is primarily because the advertisers' message is attached to the content, meaning that the number of people who see the placement equals the number of people who have seen the movie itself (i.e., the rating).

Product Placement in movies is organically perceived by consumers because it is woven into the fabric of the artwork. A significant advantage of Product Placement is the comparison of the product with the movie, especially with the stars who starred in the movie. Comparison with film and television stars is an effective tool for product promotion, which does not require monetary investment in the promotion of the image - movie stars are already famous and recognizable people, causing trust and reverence. In addition, movie and television stars in many ways shape the tastes and preferences of the population. They tend to be trendsetters. If, say, a famous actor drank a glass of a certain kind of champagne in one of the shots, there is a high probability that many viewers, and in particular his fans and admirers, will follow his example.

Product Placement implies a more elegant, sophisticated form of presenting a message. Film placements offer a limitless number of opportunities for creative, unconventional, and spectacular finds. This advantage is especially relevant considering the emerging consumer fatigue with traditional forms of advertising. Product Placement does not interrupt the flow of the movie and therefore is not as annoying as traditional TV advertising.

A current and growing problem with traditional advertising is that it is overloaded with advertisements that irritate consumers. Product Placement provides an advertising-free environment for product promotion. The absence of advertising overload ensures that the consumer is sure to highlight and remember the advertised product.

Film companies - producers pay a lot of attention to the promotion of their products. They organize advertising campaigns for their films. Recently, in addition to television announcements directly on TV channels, other media are actively used to promote films - outdoor advertising, the Internet, radio, and special promotions. All these actions fuel the public's interest, raise their awareness, and prepare them to watch the movie and, consequently, the advertised product. In this sense, TV channels and movie companies with their considerable promotion capabilities work to promote the product being advertised.

Cinema, as a medium of advertising, is limitless. Placements in movies provide advertisers with numerous opportunities for full-scale advertising and PR campaigns based on movie images. The movie industry in this sense begins to work for the advertiser. The promotion of the movie, its advertising campaign, sales through multiple distribution channels, resonance in the media and the public all work for the advertiser and its product. Placement in a movie provides the advertiser with an almost ready-made advertising concept - a ready-made script and story, a ready-made image that is popular and well-liked by the public. Movies and movie images are ready to share their popularity with the placed product. It is logical to use all these opportunities and conduct based on placement of a full-fledged advertising campaign using different media. This method of promotion is called cross-promotion. One of the most vivid examples of cross-promotion can serve as a movie from the James Bond series, when the companies BMW, Ericsson, Martini, Smirnoff, Omega, Visa, Caterpillar, Fujitsu, Heineken built their advertising campaigns on the basis of placement in this movie and received a tremendous return, which was expressed in a rapid increase in sales of goods of these companies.

Despite its effectiveness, Product Placement is rarely used by corporations as an independent marketing strategy. Recently, based on the synergy of marketing platforms, Product placement-promotion campaigns have more often become elements of advertising and PR-campaigns.

Product Placement technology, like any other marketing technology, is constantly evolving, finding new and new ways to reach the hearts and emotions of consumers. If at its inception it was perceived as promotion mainly through feature films, it quickly took root as an alternative or a comprehensive complement to direct advertising on radio, television, and later in all types and genres of electronic and print media, interactive forms of entertainment (Harry Carter, 1986).

The effectiveness of Product Placement technology is due to its two-facedness. On the one hand, it is destined to hide in the shadow of the plot of a work of fiction and overshadowing the fame of the actor. On the other hand - it is professionally and subtly integrated into the plot of the movie brand, which appeared in the field of vision or used in everyday life movie hero, does not go unnoticed and the consumer. And this is profit, which in the business world, whose interests are realized by Product placement, is an indicator of the effectiveness of the technology itself. That is why experts in the field of Product Placement are looking for all kinds of locks to the subconscious and emotions of movie and television viewers, readers, Internet users, etc., expanding the possibilities of this very fashionable and effective promotion technology. The higher the level of sales this or that technology provides, the more effective it is in managing mass consciousness and consumer behaviour, which is the most interesting thing to study in the sociology of advertising in the issue of hidden advertising.

The peculiarity of Product Placement in the movie is that the increase in sales growth, unlike conventional advertising campaigns, is not always instantaneous. The action of hidden advertising has a prolonged and prolonged nature, there can be no sudden bursts. But tangible growth is just sometimes having a place. And sometimes it does not.

2.2.3. Innovative Approaches of Product Placement

The assumption that a potential customer will better see the brand if it is shown constantly in close-up, will better hear if the character during the movie shouts the slogan, even if before the communication was quiet (Muratov, 1994, p. 117).

Recently, Product Placement has become not only in the form of mentioning or using a product, but also very often becomes the basis of the plot of a work of fiction. This type of Product Placement is known as product integration and implies a complete merging of the promoted product with the script of the work. Examples of this practice include numerous reality TV shows in which participants are given tasks that match the interests of the advertiser sponsoring the program.

The so-called video inclusion technology is one of the latest virtual Product Placement technologies. With the help of numerous digital video editing capabilities, movie makers can substitute one product for another depending on regional specifics. An example is the movie "The Destroyer", where the Taco Bell

chain, popular in the USA, was replaced by Pizza Hut for the European distribution of the movie by computer editing (Engel, Blackwell, Miniard, 1990).

Digital editing and computer graphics allow to change the inscriptions on the packages of promoted goods, translate them into different languages and adapt them for the convenience of viewers in different countries.

By pushing their boundaries, movie producers can sell the rights to embed messages that local audiences understand into their films.

At this point, video inclusions are exceptional, and movie producers continue to favour traditional, time-honoured forms of Product placement.

Among the innovative methods of expanding traditional Product Placement is the practice of integrating commercials into TV series or movies. The successful combination of commercials with Product Placement is only possible for skilful or particularly talented directors. Otherwise, Product Placement runs the risk of not only being noticed by the viewer, but also being perceived as intrusive, forming the same image that conventional advertising has today - noisy, intrusive, and indiscriminate, which you want to dismiss.

The study of Product Placement as a scientific technology has only recently begun, so it is still accepted to distinguish only three classic types of Product Placement, regardless of the distribution channel:

1. Visual

2. Conversational

3. Through usage (Engel, Blackwell, Miniard, 1990, p. 43).

The movie-goer notices how in the movie some products or brands are used by the actors (usage), others are mentioned in superior tones (spoken), and others are represented simply by logos (visual). Despite the obvious presence of three types of Product placement, it is difficult to talk about a scientific approach to its classification. Promotion specialists from various countries who have seriously studied advertising, marketing, and PR, have not yet focused on Product Placement as a frontier marketing branch of the film industry. There is a generally accepted typology of product placement, except for the allocation of its three main types.

However, based on S. Turcotte's classification, the types of product placement are slightly different from those listed above. He distinguished the visual, conversational and motor-emotional (motivational-demand).

Visual type involves displaying the advertised product, service or logo on a screen and perceiving it through visual images.

Conversational type focuses on the perception of a brand or idea through hearing. Typically, an actor or voice-over mentions a product, service, or corporation.

Motor-emotional type also is called "film aesthetic Product Placement". Film aesthetic channel of information perception involves perception through physical sensations. This type of Product Placement is considered the most effective and therefore preferred by customers, because it includes visual and conversational elements of product presence in the frame: the actor eats, drinks, tastes, smokes, rides something, takes something, turns on, goes somewhere, etc. It is a long, almost endless list of goods and services - cars, airplanes, household, and audio- and video equipment, food and drinks, restaurants and beauty salons, jewellery, credit cards, cosmetics, perfume, clothing, sports equipment, the image of a country or resort, a political idea, state symbols, etc (Kotler, 2009).

Integrating the names of brands or iconic places into the titles of movies and TV shows is a powerful form of product placement, using the name itself as a marketing tool. This approach not only attracts viewer interest, but also establishes a direct link between the narrative and the brand or place, reinforcing both storytelling and marketing impact. In recent years, this strategy has gained popularity to set the tone of a story while also ensuring brand recognition.

One of the most famous examples of this strategy is the 2006 movie "The Devil Wears Prada". The title alone immediately immerses the viewer in the world of luxury fashion, with the word "Prada" indicating an association with elite lifestyle and exclusivity. In the film, Prada as a brand is symbolic; it represents an elite, almost unattainable level of fashion. Although the brand itself is not central to the plot of the film, its presence in the title subtly promotes the idea of Prada as synonymous with power, prestige and ambition. This creates an association that both fashion lovers and casual viewers find intriguing, which links Prada to haute couture in the collective consciousness. Thus, the use of the word "Prada" in the title not only attracts viewers interested in fashion, but also subtly promotes the brand image, proving that the mere mention of a brand in the title can have a significant impact on perception and interest.

A different but no less convincing approach can be seen in the movie "Harold and Kumar Go to White Castle" (2004). Unlike "The Devil Wears Prada" where the brand is symbolic, White Castle is an immediate part of the plot. The entire storyline follows the main characters as they embark on a humorous journey to satisfy their craving for White Castle burgers. This example of integrating the brand name into the title takes Product Placement a step further: it becomes not just a backdrop, but the driving force

behind the story. The brand name in the title and its integration into the story turns the film into an extended, albeit indirect, advertisement for White Castle, where the brand attracts attention through humour and ease of perception. This integration is strategic because it emphasizes that the brand can become more than just a product - it becomes part of the story, engaging the audience on a more memorable level than traditional advertising.

Another famous example of embedding a brand into a movie's identity is the movie "Mac and Me" (1988), which is often cited for its blatant McDonald's product placement. The word "Mac" in the movie's title implicitly refers to McDonald's, and the brand itself is prominently featured throughout the movie, including scenes played out in McDonald's restaurants. The integration of the brand into the title of the movie was driven more by commercial considerations, as McDonald's wanted to appeal to a younger audience by associating it with a family adventure. However, while the brand integration was memorable, it also serves as a cautionary tale: excessive and overt Product Placement can be perceived as intrusive, detracting from the artistic quality of the movie. Despite the mixed assessment, the film "Mac and Me" remains a prime example of how a brand name can be woven into a title to increase recognition and connection with the target audience.

The integration of location in names, while somewhat different, functions in a similar way, utilizing the cultural associations of a location. A prime example is the television series "Emily in Paris" (2020-present), where the "Paris" in the title is as appealing as the character Emily herself. The title hints at a romanticized version of Parisian life, attracting viewers who are drawn to the image of the city as a centre of style, culture, and sophistication. The integration of location works similarly to brand placement in that it reinforces viewer expectations by framing the city as a character and creating an environment that promotes the attraction of Paris. In a sense, Paris here acts as a "brand" and the series enhances the city's reputation as a destination for fashion and lifestyle. (May, 2024)

Beyond entertainment, this strategy of integrating brands or places into names has significant implications for marketing and advertising. By embedding a brand or place directly into a title, filmmakers and advertisers can create immediate brand recognition by attracting viewers who identify with it or seek the associations created by the title. In addition, this integration opens opportunities for cross-promo marketing. For example, White Castle was able to capitalize on the release of the film "Harold and Kumar Go to White Castle" by running promotional campaigns in tandem with the film. Similarly, including the name of the location in the title of the movie can promote engagement with tourist

boards or local businesses, such as in the case of the movie Emily in Paris, helping to increase tourist interest in Paris.

Another key benefit of this strategy is that it creates what can be called a 'tie-in to the narrative'. By placing a brand or place in the title, filmmakers create a framework for the audience by providing a clear thematic and contextual anchor for the story. For example, in the movie "The Devil Wears Prada", viewers immediately expect themes of fashion and power dynamics in a high-stakes elite environment. In the case of "Harold and Kumar Go to White Castle", the film's title creates a comedic, relatable journey cantered around a familiar thirst, giving viewers an idea of the tone and style of the film before it even begins.

Thus, incorporating brands or iconic locations into movie and TV titles is a very effective marketing tool that adds depth to the narrative while increasing brand awareness. This form of Product Placement takes brands and places beyond a mere background element, allowing them to become part of the core identity of the narrative. Titles such as "The Devil Wears Prada," "Harold and Kumar Go to White Castle," and "Emily in Paris" illustrate how this strategy engages audiences by creating immediate associations that shape viewer expectations. While there are benefits to this approach, it is important to balance commercial interests with creative storytelling. As Product Placement evolves, this naming-based strategy is likely to continue, combining entertainment with branding to create memorable and influential stories.

2.2.4. Channels of Product Placement

With the help of such effective distribution channels, the following types of advertisement placement are possible:

- cross-promotion

- film merchandising

- sponsorship programs

- talent relations

- licensing.

1. Cross-promotion: Developing and conducting promotional programs is a logical extension of Product Placement activities. Companies that have placed their product do not pay for the placement but conduct large-scale advertising and PR campaigns based on the placement, which simultaneously promote the placed product and the movie itself.

2. Film merchandising: production of goods - characters from feature films and TV series. Product groups can be very diverse: toys, souvenirs, tableware, clothing, stationery, computer games, food, cosmetics, beverages, including alcoholic beverages.

3. Licensing: Product Placement agencies act as intermediaries between film companies and advertisers to purchase rights to characters and film images.

4. Talent Relations: Using movie, TV, sports, music, and fashion stars for the client's advertising and marketing purposes.

Creators of films, programs or other forms of artistic works who promote goods through the technology of Product Placement manage to use the full range of psychological techniques of the impact of Product Placement on the audience. The list of examples of Product Placement through the use in feature films and television can be continued endlessly because this is the most preferred type of Product Placement for advertisers, and therefore - the most common.

Moreover, according to some analysts, the use of real brands helps the viewer to better perceive what is happening on the screen, because real brands from life, familiar to consumers, contribute to the creation of a more realistic picture on the screen. Cinema and reality are woven together, imprinting the brands even deeper into the consumer-viewer's subcortex. When the viewer sees a familiar brand on the movie screen, which he uses in his daily life, he feels a sense of full involvement with the hero - his lifestyle and preferences. If the hero uses a brand that has not yet been tried by the viewer, the latter has a passionate desire to try the product, joining the caste of heroes. This is how the unreal is intertwined with the real - the movie life of the heroes with the everyday life of millions of viewers.

In order that the viewer does not have time to "over-want", but, on the contrary, immediately learned everything about the opportunity to "get" the coveted product, so seductively demonstrated on the screen, almost all notable Hollywood films have their own websites, which provides information about the brands used in the movie, including links to the addresses of stores where you can buy the promoted product.

However, according to some experts, Product Placement through use is the clearest example of intrusion into the psyche of viewers, unceremoniously imposing models of consumer behaviour, forming tastes and stereotypes of behaviour. The list of distribution channels of Product Placement is quite wide, it is constantly supplemented as marketing technologies and technical capabilities develop. Today, among the main media channels of Product Placement distribution are movies, video films, television programs, print media, fiction, comics, songs, Internet, ringtones, video games and other forms of interactive entertainment.

The most common, however, are movies and videos, television shows and programs, and video games. When choosing a channel for Product Placement distribution, advertising agencies weigh the situation, assess the client's marketing objectives, its target audience, and the current situation in the media market. Based on a detailed analysis of all these factors, a project for Product Placement and, accordingly, one or more distribution channels are selected.

Summarizing, we can say that the techniques of effective use of Product Placement are universal, they do not know language barriers and do not particularly suffer if they promote not at all transnational brands.

2.2.5. Advantages and disadvantages of Product Placement

There are several reasons for the rapid growth of the Product Placement market, possible due to its advantages over direct advertising. One of these reasons is the low level of trust in direct advertising among consumers (no more than 20% of the population trusts it) and information fatigue - during commercial breaks about 70% of viewers either switch channels or use this time for their own business.

Another advantage of Product Placement over the main traditional types of advertising is its relative cheapness. Product Placement -projects are about 10 times cheaper than the production and rotation of television advertising.

The minimum budget for promoting a prominent advertising campaign on television is $1 million. And brand participation in a TV series or feature film costs from $200,000 to $500,000. As for literary Product placement, the rates for brand participation in books are still much lower than in TV series: CPT Product Placement in books fluctuates between $5.6 and $18.7. The same indicator of direct advertising in the press is 2-2.5 times higher. The situation is expected to change towards the growth of CPT Product placement, because the effectiveness of Product Placement in books is higher than that of direct advertising.

The lifespan of Product Placement messages is unlimited, sometimes it can last for decades. This increases the circulation of these messages. By paying for Product placement, the company-customer receives not only a scene prescribed in the contract with a one-time showing in a film (series, television program, etc.), but also the possibility of repeated broadcasts on TV, when releasing video products on DVD, when the product, repeatedly replicated, returns to the customer Product Placement investments.

One of the classic examples of repeating the Product Placement message over decades is the 1964 movie Sherwood Umbrellas, which featured Product Placement of Esso car oil. Any movie with Product Placement that becomes a classic guarantees the brands advertised in it many years of hidden advertising without additional financial investment.

Another advantage of Product placement, which is not available to thirty-second commercials, is the association of the brand with famous movie actors. This is an effective promotional tool that does not require additional monetary investment in image promotion. The brand integrated into the movie is so organic to the everyday life situation presented on the screen that it is effortlessly incorporated into the consumer's life, which is almost impossible to do in a thirty-second commercial.

Again, in the presence of professionally executed Product placement, the viewer can perceive the brands encountered in the course of the work as an imitation of reality, bringing the actions on the screen as close as possible to real life. After all, at the dawn of Product Placement in the so-called pre-epoch of Product Placement, when Product Placement was not yet so called and was not realized as a technology.

Screenwriters, while creating stories, filled them with real brands to make what happens on the screen believable. After all, movies reflect our everyday lives. And it makes sense that the people on the screen use the same things as the people in the audience. This is the illusion of Product placement, which is responsible for the success of this marketing technology.

The advantage of Product Placement is also the fact that Product Placement messages in movies do not follow one after another, as it happens during commercial breaks. Such a temporary separation of video and auditory advertising messages leaves a person the opportunity to memorize the seen or heard brand, unlike advertising blocks, where due to the compression of advertising information each subsequent advertising component displaces the previous one. In addition, according to sociological surveys, no more than 15% of viewers continue to look at the screen during advertising blocks.

When using the synergy of media platforms, companies simultaneously receive Product Placement in films, pre-movie commercials, cross-promotion bonuses, advertising campaigns in print media and viral marketing activities online. In this case, Product Placement becomes the core of this large-scale and complex advertising project. Betsy Green, Vice President of Media Alchemy, said: "A half-minute commercial combined with a brand (Product placement) on a TV show is like a double tap on the shoulder that makes viewers alert. This is the case in the United States, where Product Placement has been practiced for decades.

The following part will present the advantages and disadvantages of Product Placement based on the book by Olga Berezkina, "Technologies of Hidden Advertising," providing a broader understanding of this phenomenon. (Berezkina, 2009, p. 45-54):

- Psychological comfort of perception of such advertising by the audience. The problems of negative and fearful attitude of viewers to standard advertising are constantly growing. Therefore, the objects of marketing promotion, i.e. goods that are advertised through Product Placement, are harmoniously woven into the context of the film and do not attract special attention of the viewer. It is paradoxical that goods still leave an imprint in the human consciousness.

- The correlation and association of the product promoted in the film with the current hero. According to research, about 1/3 of the society of advanced countries are subject to the celebrity imitation syndrome - *celebrity worship syndrome*. To give an example, in 1983 the film "Risky Business"

appeared on the screens. The main character of the film Tom Cruise constantly wore Ray Ban Wayfarer glasses. After the distribution of the film, sales of glasses company brought 360 thousand dollars in the first year, and in 1984 - 720 thousand dollars.

- Inability to avoid eye contact with the advertised product. Many people, including us often switch to another channel during a commercial break. But when watching a film, the viewer does not have such an opportunity.

- Relatively not high cost of Product Placement As a rule, the average cost of such advertising 200-500 thousand dollars. Also, the cost may affect the expected box office and the scale of the film. The creation and placement of the commercial costs from 1 million dollars and more.

- Guarantee that a competitor will not be able to demonstrate a similar product nearby. The customer has an opportunity to get acquainted in advance with all advertising objects that will be placed in the film.

- The longevity of the Product Placement effect. The film will be watched not for 1 month or a year, but repeatedly for many years. It depends on the interests of the viewers: someone watches only new releases and does not repeat, and someone likes to remember a favourite film from time to time.

- Clear segmentation of the target audience. This is due to the interest of certain audience segments in the genre of the film.

- There are no restrictions on the category of the advertised object. It is known that all TV spots are strictly controlled for the presence of prohibited content. In addition, there are certain categories of goods that are not allowed to be broadcast on TV at all, for example, tobacco advertising is prohibited.

Disadvantages (Berezkina, 2009, p. 45-54)

- The customer has no influence on the placement of unique product features in the film. Because of this, it is possible that the placement does not bring the desired result and does not attract the viewer's attention at all.

- Length of the process. A film may not be released until several years later when a product loses its relevance, such as a smartphone.

- The possibility of the film not being released on the big screens at all. In such a case, the customer loses both time and money spent.

- The unpredictability of the public's reaction to the film itself. It is difficult to predict in advance the success or failure of a film at the box office. Therefore, the film may be dubbed a "failure" and its viewings will be negligible.

In my opinion, identifying hidden advertising in the films was not difficult at all. Most of the scenes are clearly distinguished by their staged advertising. Therefore, the most important disadvantage of Product Placement can be considered the lack of proper and not causing increased attention to the introduction of the promoted product in the plot. Yes, the result of explicit advertising will be satisfied with the customers, because the experts will understand where they sent their money, but the main thing here is the opinion of viewers. They can criticise both the film itself and the customer.

The advantage of Product Placement is the scale of coverage of viewers who cannot miss the object of promotion due to circumstances. However, this is also where the main disadvantage appears - many intrusive scenes with the advertised product can cause the audience to reject both the film and the promoted object. Therefore, directors should pay great attention to this when creating a film and choose the optimal time and number of scenes, so that the advertising was not intrusive, and organically fit into the plot.

There are still such aspects as uncertain terms of order realisation and lack of legal guarantees for the customer, lack of legislative framework. But if the customer, despite these nuances still decides to turn to the creators of Product Placement, it is necessary to competently approach the issue of forming plot scenes with advertising products, discuss all the details with the director and remember the desire of the viewer - to watch the film, not advertising. Product Placement should be realised as unobtrusively and comfortably as possible for the audience.

Like all modern technologies for managing mass consciousness and consumer behaviour, Product Placement technology emerged in the United States during the Great Depression, when the ruling circles were looking for effective ways to revive the market, which was reviving after the crisis. At that time, modern marketing technologies began to be developed based on the scientific knowledge gained by scientists during the war years. Wartime motivated hundreds of scientists, funded by military and government agencies, to search for effective propaganda methods of warfare, development of

mechanisms for information warfare, management of mass behaviour and consciousness. In the postwar period, all these developments, including research into the social, cultural, and psychological makeup of European countries, were aimed at revitalizing the U.S. economy and finding effective ways to manipulate consumer behaviour. These methods are the key advantages of Product Placement over other types of advertising products (Black, 1990).

An important factor in the impact of Product Placement on the consciousness of consumers is the psychological identification of a person with the hero of the advertisement. Sigmund Freud defined identification as a person's self-identification with a significant person, a model for imitation. Identification implies identifying oneself with another person, transferring to oneself his or her desired qualities. By extending the boundaries of oneself, one seeks to elevate oneself to the level of another by borrowing his or her thoughts and feelings. Identification is also the ability of everyone, consciously or unconsciously, to attribute to themselves the characteristics of another person or group. Mentally comparing oneself to a character in a TV program or TV movie evokes an emotional response. Such identification is strengthened by the peculiarities of the human psyche, which is ready to attribute identifiable qualities to its heroes (Black, 1990).

The mechanism of identification with what is seen on the screen is one of the key mechanisms in the process of exposure to Product Placement messages. The message is perceived not as a violent impact, but as information characterizing the habits and lifestyle of a famous actor or his character. Thus, the message reaches the addressee easily and unobtrusively, is consumed voluntarily, without the shadow of zombification, for which traditional advertising is often criticized (Black, 1990).

Thus, when comparing Product Placement with traditional advertising, it is difficult to establish clear boundaries for the effectiveness of different marketing techniques. Despite this, Product Placement has been proving its effectiveness for decades as a significant addition to large-scale advertising campaigns or as an independent part of them.

One of the modern cognitive psychological theories - the "cultivation theory" - considers the ability of media images, which include Product Placement messages, to form a unified view of the world for viewers (consumers). The more time a person spends in front of a TV screen, the more he or she tends to believe that the real world is like the one depicted on the screen. Repetition of the same messages leads

to an average view of the world. The degree of popularity of a TV character plays a critical role in the ability to shape a person's view of the world. Under the influence of video images, critical aspects of human life, such as political views, gender attitudes, health, and lifestyle issues, are standardized. International studies show that a significant percentage of adolescents start smoking by imitating on-screen characters (Carter, 1986).

Product Placement technologies have a high degree of influence on the behaviour of viewers, readers, listeners, and Internet users. Especially important is the mechanism of influence on consumer behaviour, which is served by the theory of social learning. According to this theory, television and movie images influence the formation of both negative and positive behaviour. Albert Bandura's classic experiments showed that people tend to copy the behaviour seen on the screen. This phenomenon is called "social contagion". Media has become one of the main sources of socialization, which means the appropriation of social experience by a person through learning a system of social roles and shaping personality. Imitation of media images is a key factor in the processes of socialization and conformity. Bandura emphasized the role of media in the audience's assimilation of behavioural patterns and subsequent imitation of what they see. These images can teach new forms of behaviour, as shown by experiments with Bobo doll, where children imitated aggressive behaviour after watching adults (Carter, 1986).

Product Placement by tobacco companies, for example, encourages teenagers to smoke around the world, and cosmetics companies teach women how to take care of their skin with various creams. Product Placement messages form ready-made role models in which the promoted product plays a key role in creating the image of the protagonist.

Another important aspect of Product placement's impact on a person's choices is their involvement in the plot of the piece.

The psychological effectiveness of Product Placement is greatly enhanced by the attractiveness of the hero and the story. If the hero is charming and convincing, the desire to imitate him and model his behaviour becomes a key moment in the decision to buy the product. Product placement, like advertising, standardizes the needs and tastes of consumers, taking advantage of media exposure. Hollywood has for many years shaped the fashion of mainstream consumer products around the world. For example, thanks

to the James Bond movies, the fashion for Omega watches, Brioni suits and BMW cars emerged (Engel, Blackwell, Miniard, 1990, p. 118-119).

The hero, who is put in the hands or mouth of the product promoted through Product placement, has a special right and mission to convince of the quality, usefulness and prestige of the product or service. The consumer makes this choice seemingly quite consciously, although in fact he is subjected to a strong media influence.

Product Placement in feature films is always connected with the use of established social, professional, and ethnic stereotypes, which are a significant factor in influencing the consumer. The theory of stereotyping allows the mass media to manage the masses more effectively by unifying the public perception of most social processes. Social stereotypes act as direct stimuli causing responses in the form of social actions, which corresponds to the behaviourist model "stimulus-response" (Penkova, 1989).

The introduction of a "false" social stereotype through mass media, which fulfils someone's social order, frees people from the need to think independently, making their perceptual reaction automatic. Such automatic perception of stereotypes allows manipulating public consciousness, which is important for managing consumer behaviour. A simplified image-stereotype of consumer behaviour, introduced through Product placement, provokes the audience to a similar simplified perception of it. For example, when choosing a drink for a party, young people will often prefer Coca-Cola, thanks to numerous advertisements. Women seeking to use quality cosmetics will choose L'Oreal products. A simple media message elicits a simple perception of it. In the context of Product placement, social stereotype plays a much greater role compared to direct advertising, because the artistic image of the hero is associated with the promoted product, forever fixing this connection in the minds of consumers (Penkova, 1989).

Social stereotype serves as a powerful tool in the hands of Product Placement specialists. On the one hand, understanding the influence of stereotypes on consumer behaviour provides marketers with almost unlimited opportunities. On the other hand, it shapes society according to the needs of corporations promoting products that often do not protect the interests of consumers.

Thus, when comparing Product Placement with traditional advertising, it is difficult to define a clear boundary in their effectiveness. Over the decades, Product Placement has proven its effectiveness as an important complement to large-scale advertising campaigns or as an independent element of these campaigns. These marketing techniques, despite their different nature, mutually reinforce each other, providing brands with powerful tools to influence consumer consciousness and behaviour.

2.3. Analysing the use of Product Placement technology in Hollywood movies
2.3.1. Approaches to categorising types of Product Placement

This part is devoted to analysing the use of Product Placement in cinema, which has become an integral part of modern marketing strategies. In conditions of high competition for consumers' attention, companies are looking for new, more organic ways to promote their brands and products, and Product Placement turns out to be one of the most effective solutions. Cinematography offers a vast audience that perceives adverts not as traditional commercials, but as part of a story that reinforces an emotional connection with the product. There are feature-length and short films, silent and sound films, black and white and colour, professional and amateur, classical and experimental, commercial, ideological and artistic cinema. Each of the types has its own characteristics, under which it is necessary to adjust the technology of Product Placement, so it is customary to classify the types of embedded advertising as follows:

By type of accommodation: (Yushkova, 2017)

- Visual Product Placement is a method of placing an advertising object in a film story by means of visual perception of information by a person. It can be assumed that this method is the simplest for Product Placement, as it is carried out by simple appearance of a logo or brand name in the frame. As a rule, the advertising object is placed as a background composition. It can be a signboard behind the back or a prop on a table, etc. For visual VR, an important parameter is the readability of the brand and sufficient time for its recognition by the human eye, approximately 2-3 seconds.

- Auditory Product Placement is a way of placing an advertising object in a film story by making an audible mention of it. This can be a voice-over mention or a mention in the actors' dialogues. For example, there is often a mention of famous alcoholic beverages such as Martini or Cosmopolitan, the cocktail "Sex on the Beach". Auditory Product Placement provides for an auditory method in addition to the verbal one. Let's take the example of the famous "IPhone" line of phones of the "Apple" company. The brand has created a series of unique sound signals that are set for calls and other notifications of devices. When such a signal sounds in the film, the viewer automatically associates it

with the phone "IPhone". A similar reaction in the 2000s was caused by a ringtone created specifically for "Nokia" phones.

- *Kinesthetic Product Placement* is a method of placing an advertising object in a film story by including it in the storyline and interacting with it. This method is more realistic for the viewer, moreover, the screen demonstrates ways of using the object, which can be useful in real life. The advertising object is perceived as part of the film, not a paid placement and does not cause rejection. Of course, if a character eats Lays crisps for an interminably long time in the film, as in What Men Talk About 2, there is no coherence here and no coherence to the picture. The viewer is not stupid and distinguishes advertising from props, especially intrusive. Often the participation in the film of a car of a certain brand is perceived as part of the idea, and many companies take advantage of this.

- *Mixed Product Placement* is a way of placing an advertising object in a film story by combining visual, auditory and kinaesthetic methods. However, it seems that this type can only be a type of kinesthetic Product Placement. The introduction into the film is done by having the object appear in the storyline with conversations about it. In most cases, customers prefer to use a mixed type, i.e. somewhere the hero interacts with the object of the advert, somewhere talks about it, and somewhere the name of the brand is flashed.

By type of advertising object (Andreeva, 2007, p. 213)

- *Corporate or image Product Placement* is a way of advertising a certain image of a company in cinema. Sometimes this method can be used as a black PR of a competitor. Apart from advertising their positive image and advantages of the company, customers pay for anti-advertising of their competitors, where ridiculous situations and weaknesses of their products are shown. This is done by using all the corporate features of the organisation with only a minor part changed - its name. In this way, the viewer realises that Company A is superior to Company B in several ways.

- *Related Product Placement* is a way of advertising an object by placing it without mentioning the brand and showing the logo. For example, placing Mercedes cars or Apple laptops in films without brand icons.

- *Service-placement* is an advertisement for the services of public and commercial companies, it differs from corporate Product Placement by highlighting the specific services that companies provide.

- *Personal Product Placement* is an advert for a prominent person, such as the film Bohemian Rhapsody (2018), which is dedicated to the band Queen with a detailed description of the lead singer, Freddie Mercury. After the release of the film, the band's songs soared to the top of the iTunes rankings.

- *Territorial Product Placement* is a marketing promotion of some geographical point in the world

(city, country, sea, etc.).

- Musical Product Placement is the advertising of someone's musical work. Again, a prime example is the film Bohemian Rhapsody. Very often musical Product Placement can be found in cinematic musicals.

By degree of integration into the story (Andreeva, 2007, p. 213)

- Background Product Placement - a method of advertising an object by using it in a background composition or as a static prop, scenery.

- Stage Product Placement is a method of advertising that involves the active dynamic use of an object in the plot of a film.

- Dominant Product Placement is a technology that involves the fusion of an advertising object with the plot of the film, i.e. the story develops using this object. For example, the French film "Taxi" with a Peugeot car.

- Total Product Placement is a method of advertising in which all the action unfolds around the promoted object. For example, the film "Ferrari" (2003), in which the action unfolds around the most famous Formula 1 race and the creation of the famous factory.

- Reverse Product Placement is another variation of the degree of integration, but it is different in its specificity. It is the unintentional representation of fictional brands and objects in a storyline that have nothing to do with reality. After a film is released, entrepreneurs bring an already famous prototype to life. For example, Bertie Botts candy from the acclaimed Harry Potter series of books and films.

So, Product Placement in cinema is represented by several classifications: by type of placement, by type of advertising object, by the degree of integration into the plot. Each of them describes the varieties of methods and characteristics of Product Placement in relation to the film plot itself. Each of these types of classification allows both to characterise the result of advertising in the film, and to set in advance the parameters to it, which ultimately wants to see the order.

2.3.2. Mechanisms of Product Placement's impact on the audience

Product Placement initially appeared by accident. But the results of its application were noticeable to the naked eye. This is primarily due to the viewer's psychological perception of what is happening on the screen. The main reason for purchasing any product or service is motivation. Thus, the hero of the film can motivate ("motivation is a process of psychophysiological nature that governs human

behaviour, desires and activity. It explains the reason for an action aimed at satisfying a certain goal or need") (Romat, 2016) a person to start playing sports, develop his career or use the services of some hotel or airline, which were specially demonstrated in several scenes.

A certain level of needs corresponds to a certain environment, i.e. those people who share similar needs and share them among themselves (Podorozhnaya, 2014). The hero of the film, with whom the viewer identifies himself, becomes an object of imitation in behaviour, tastes, clothes, cars and similar things. Everything that the advertiser plans to sell is adjusted to the image of the hero, thus motivating the buyer.

Each video product is aimed at a very specific audience. And its composition and characteristics determine which product, brand or service can be introduced into its consciousness. For example, soap operas are watched more by women (housewives and working women), so most often in these series are placed Product Placement of fast food and nutrition products: bouillon cubes, yoghurt, mayonnaise, dumplings, pancakes, patties, juice, candy, condiments, vegetable oil, sour cream, cottage cheese, canned fruits and vegetables, etc. The audience of soap operas are people with average and below average incomes, who just and eat the above food products. Therefore, the use in soap operas designed for people with low incomes, Product Placement of premium products: expensive cognacs, black caviar, oysters, etc. - will be ineffective. For example, for men's TV series, the most organic way to promote tobacco, vodka, cognac and beer brands, luxury perfumes, cars, sports accessories, men's clothing and accessories lines.

A wide range of youth TV series and TV programmes are optimal for promoting purely youth products such as crisps, crisps, chocolate bars, fizzy drinks, chewing gum, youth cosmetics and clothing lines.

For the effectiveness of the influence of Product Placement on the target audience of artistic works it is very important to match the characters, which should organically correspond to the promoted brand - in accordance with the psychological expectations of the target audience. Otherwise, the customer's money is wasted. However, to talk about the effectiveness of Product Placement, it is necessary to understand the emotional and evaluative attitude of the audience to the Product Placement phenomenon itself.

According to the results of one research called "Product placement as a global strategy for promoting goods and services: problems and solutions", 66% of respondents pay attention to clothes, shoes, household items, interior design, cars and other things attributes of heroes of modern films. Only 12%

of respondents have a desire to buy those very items, and 60% sometimes think about it (Khokhlova, 2011) In my opinion, these are very revealing results.

The key to Product Placement technology is the introduction of the product into the film plot in such a way as to motivate the viewer to buy, by psychologically influencing the inner self through association with a particular character. Also important is the appropriate introduction of Product Placement in the genre and situation of the script. For example, the biscuit advert in the TV series "Call DiCaprio!" was low-key and inappropriate, so its effectiveness was hardly possible. The scene was about the actor's appearance on a film set in a hospital. None of the extras in the story does not consume any food, and the biscuits do not fit into the image of a cheeky slob at all.

So, the main mechanism of impact on the viewer is the corresponding image of the character, with which he is associated in ordinary life, so the promoted objects should be logically connected with the actions of the character and his character.

3.   Methodology

In this section, I want to explore how powerfully product placement works in media. My initial goal was to gain a comprehensive understanding of how media-leading products influence brand perception, which I did in my literature review. I conducted an in-depth analysis of the primary literature on product placement, including works by authors who study product placement and its general impact on consumers' subconscious. This provided me with a theoretical foundation and understanding of key concepts and approaches. I aimed to understand which product placement strategies are most effective and which may be perceived by viewers as intrusive or inappropriate.

The first step is to provide a detailed review of ten films released between 2022 and 2024 and the implementation of product placement in each. These films were chosen based on their commercial success, cultural influence, wide international distribution, and my own desire to make them representative examples. This analysis sheds light on the frequency, context, and methods used to incorporate brands into narratives, providing insight into why certain product placements resonate more with audiences and how they contribute to the overall marketing goals of the brands involved.

I also detail the methodology of my research, which focused on examining product placement in films using a social survey I conducted among young people. This allowed me to avoid collecting statistical data and conduct analysis, as well as to gain a deeper understanding of the emotional and cognitive processes that are constantly observed when playing hidden advertising.

This approach is especially important in marketing research, where understanding consumer behaviour and their perception of advertising strategies is key. Consumer preferences and emotions are at the highest level, and for a deeper understanding, I tried to consider both subjective opinions and quantitative patterns. By combining these methods, I will be able to identify key factors that influence brand perception in film and TV series plots, as well as determine how viewers respond to various forms of product placement.

3.1 Research Stages and Objectives

The second stage is devoted to a detailed description of my hypothesis. It is about the influence of the product on brand recall and purchase intention.

H1: Products that are organically integrated into the plot of a film or series have an advantage over those that do not contain advertising. Viewers, seeing a brand associated with a change, plot or character, are more likely to remember it and form an emotional alertness. This effect, in my opinion, determines their difficulty in creating a story and providing associations with the product.

I noticed that when the brand presented in the main scenes of the film is associated with events, adventures, confidence, romance or other strong factors that they apply while watching. When a character they like and identify with uses a certain product, such as a car, gadget or clothing, the viewer perceives it as part of the plot and even as an element of lifestyle. Thus, product placement has greater originality for them.

H2: Product placement can stimulate purchase intention through the mechanism of associative memory. The more emotions are generated in a scene, the stronger the brand memory. Viewers may request to purchase a product to transfer some of the emotions and images from the film to their everyday life. For example, when the hero of a car, confidence, style or success with the help of a certain brand, the viewer may want to evoke the same feeling by purchasing a similar product.

Unlike traditional advertising, product placement is less intrusive and does not cause resistance in viewers. This allows the brand to use this tool for unobtrusive trading and increasing loyalty.

H3: Product placement significantly increases brand memorability.

The third stage of my research involves conducting online surveys. I developed a detailed questionnaire with different types of questions: from yes/no questions to more open-ended ones, requiring additional answers. I focused mainly on young people, since this is the audience most often encountered with product placement in films and TV series.

The final stage involves analyzing and interpreting the collected data, which is key to turning the information into meaningful findings and insights. It is essential to clean and prepare the data, which includes checking for completeness and accuracy, removing gaps or duplicates, and aligning the data into a consistent format. It also includes examining respondents' responses, identifying key themes and recurring patterns that provide a deep understanding of their attitudes toward product placement. This stage often involves thematic coding and content analysis.

Quantitative analysis, which includes statistical methods, helps to summarize numerical data. You can analyse the distribution of responses, calculate averages, conduct correlation analysis to identify relationships between variables, and use more complex methods such as regression analysis to predict and model behaviour.

To make the results clear, it is advisable to use data visualization using graphs, charts, and tables. This will make the conclusions more accessible and understandable. After processing the data, its interpretation begins. At this stage, it is necessary to draw conclusions, discussing which hypotheses were confirmed, which were refuted, and what exactly was discovered. It is important to analyse possible reasons for the trends identified, providing context and explanation.

3.2. Data Collection

Data collection and sampling were the most important stages of my research. I aimed for a comprehensive analysis, so I used both primary and secondary data. Primary data was collected using a questionnaire, which allowed me to get their direct opinions on product placement in films and TV series. The

questionnaire included questions aimed at identifying the perception of product placement, its impact on brand recall and purchase intention. This gave me the opportunity to understand not only statistical indicators, but also the motivation and emotional reactions of respondents.

An important part of data collection was turning to secondary sources. I studied existing scientific publications, articles and studies related to the topic of product placement. This allowed me not only to better understand the mechanisms of the influence of product placement, but also to use the data obtained as a theoretical basis for my own analysis. Literary sources helped me understand how product integration is perceived from the point of view of marketing and consumer psychology, as well as what factors can contribute to or hinder its effectiveness (Patzer, 1995).

My sample consisted mainly of young people, as they are the most receptive audience to the integration of a product into media content. This group was not chosen by chance, as the younger generation makes up a significant part of the modern consumer audience and actively interacts with media content, including films, TV series, and online video platforms. It was important for me to know their opinions, as their preferences and reactions can significantly influence brands' marketing strategies.

The participant selection process was also aimed at covering a diversity of opinions. I tried to consider different levels of awareness of advertising and experience of interacting with media content. As a result, my sample allowed me to identify general trends in the perception of product placement, differences in perception among representatives of different age groups, and to study the factors influencing memorability and emotional response. The use of primary and secondary data provided a comprehensive approach to my thesis and contributed to the formation of a complete picture of the influence of product placement in media products.

3.3. Online survey as a tool

I chose an online survey as the main tool for my research. Online surveys offer several significant advantages over traditional data collection methods such as paper questionnaires or telephone interviews. These advantages make them highly attractive to researchers and organizations looking for efficient and cost-effective ways to collect information (Granello, Wheaton, 2004).

To obtain a broad and representative sample, I organized online surveys, which became an important part of the quantitative research method. Using Google Forms and other online tools, I was able to collect the

opinions of many respondents in a short time, which allowed me to objectively and comprehensively assess the perception of product placement by different categories of viewers. It was important for me to get a wide range of opinions to understand which aspects of hidden advertising are of interest, which are annoying, and which remain unnoticed. Thus, the use of online surveys helped to identify key trends and patterns in the perception of product placement. 106 young people took part in my online survey.

3.4. Data analysis

Once all the data was collected, I began analysing using the MS excel. Has stage been no less important than collecting the information, as it determined how deeply I would be able to understand the essence of the problem. Quantitative data analysis involved the use of statistical methods that allowed me to identify key trends and correlations between different variables. I used descriptive statistics to highlight general patterns and conducted regression analysis to assess the influence of different factors on the perception of hidden advertising.

4. Results

In this section, I present the findings of my study on the impact of product placement in films and television series on brand perceptions among audiences. The findings are based on data collected through a comprehensive online survey targeting young adults, a demographic group particularly susceptible to the influence of media-focused marketing strategies. The survey included questions designed to elicit respondents' attitudes, perceptions, and behaviours related to embedded advertising and brand integration in entertainment content.

The data collected was analysed both quantitatively to identify patterns, correlations, and insights that shed light on the role of product placement in shaping brand perceptions and purchase intent. The quantitative data provided statistical evidence and trends from respondents, deepening our understanding of how product placement influences consumer attitudes.

The findings are organized to reflect key themes that emerged from the analysis, including overall attitudes toward product placement, the impact of brand integration on purchasing behaviour, the perceived trustworthiness of brands used by characters, and the impact of product placement on brand awareness. The purpose of this section is to highlight the significance of the data collected and to prove the hypothesis mentioned earlier.

My questionnaire was designed to explore how viewers view product placements in movies and TV shows, and how they relate to brands and consumer behaviour. It includes 10 questions that I specifically designed to capture a wide range of respondents' opinions and experiences. The questions aim to understand how people perceive product placements, how they influence their desire to purchase a product, and how they change their opinions about brands.

The questions in the survey range from simple yes/no questions to more complex questions where respondents could share their impressions and experiences. There were also questions related to the frequency of brand exposure and their visibility, especially in content aimed at younger audiences.

My goal was that this symbol changes in the perception of product placements, understanding which representatives are most memorable and why, as well as how brands can lead to positive or negative associations through product placement. With my questionnaire, I aimed to collect as objective data as possible to better understand consumer behaviour in this decade.

4.1. Analysing the use of Product Placement technology as an advertising tool in Hollywood films

Movie 1, Top Gun: Maverick, which was released on 27 May 2022, became one of the highest-grossing films of 2022, grossing $1.495 billion. This film effectively uses Product Placement strategies that promote branding and build an emotional connection with the audience.

The first key element of the Product Placement is the Kawasaki Ninja H2 motorbike, ridden by protagonist Pete "Maverick" Mitchell, played by Tom Cruise. This motorbike symbolises masculinity and the spirit of freedom, while appearing in three key scenes in the film. Its visual representation during the preparation for the flight, after the successful completion of the mission and over the closing credits creates memorable associations with extreme and reliability. This type of placement refers to kinaesthetic stage product placement, which increases its visibility and strengthens brand perception among the audience.

The second important element is the Ray-Ban Aviator sunglasses, which became an integral part of Maverick's image. These glasses symbolise the character's style and confidence and appear over ten times in the film, totalling around five minutes. Key moments include a scene at an airbase, a pre-flight dialogue and a bar scene with colleagues. This image Product Placement effectively emphasises the main character's attractiveness and status, creating positive associations with the Ray-Ban brand as a symbol of style and confidence.

Also of note is the IWC Schaffhausen watch, which emphasises the punctuality and attention to detail

of the protagonist. The watch appears about five times, totalling approximately one minute, at key moments in the preparation for the missions. This image-based Product Placement reinforces the perception of IWC as a brand of prestige and high-quality design, thus creating positive associations with the viewers.

In conclusion, the film Top Gun: Maverick illustrates how Product Placement can be integrated into a cinematic narrative, providing not only entertainment but also effective branding reinforcement. By using strategically placed products, the film creates an emotional connection with the audience and builds a positive perception of brands amongst viewers, an important aspect of modern marketing.

Movie 2, Jurassic World: Reign, released on 10 June 2022, was a significant commercial success, grossing $1.001 billion. This action and adventure film makes extensive use of various Product Placement strategies to create a positive image for brands and reinforce their association with dynamic story elements.

One of the most prominent examples of Product Placement is Jeep vehicles. Characters in the film use these vehicles to traverse difficult and varied terrain, which accentuates their off-road capability and reliability. The Jeep appear in over a dozen scenes, including exciting moments of cross-country chases (e.g., at 0:40, 1:25, and 1:50). Each vehicle appearance lasts between 10 and 15 seconds, totalling approximately three minutes. This type of placement refers to kinaesthetic scenic Product Placement that builds associations with adventure and endurance in viewers, which is consistent with the Jeep brand image.

Also important is the Triumph Scrambler 1200 motorbike driven by the character Owen Grady, played by Chris Pratt. This motorbike emphasises speed and manoeuvrability in critical scenes, appearing in three chases (0:55, 1:15, 1:45), totalling about two minutes. The kinaesthetic stage Product Placement of the Triumph Scrambler 1200 creates associations with adrenaline and extreme sports, which helps to increase the emotional engagement of the audience.

In addition to this, a visual Coca-Cola billboard that appears in the background of one of the scenes should be mentioned. This placement, lasting about five seconds (2:00), is an example of a visual background Product Placement that enhances Coca-Cola's brand awareness among viewers. Despite the briefness of the appearance, such a contextual element can significantly reinforce brand recall.

As a result, the film Jurassic World: Domination demonstrates how productive placement can be seamlessly integrated into a narrative. This not only entertains viewers, but also fosters positive brand perceptions by creating emotional connections with the target audience and emphasising the unique

characteristics of each brand represented.

Movie 3 Released on 11 November 2022, Black Panther: Wakanda Forever was not only a commercial success, grossing $859 million, but also had a significant impact on the cultural landscape. This film makes heavy use of effective product placement, which serves to highlight the technology and status of the characters.

It is important to note that Lexus cars become the centrepiece of the visual narrative, demonstrating the high technology and luxury inherent in the world of Wakanda. Their appearance in various scenes, totalling approximately three minutes in length, creates associations with progress and modernity in the audience. This kinaesthetic stage-based Product Placement not only enhances the visual aesthetics, but also contributes to the creation of a positive brand image.

The Apple Watch, which is seen on the hand of one of the characters in several scenes, totalling about 30 seconds, is also worth paying attention to. This image Product Placement emphasises modernity and innovation, linking the brand with images of technology and a lifestyle that corresponds to modern realities.

In addition, the Samsung Galaxy smartphone is used in the scene of communication between the characters, emphasising the relevance of communication technologies. Its brief but noticeable appearance emphasises the functionality of the device, making it an important element of the Product Placement scene that reflects everyday realities.

In this way, Black Panther: Wakanda Forever illustrates how productive placemaking can be seamlessly integrated into cinematic storytelling, creating positive brand associations and deepening cultural connections with audiences.

Movie 4 Since its release on 19 May 2023, Fast and Furious 10 continues the successful tradition of the franchise by grossing $704 million. This film makes heavy use of Product Placement strategies that serve to create an image of speed and power that resonates with the hearts of viewers.

It is worth noting that Dodge cars act as a symbol of dynamism and strength, appearing more than 25 times in various scenes. Their total screen time is approximately 10 minutes, fostering associations with high performance and daring adventure. This kinaesthetic stage Product Placement effectively showcases the character of the vehicles, reflecting the spirit of the franchise and its target audience.

Additionally, Michelin tyres visible in racing emphasise reliability and professionalism. Their presence

at key moments reinforces the perception of the brand by associating it with high-class racing and successful cars. This visual background Product Placement reinforces the image of the tyre as an essential attribute for serious road racers.

It is equally important to mention that the Monster Energy drink is actively integrated into the plot, especially in the sports arenas, adding elements of energy and extreme sports. The total duration of its appearance is about 45 seconds, which makes this image Product Placement a significant element emphasising the active and energetic lifestyle that is close to the film's target audience.

Ultimately, Fast and Furious 10 demonstrates how productive placement can reinforce the film's main themes, creating emotional connections with audiences and building positive associations with the brands represented.

Movie 5 Released on 21 July 2023, the Barbie movie has become a cultural phenomenon, grossing $1.4 billion. In this fantasy comedy project, Mattel products take centre stage, highlighting the importance of the brand in today's culture.

It should be noted that Mattel dolls representing the Barbie brand are present in the story for more than 20 minutes. Their significance in various scenes creates both kinaesthetic scenic and image product placement, which contributes to the formation of positive associations with childhood and imagination in the audience. This placement emphasises Barbie's status as a symbol of fashion and style.

In addition, Chanel fashion and accessories play an important role in the visual and emotional context. Their appearance on screen emphasises elegance and relevance, creating an image Product Placement that reflects the world of fashion and beauty. This collaboration with a well-known brand reinforces the perception of the film as a high-quality product.

It is also worth mentioning the Google voice search used in one of the scenes, which emphasises the modernity and technology presented in the film. This type of image Product Placement emphasises everyday life, demonstrating the influence of technology on modern relationships.

In this way, Barbie illustrates how productive placemaking can be used to create positive brand associations and create a meaningful cultural context that resonates with a wide audience.

Movie 6 Released on 21 July 2023, Oppenheimer is a biographical drama that covers the creation of the atomic bomb and has grossed $942 million. This film uses effective Product Placement to enhance historical accuracy and immerse viewers in the era.

Notably, the Hamilton watch worn by Oppenheimer (played by Cillian Murphy) symbolises the precision and discipline appropriate to the image of the scientist. This watch appears in significant scenes, such as discussions with colleagues and tests, totalling about two minutes. This image Product Placement creates associations with retro style and neatness, emphasising the importance of detail in scientific research.

And it's also important to mention the Los Alamos Laboratory, which serves as an integral part of the film's setting. The lab's branding emphasises historical accuracy, with logos visible on documents and scientific equipment. This visual background placement adds depth and verisimilitude to the representation of the events of the Manhattan Project.

In addition, the National Geographic magazines glimpsed in the scenes where the characters search for scientific materials add an element of authenticity and cultural input. These magazines emphasise the importance of education and science in the context of the film, creating associations with reliability and an exploratory spirit.

In this way, Oppenheimer demonstrates how productive placements can be seamlessly integrated into a narrative, creating positive associations with brands and deepening historical and cultural connections with audiences.

Movie 7 "Mission Impossible: Deadly Reckoning. Part One", released on 12 July 2023, was a new part of the famous franchise, which collected $567 million. This film actively uses products that emphasise high technology and prestige, which creates the atmosphere of a modern spy action film.

It should be noted that BMW cars take centre stage in the story, appearing more than 30 times in various dynamic scenes. The total time of their appearance is about 15 minutes, which favours the formation of associations with prestige and power. This kinaesthetic stage Product Placement not only demonstrates the character of the cars, but also reflects the image of the franchise, emphasising its association with high-end vehicles.

Apple gadgets, such as iPhone and MacBook, which are actively used by the characters in scenes related to technology and communication, are also an important element. Their appearance in the frame about eight times, with a total duration of about two minutes, creates an image product placement, emphasising the high technology and reliability of Apple products.

In addition, an Omega watch adds elegance to the image of one of the characters by appearing in the shot about four times for a total duration of about one minute. This image-based Product Placement helps to create a positive perception of the brand, associating it with success and a stylish lifestyle.

Thus, "Mission Impossible: Dead Reckoning. Part One" demonstrates how productive placement can enhance the atmosphere of a film by creating emotional connections with audiences and forming positive associations with the brands represented.

Movie 8 The animated film Spider-Man: Web of Universes, released on 2 June 2023, was a success, grossing $690 million. This film vividly demonstrates how Product Placement can be used to create a connection with youth audiences.

Special attention should be paid to the Nike Air Jordan trainers worn by the main character Miles Morales. These trainers emphasise the style and youthfulness of the character, and their presence in several scenes, including tense moments of battle and escape, is about 1.5 minutes long. This kinaesthetic stage Product Placement builds dynamism and style, which resonates with the target audience.

As well as the PlayStation logos visible in Miles' room and in one of the virtual scenes, emphasise the popular gamer culture. These elements have a total appearance time of about 20 seconds, creating a visual Product Placement that speaks to the youth culture and interests of the audience.

In addition, the Coca-Cola advertising posters add authenticity to the urban atmosphere of the film. Their appearance on the screen is fixed at 0:30 and 1:15, for a total duration of about 10 seconds. This visual background Product Placement enhances the sense of reality, which is especially important for creating audience engagement.

Ultimately, Spider-Man: Web of Universes illustrates how productive placement can be integrated into cinematic storytelling, creating connections with youth audiences and building positive brand associations.

Movie 9 Dune: Part Two was released on 1 March 2024, and grossed around $700 million. Packed with visual effects and unique aesthetics, this film provides a great opportunity for brands to place their brands with high quality standards.

It should be noted that Cartier accessories play an important role in emphasising the characters' nobility and social status. The appearance of these jewellery pieces on screen, totalling approximately one minute, creates a visual image Product Placement that associates the brand with elite and luxury.

In addition, the Perrier drink is used in the characters' holiday scene, which adds an element of exclusivity and emphasises the rich lifestyle. Its brief appearance, fixed at 1:25, emphasises an image

Product Placement that emphasises sophistication and quality.

And Lancôme cosmetics receive attention in several scenes, emphasising high quality self-care. The appearance of this product on screen creates an impression of exclusivity and emphasises the importance of appearance in the context of the narrative.

In this way, "Dune: Part Two" demonstrates how productive placement can be integrated into a cinematic work, creating positive brand associations and enhancing the overall aesthetic atmosphere of the film.

Movie 10 "Aquaman and the Lost Kingdom" focuses on aquatic and high-tech themes. With revenues of $434 million, the film creates a unique opportunity for product placement.

It is worth noting that Land Rover cars appearing in scenes where the characters overcome difficult terrain on land symbolise reliability and durability. The total time of their appearance is about two minutes, which makes them a significant element of kinaesthetic stage product placement.

Also, the TAG Heuer watch visible on the protagonist's wrist emphasises his status and style. The appearances of these watches in tense scenes create a positive perception of the brand, associating it with reliability and elegance.

Equally important is the element of Evian water, which adds to the film's sense of freshness and environmental friendliness. Water bottles appearing in the background in several scenes, totalling about 15 seconds, serve as a visual background Product Placement emphasising cleanliness and freshness.

Thus, Aquaman and the Lost Kingdom illustrates how productive placements can be used effectively to create positive brand associations and form meaningful context within a cinematic work.

Based on our discussion of the films, here's a Product Placement table that summarises data by brand and number of appearances:

Table 2: Brand Product Placements in movies (Own research, 2024)

Category	Brand	Number of Placements/Details
Vehicles	Kawasaki Ninja H2 (Top Gun: Maverick), Jeep, Triumph Scrambler 1200 (Jurassic World), Lexus, Dodge, BMW, Land Rover	Kawasaki: 3 scenes; Jeep: 12+ scenes; Triumph: 3 chases; Lexus: multiple scenes; Dodge: 25+ appearances; BMW: 30+ scenes; Land Rover: multiple scenes
Eyewear	Ray-Ban Aviator (Top Gun: Maverick)	10+ appearances, total ~5 min

	IWC Schaffhausen (Top Gun: Maverick),	IWC: 5 times; Hamilton: several scenes;
Watches	Hamilton (Oppenheimer), Omega (Mission Impossible), TAG Heuer (Aquaman)	Omega: 4 times; TAG Heuer: tense scenes
Technology	Apple Watch, Samsung Galaxy, Apple Gadgets (iPhone/MacBook)	Apple Watch: multiple scenes; Samsung Galaxy: communication scenes; Apple gadgets: 8+ appearances
Clothing & Fashion	Mattel (Barbie), Chanel, Nike Air Jordan (Spider-Man), Cartier (Dune), Lancôme (Dune)	Mattel dolls: 20+ min; Chanel: fashion scenes; Nike: youth culture scenes; Cartier: luxury; Lancôme: self-care focus
Drinks	Monster Energy, Coca-Cola, Perrier, Evian	Monster Energy: active scenes; Coca-Cola: billboards; Perrier: luxury scenes; Evian: background scenes
Other Products	Google Voice Search (Barbie), Los Alamos Lab (Oppenheimer), National Geographic, PlayStation	Google: technology scene; Los Alamos: branding; NatGeo: scientific context; PlayStation: gamer culture scenes

The most popular product categories are cars and clothing, where the Porsche and BMW brands received the most product placement.

4.2. Detailed analysis of online survey

Question 1: How do you feel about product placement when watching movies?

In response to the first survey question, the results were categorized into positive, neutral, and negative sentiments. The goal was to gain insights into audience attitudes towards embedded advertisements within films.

In the Figure 1 we can see that most respondents, making up 67,9%, expressed a positive view of product placement. It highlighted how seeing familiar brands within a storyline adds to the realism of a movie, creating a more relatable viewing experience. Product placements can deepen engagement between viewers and the characters and make scenes more memorable, particularly when the products fit naturally into the narrative. These responses suggest that, when done tastefully, product placements can strengthen brand associations and evoke curiosity about the featured items.

In contrast, 25,5% of participants reported a neutral perception of product placement. While not necessarily disruptive, it means that placements as neither enhancing nor detracting from their viewing experience. For them, product placement was acknowledged but did not leave a significant impact, whether positive or negative. So, the way a product is embedded in the storyline plays a critical role in shaping its reception.

A smaller portion, 6.6%, of respondents viewed product placement negatively. I guess some brand placements distracting, even feeling that they detracted from the movie's artistic quality or storyline, or a brand was prominently showcased in a way that felt out of place or overtly commercial, breaking the narrative flow. This negative sentiment reflects the challenge of balancing brand promotion with immersive storytelling, suggesting that overt or poorly integrated placements risk alienating viewers.

Overall, this breakdown illustrates the diverse spectrum of opinions on product placement in films. The dominant positive sentiment (65.1%) emphasizes its potential to enhance the viewing experience when executed seamlessly. However, the neutral and negative reactions highlight the importance of strategic integration and subtlety to prevent product placements from becoming a distraction.

Figure 1: How do you feel about product placement when watching movies? (Own research, 2024)

N=106

1. How do you feel about product placement when watching movies?

Negatively 6,6%

Neutrally 25,5%

Positively 67,9%
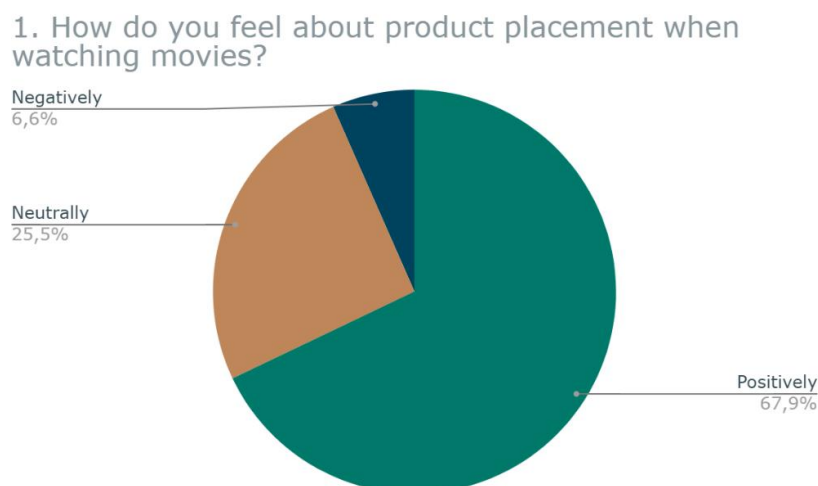
**Question 2**: Have you ever had a desire to buy something from a certain brand after watching a

movie/series? Tell us about this experience

In response to the 2nd question, the participants provided a wide range of experiences that highlight the power of product placement and the impact of media on consumer behaviour.

As you can see below a significant number of respondents mentioned Korean dramas (K-dramas) as a major influence on their purchasing desires. For example, several people noted how they were drawn to the fast-food chain Subway due to repeated scenes featuring the restaurant in K-dramas. This repeated exposure, coupled with an affinity for favourite characters, seemed to build trust and generate a desire to experience the same products or services depicted. Similarly, Samsung smartphones were frequently mentioned as desirable products, with viewers associating the brand's use in K-dramas with style, innovation, and familiarity.

Luxury brands also featured prominently in the responses. Some participants expressed a desire to own designer items such as Chanel, Dior, and YSL after watching series like "Gossip Girl" and "Sex and the City." The glamorous portrayal of these brands, often worn by beloved characters, heightened their aspirational value. One participant, inspired by "Sex and the City," noted their desire to splurge on Manolo Blahnik heels, underscoring how iconic fashion choices in media influence consumer aspirations.

Cars and automobiles were another category that resonated strongly with viewers. Multiple responses referenced Aston Martin as a dream car after watching James Bond films, while Mitsubishi and Hyundai were linked to admiration stemming from Jackie Chan movies and K-dramas, respectively. This desire suggests that cinematic depictions of vehicles can reinforce or create brand associations tied to luxury, performance, and reliability.

Some participants highlighted food and beverages as key motivators for their purchasing impulses. Whether it was a craving for ramen after a K-drama scene or a nostalgic urge to eat Jell-O due to a memorable "The Office" prank, food placements can evoke both immediate and long-term cravings. Additionally, Starbucks and various pizza chains elicited enthusiasm from viewers who felt compelled to visit such places after seeing them featured prominently.

A few responses illustrated scepticism toward product placement or a resistance to being influenced by advertising within films and series. These individuals either expressed indifference toward such marketing tactics or a general dislike of product advertising within creative works.

Interestingly, some responses revealed niche desires, such as purchasing specialized stationery from "The Office," a rowing machine inspired by "House of Cards," or Converse sneakers frequently shown in "Stranger Things." Such examples illustrate how specific, well-integrated product placements can lead to unique and memorable purchasing behaviour.

Overall, the responses indicate a complex interplay between media, character association, brand trust, and viewer desires. While some viewers are deeply influenced by product placements—compelled to purchase everything from luxury items to everyday food—others remain more sceptical or resistant. This data underscores the potential of strategic product integration in media to resonate with diverse audience segments, reinforcing brand identity and driving consumer behaviour.

Since I invited respondents to share their thoughts and experiences for an open-ended question, key themes and examples of participant responses are provided below. The responses revealed a variety of perspectives, providing quantitative result.

N=60

Yes: 56

Answers by respondents:

In K-dramas – 16 respondents wanted to visit Korea, buy Samsung/Hyundai stuff and try Korean national food after they started watching K-dramas

Gossip Girl – 4 of the respondents wanted to buy luxury clothes from Dior, Chanel, YSL and started trusting to these brands

Sex in the city – 3 of the respondents wanted to buy Manolo Blahnik heels

James Bond Saga – 5 of the respondents' dream car became an Aston Martin

Drama movies – 7 of the respondents chose drama movies such as "The Intern", "Everest", "Forrest Gump", "Breakfast at Tiffany's", "Home Alone", "Who am I", "Get Away"

Animation – 2 respondents chose an anime NANA and "The animated film 'Spider-Man: Web of Universes"

TV series – 8 respondents wanted a merch from "Doctor Mits", "The office", "Black Mirror" and other tv series

Action – 4 respondents chose movies like "Fast and Furious", "Back to the future", "Jurassic Park" etc.

Sci-Fi/Fantasy – 3 respondents gave examples such as "Dune: Part Two" or Marvel Movies etc.

Question 3: What do you often pay attention to when watching a movie, apart from the plot? (from the product placement)

When analysing the responses to the 3rd question, the data in the Figure 2 illustrates the key areas that capture viewers' attention. The insights gained here are critical to understanding which product placement elements have the greatest impact on viewers and can help inform future marketing and cinematic strategies.

The dominant category, cited by 62.3% of respondents, was clothing and jewellery. This shows that the fashion and accessories featured in films have a strong impact on audiences. The prevalence of this attention can be attributed to the aspirational quality of the clothing and jewellery worn by the characters, which often enhances their appeal and creates trends among viewers. This level of interest highlights the potential for brands in these categories to shape consumer desires and perceptions through cinematic impact.

The next significant category was food, which attracted the attention of 49.1% of respondents. Food-related scenes in films often evoke a sensory connection, making this type of product placement highly effective. Whether through recognizable brands or mouth-watering visuals, food products can create memorable moments by causing audiences to associate positive emotions with the featured products.

Locations such as restaurants, hotels, and memorable sites attracted the attention of 40.6% of respondents. This finding highlights how settings contribute to an immersive film experience by transforming real-world locations into desirable destinations or memorable backdrops for storytelling. This is a critical insight for marketers looking to influence travel and lifestyle choices through product placement strategies.

Cars were cited by 26.4% of participants as elements that stand out during their film-watching experience. Vehicles often represent luxury, performance, or status, and their inclusion in films often enhances dramatic or action-packed scenes. This finding highlights the potential for car brands to create a lasting impression by associating their products with desirable traits and high-stakes narratives.

Electronic devices, gadgets such as smartphones, cosmetics, and other miscellaneous items attracted the attention of a very small percentage of respondents (1.9% or less in each category). Although these items are less visible compared to clothing or food, they can still enhance realism or modernity in the context of a film, albeit with less widespread impact.

To summarize, the analysis of responses shows that clothing, food, and recognizable locations have the strongest impact as elements of product placement, indicating their potential to create lasting impressions and shape consumer behaviour.

Figure 2: What do you often pay attention to when watching a movie, apart from the plot? (from the product placement) (Own research, 2024
N=106 (Respondents could choose more than 1 answer)

3. What do you often pay attention to when watching a movie, apart from the plot? (from the product place…
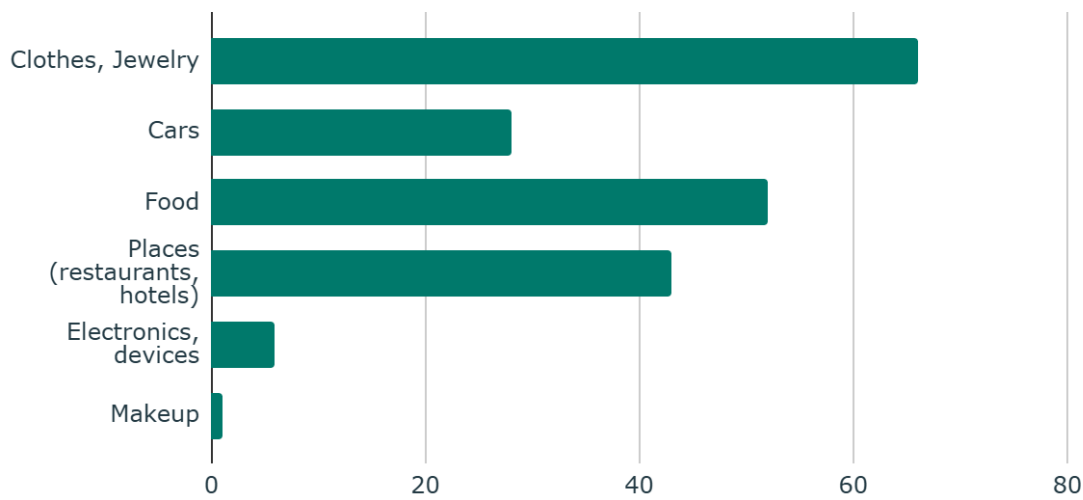
Question 4: Do you have more confidence in a product if it is used by the main character in the movie?

The data in the Figure 3 indicates a strong trend toward the influence of main characters in forming brand trust. A significant 86.8% of respondents answered "Yes," suggesting that watching the main character use a product significantly increases their trust in the brand. This finding highlights the important role of character association in product placement. The perceived credibility, status, and personality traits of the character can be transferred to the product itself, leading the audience to view it more favourably.

Conversely, 13.2% of respondents indicated that seeing the product in the hands of the main character did not necessarily increase their trust in it. This segment may reflect more critical viewers who resist marketing influence, value authenticity, or believe that product placement can be overly commercialized. Understanding the mindset of this group can be useful in refining product placement strategies to ensure that brand integration feels authentic and natural within the narrative.

To summarize, this answer highlights the significant influence that protagonists have on brand perception through product placement. When executed effectively, product placement can deepen audience connection with the brand, build trust, and potentially drive purchase interest. However, there is still a subset of the audience that remains sceptical, highlighting the need for subtle and organic integration into the narrative to maintain overall viewer engagement and brand trust.

Figure 3: Do you have more confidence in a product if it is used by the main character in the movie? (Own research, 2024)

N=106

4. Do you have more confidence in a product if it is used by the main character in the movie?

No
13,2%

Yes
86,8%
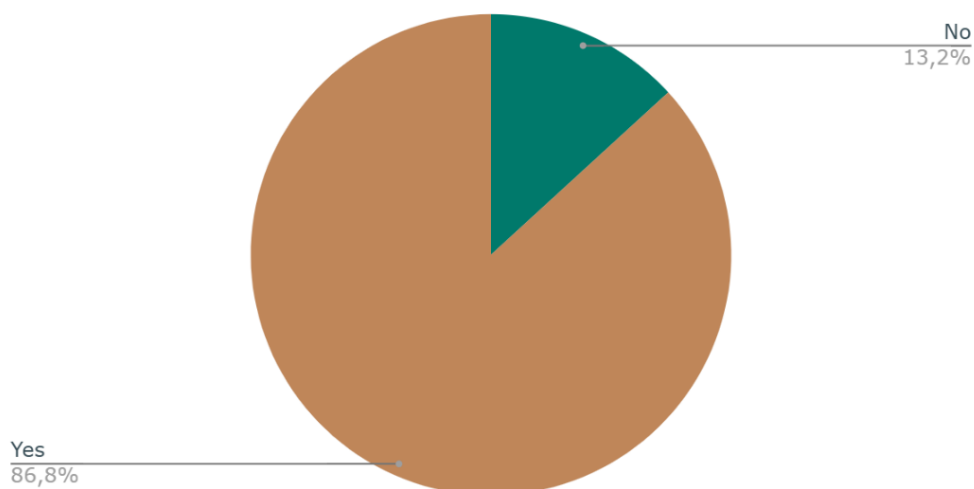
Question 5: Were there times when product placement seemed too prominent or distracted from the

story?

When analysing responses to question 5, a notable difference in opinion is evident. Based in the Figure 4, the respondents, 57,5% answered "No," indicating that for the majority, product placements generally do not feel overly intrusive or distracting from the main narrative. This suggests that for these viewers, embedded advertising has either become an accepted norm in media content or is done in a way that maintains immersion in the story.

On the other hand, 42,5% of respondents indicated "Yes," acknowledging instances where product placement felt overly prominent or interrupted the storyline. This response highlights a segment of viewers who are more sensitive to the overt presence of brand placements. Such instances can lead to negative impressions if the placement is perceived as forced or out of place, ultimately detracting from the viewing experience. This finding highlights the delicate balance that marketers and filmmakers must achieve when integrating brands into films or shows to ensure that the brand presence enhances rather than detracts from the narrative.

The contrasting perspectives suggest that while a significant portion of audiences tolerate or even welcome product placement when it is well integrated, there remains a need for thoughtful and seamless inclusion of brands into media content. This balance is critical to maintaining audience engagement and ensuring that brand messages are both effective and unobtrusive.

Figure 4: Were there times when product placement seemed too prominent or distracted from the story? (Own research, 2024)

N=106

5. Were there times when product placement seemed too prominent or distracted from the story?

Yes 42,5%

No 57,5%
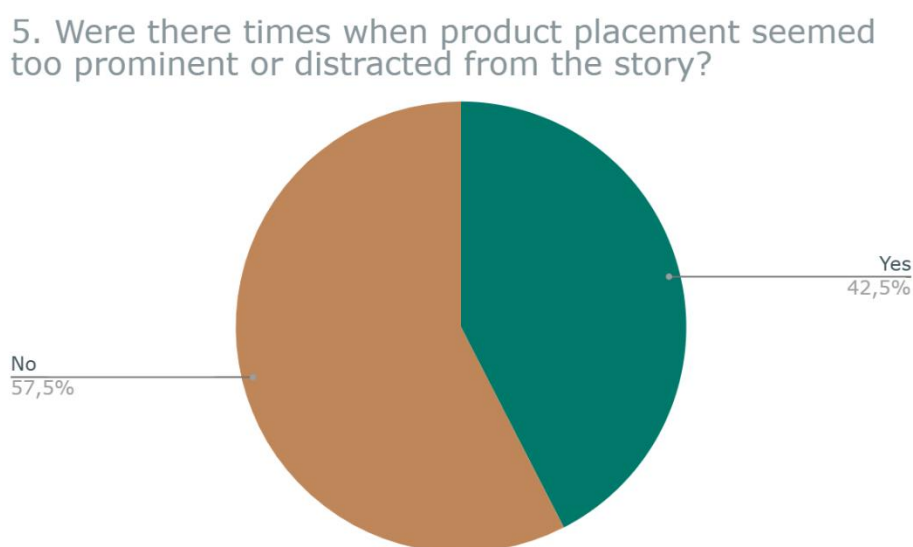
Question 6: Does product placement in movies affect your impression of the brand? If yes, please describe your experience.

The responses below to the question reveal diverse and often deeply personal impacts that product placement can have on brand perception. Out of 57 responses, several distinct themes emerged, illustrating the multifaceted ways in which product placement influences consumer attitudes and behaviours.

Many respondents described how product placements in movies and TV series significantly boosted their interest and positive perception of luxury brands. For instance, numerous individuals mentioned shows like "Gossip Girl" and "Sex and the City" as pivotal in heightening their admiration for brands such as Chanel, Dior, YSL, and Manolo Blahnik. The portrayal of luxury items by beloved characters made these brands appear more desirable, glamorous, and aspirational. Similarly, Tiffany & Co. jewellery became a symbol of modern elegance after its portrayal in "Gossip Girl."

Korean dramas (K-dramas) also played a notable role in influencing brand impressions. Respondents mentioned how recurring appearances of brands like Samsung, Hyundai, and Subway in K-dramas enhanced their view of these products, making them seem stylish, innovative, and trustworthy. This frequent exposure within a cultural context made these brands more appealing and familiar, building a sense of loyalty and admiration.

Automobile brands benefited from cinematic portrayals as well. Aston Martin was highlighted by multiple respondents due to its association with the James Bond franchise, elevating the brand's image to one of unparalleled sophistication and prestige. Similarly, Hyundai's appearance in K-dramas transformed its perception from a regular car manufacturer to a trendsetting, modern automotive company.

Food and beverage placements also left a strong impression. The portrayal of Corona Extra beer in the "Fast and Furious" series led some viewers to associate the brand with the film's high-energy, adrenaline-fueled scenes, while products like Eggo waffles from "Stranger Things" and Cheesecake Factory references in "The Big Bang Theory" evoked nostalgia and comfort, changing mundane products into cultural icons.

There was also evidence of scepticism and negative impressions caused by product placements. A few participants noted that overly obvious or inappropriate placements diminished their opinion of certain

brands. For example, seeing luxury watches worn by characters in unrealistic scenarios (e.g., characters with financial struggles owning expensive items) made the portrayal feel incongruent and negatively impacted brand perception.

Some responses mentioned how product placements shifted perceptions of everyday products, turning them into objects of fascination or symbols of lifestyles. Examples included North Face jackets seen as rugged and reliable after survival-themed K-dramas, or Winnebago RVs gaining a reputation for adventure after "Breaking Bad."

Respondents' key themes and examples of participant responses are provided below, which gave us quantitative result.

N = 57

<u>**Yes: 49**</u>

  Luxury brands – 8 (Dior, Chanel, Vivienne Westwood, Tiffany & Co., etc.)

  Subway – 4 (Usually K-drama fans want to visit Subway because of regular advertisement in episodes)

  Cars – 4 (Aston Martin, Rolls Royce, etc.)

  Beauty products 2 (Skincare/Makeup products, like Laneige)

  Clothes 3 (specific clothes, not from popular brands, but important for characters)

  Food/Drinks – 4 (traditional food from different countries)

  Electronics – 9 (Apple, Samsung, LG, etc)

  Restaurants – 3

  New countries – 2 (Japan, Korea, USA)

<u>**No: 8**</u>

Overall, the responses highlight the power of well-integrated product placements to elevate a brand's image, foster trust, and create emotional connections with viewers. However, they also underscore the importance of authenticity and context, as misaligned placements can generate negative impressions. This complex relationship between media portrayals and consumer perception underscores the value of strategic brand integration in entertainment, which can shape how audiences view and relate to products in meaningful ways.

Question 7: What type of scene makes you pay more attention to products or brands?

When analysing responses to question 7 the results in the Figure 5 show a clear preference among respondents for certain scenarios where the product placement is more prominent and engaging.

The most frequently selected answer, with 62.3% of participants (66 out of 106), indicated that everyday scenes where the product is part of the character's routine attracted their attention the most. This suggests that viewers are particularly susceptible to influence when brands are naturally and seamlessly integrated into the characters' daily lives, making the product relatable and integral to the storyline.

Close-up scenes where the brand or logo is clearly visible came in second with 40.6% (43 respondents). This finding shows that visual prominence and clear brand visibility are effective in capturing viewers' attention, improving brand recall, and increasing awareness.

Action scenes where characters use the product were mentioned by 36.8% of respondents (39 participants). Such scenes often highlight the functionality, durability, or prestige of the product through its association with dynamic or dramatic moments, making the brand seem ambitious or exciting.

Scenes where characters discuss or mention the product attracted the attention of 34.9% of respondents (37 participants). This shows that dialogue or verbal references can be influential, perhaps because they create a sense of approval or authenticity when coming from a character.

Scenes set in popular locations or establishments were noted by 20.8% (22 respondents) as attention-grabbing. These scenes can enhance the prestige of the product or create a strong association with ambitious settings by leveraging cultural or social appeal.

Finally, 24.5% (26 respondents) reported paying more attention to scenes where the product is important to the storyline. This suggests that a deeply integrated narrative role can enhance product memorability and emotional resonance.

Overall, these findings suggest that viewers are more receptive to product placements that are naturally and prominently embedded in the storyline, either through everyday use, visual prominence, or integration into meaningful or dramatic scenes. These insights highlight the need for strategic and thoughtful placement in cinematic content to optimize brand perception and viewer engagement.

Figure 5: What type of scene makes you pay more attention to products or brands? (Own research, 2024

N=106 (Respondents could choose more than 1 answer)

## 7. What type of scene makes you pay more attention to products or brands?
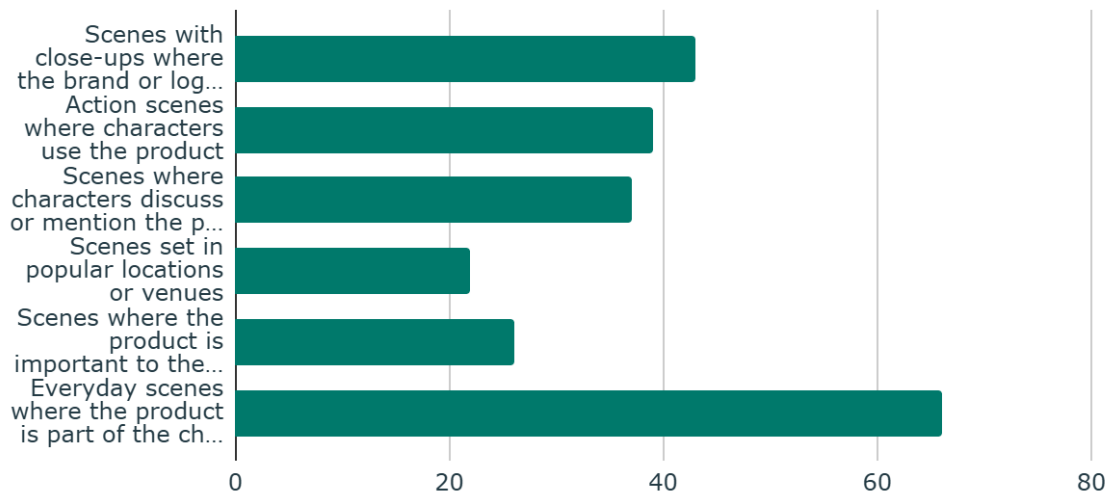
Question 8: In your opinion, is product placement a more unobtrusive way of advertising than regular commercials?

Figure 6 illustrates a significant majority of respondents, a total of 90,6 % (96 out of 106 participants), answered affirmatively. This result indicates that many respondents believe that product placement is generally less intrusive than traditional advertising. The preference for product placement suggests that viewers might appreciate a more subtle approach to integrating a brand into films and TV shows, as it does not interrupt their viewing in the same way that traditional advertising does.

In contrast, 9,4% (10 respondents) disagreed, indicating that they do not believe product placement is more subtle. This smaller group may believe that product placement can still be disruptive or even detract from their overall viewing experience if it is poorly executed or feels forced or overdone.

The strong endorsement of product placement's unobtrusiveness highlights its potential as a preferred advertising strategy, especially when it is thoughtfully designed to blend seamlessly into content. This supports the idea that for many viewers, product placement can maintain engagement without the interruptions typically associated with commercial breaks or overtly promotional content. The data highlights how product placement can serve as a valuable method for brands seeking to create positive associations with their target audiences through entertainment media.

Figure 6: In your opinion, is product placement a more unobtrusive way of advertising than regular commercials? (Own research, 2024)

8. In your opinion, is product placement a more unobtrusive way of advertising than regular

No
9,4%

Yes
90,6%
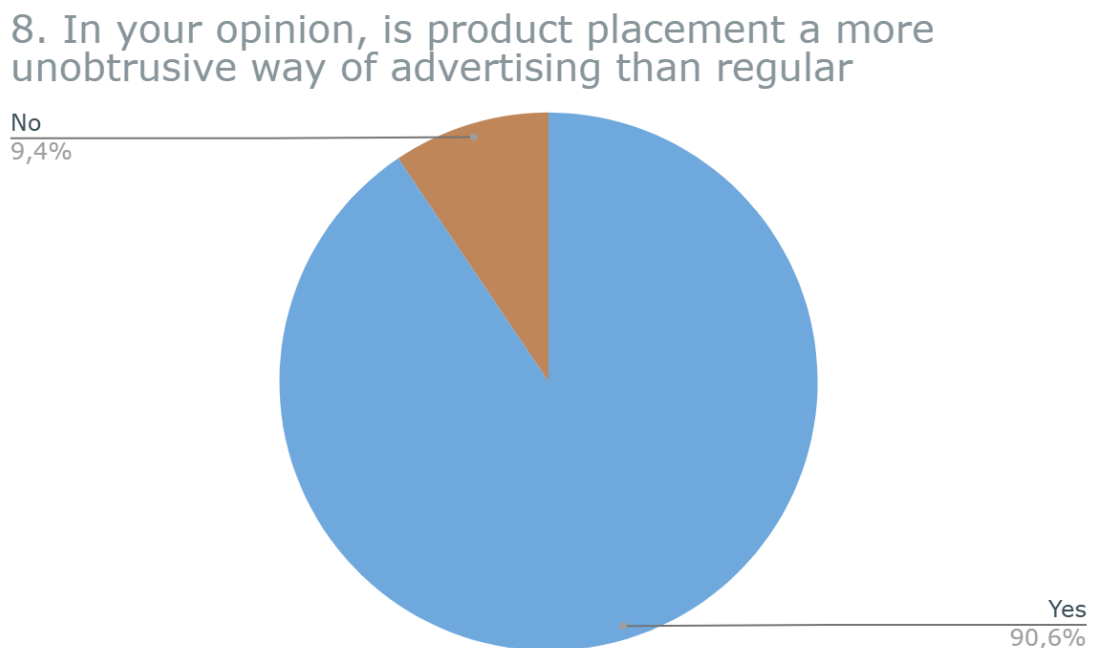
Question 9: Do you think the use of brands in movies helps you understand the characters better?

In the Figure 7 we can see that 83% of respondents, representing a majority of 88 out of 106 participants, agreed that brands enhance their understanding of characters in films. This points to the common belief that branded elements in films are often effective tools for character and narrative development, allowing viewers to gain a deeper understanding of a character's personality, lifestyle, or socioeconomic status. When characters are depicted using certain brands, viewers can make associations that contribute to a deeper understanding of who they are, often making the characters more relatable or memorable.

On the other hand, 17% (18 respondents) do not share this view, indicating that for some viewers, the inclusion of a brand does not contribute significantly to their understanding of the characters or may even seem irrelevant. This minority group may perceive such placements as unnecessary or potentially distracting, suggesting that they may prioritize other methods of character development or believe that the focus should remain on narrative aspects without brand influence.

This feedback highlights the subtle role that brand integration plays in storytelling. While many embrace it as a means of enhancing narrative and character identity, a minority remains sceptical of its impact on character depth or authenticity.

Figure 7: Do you think the use of brands in movies helps you understand the characters better? (Own research, 2024)

9. Do you think the use of brands in movies helps you understand the characters better?

No
17,0%

Yes
83,0%
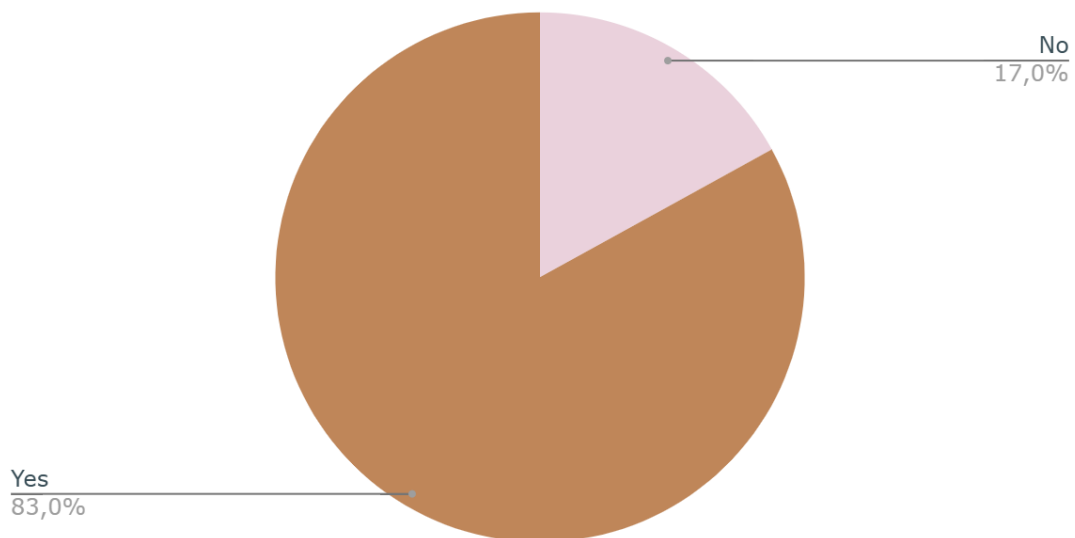
Question 10: Have you noticed that brands appear more often in films for young people?

The last Figure 8 shows that 85,8% of respondents (91 out of 106 participants) answered "Yes." This suggests widespread recognition that product placement strategies are heavily concentrated in films targeted at younger audiences. This high recognition may reflect the perception that brands strategically target younger audiences due to their potential for brand loyalty, social influence, and active consumerism. It also suggests that younger viewers may be more attuned or sensitive to the presence of brands in media tailored to their demographic, perhaps noticing how branding is intertwined to fit their tastes and lifestyle aspirations.

On the other hand, 14,2% (15 respondents) did not notice a higher frequency of brands in films targeted at younger audiences. This minority view may indicate a belief that branding is either equally present across all film genres, or perhaps that it is not particularly noticeable to them in media aimed at younger audiences. This subgroup may also reflect differences in media consumption habits or a lower sensitivity to brand presence in content aimed at younger audiences.

Overall, the responses highlight a general agreement that younger audiences are a key target for branded content in films, with a significant majority noticing and acknowledging this trend.

Figure 8: Have you noticed that brands appear more often in films for young people? (Own research, 2024)

10. Have you noticed that brands appear more often in films for young people?

No
14,2%

Yes
85,8%
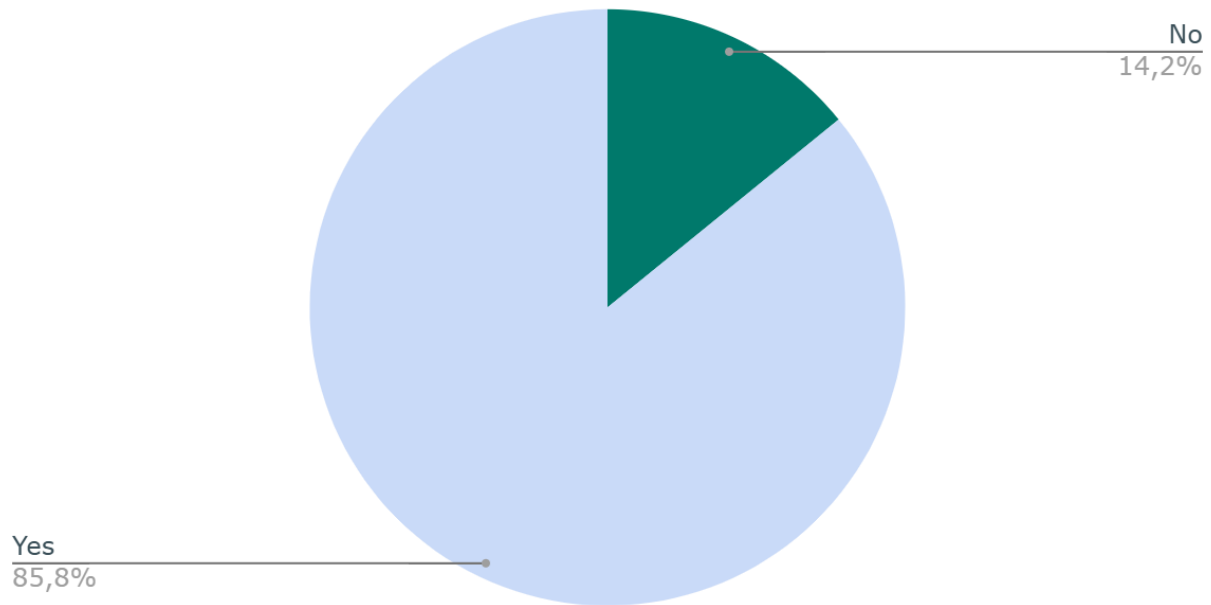
5.   Conclusion and suggestions

In conclusion, this study has illustrated the significant and multifaceted impact of product placement as an innovative and strategic form of indirect advertising in the cinematography. Unlike traditional advertising, which is often perceived as intrusive and disruptive, product placement offers a unique approach that seamlessly integrates brands and products into storylines, enhancing their resonance with viewers. This integration creates emotional connections, associations with beloved characters, and immersive experiences that translate into memorable brand recall and increased purchase intent.

My research supports hypothesis 1: "Products that are organically integrated into the plot of a film or series have an advantage over those that do not contain advertising". My survey results show that products that appear near key plot points, character arcs, or emotionally charged moments are significantly more memorable to viewers. The emotional connections formed with these products, seamlessly woven into the storyline, make them more recognizable and effective at strengthening brand recall. When viewers identify with characters using certain products, these products become part of a lifestyle that resonates deeply with the audience, enhancing their overall relevance and impact.

The hypothesis 2 "Product placement can stimulate purchase intention through the mechanism of associative memory. The more emotions are generated in a scene, the stronger the brand memory" was also supported. The analysis showed that emotionally powerful scenes create strong and lasting memories that become associated with the brand featured. Viewers often seek to recreate the emotions of confidence, success, or romance associated with scenes by purchasing the product themselves. This associative memory mechanism makes product placement highly effective because it embeds emotions into the consumer's perception without the resistance typical of traditional advertising methods.

The results also support hypothesis 3 "Product placement significantly increases brand memorability". Brands presented through product placement gain high recognition and are perceived by viewers as part of a complete media product, rather than as a separate advertising element. This allows brands to track consumers and ensure their retention. In addition, product placement can create stable brand images that viewers easily recall, indicating its high effectiveness.

Furthermore, the mechanism of associative memory plays a critical role in the effectiveness of product placement. By evoking strong emotional responses, product placements like transform into experiences that viewers want to recreate in their own lives. This process of emotional memory association explains why viewers often seek out products they have seen in movies or TV series, seeking to relive the feelings of success, confidence, or romance depicted on screen. As a result, product placements give brands an unprecedented opportunity to subtly influence consumer behaviour.

My thesis further highlights the comparative advantages of product placement over traditional advertising. Its less invasive nature, coupled with its ability to be integrated into a storyline, avoids the resistance typically associated with direct advertising. Instead, it harnesses the power of narrative immersion and character attachment to leave a lasting impact on viewers' perceptions and choices.

Also, the effectiveness of product placements is not without its challenges. Ensuring that products are seamlessly and authentically integrated into a narrative requires a deep understanding of the storyline, audience preferences, and character dynamics. Poorly executed placements can feel forced and reduce the authenticity of both the narrative and the brand. As such, the balance between subtlety and prominence must be carefully maintained to maximize impact without detracting from the viewer's experience.

Product placement's ability to merge entertainment and marketing creates a powerful and memorable advertising tool that aligns brand awareness. As the advertising landscape continues to evolve, product placement stands out as a strategy that not only adapts but thrives in the face of changing audience expectations and media consumption habits.

Suggestions

For movie makers:

1. **Focus on integration**

Companies should prioritize authentic integration of their products into the storylines and character arcs of films or TV shows. This means that the product should fit naturally into the context of the plot, characters' lifestyles, or setting. To achieve this, brands should work closely with writers and directors to understand the storyline and find ways to incorporate the product without disrupting the flow of the narrative.

2. **Choose relevant content for your audience**

For product placement to be successful, companies should carefully select films or TV shows that align with the interests of their target audience. For example, luxury brands may resonate more with big-budget dramas, while tech products may do well in futuristic or Sci-Fi movies.

For directors:

3. **Maintain the integrity of the narrative**

Directors should always prioritize the storyline and character development over promotional content. The goal should be an integral to the scene or enhances the authenticity of the narrative. For example, if a character uses a certain phone, vehicle, or fashion brand, it should be consistent with their personality, social status, and role in the story.

4. **Collaborate with brands during the creative process**

By involving brands during script development, directors and writers can identify organic opportunities for product placement that align with the goals and themes of the story. These collaborative efforts ensure that products enhance, rather than detract from, the story, creating a win-win outcome for both.

6.   Summary

The aim of this thesis was to examine and evaluate the effectiveness of product placement as an advertising strategy in the context of cinema, contrasting it with traditional advertising methods to better understand its unique impact on consumer behaviour, brand recall, and purchase intentions. And I had intentions to delve deeply into the theoretical underpinnings and practical applications of product placement, tracing its historical evolution and its role as a form of indirect advertising that has gained significant relevance in contemporary marketing.

Through a thorough literature review and quantitative research, including case studies and surveys among young audiences, the thesis uncovered how and why product placement successfully embeds brands into the cultural consciousness of audiences. My thesis focused on identifying key factors that contribute to the memorability of product placements, such as their emotional resonance, narrative integration, and associative links with characters and storylines.

The goal was to provide a comprehensive analysis of how product placement can foster emotional connections, to influence consumer perceptions, and drive purchase intent, to highlight its benefits and challenges compared to traditional advertising and to illustrate the potential of product placement as a powerful marketing tool capable of engaging audiences in subtle and effective ways, contributing to the evolution of the advertising landscape in modern media.

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Appendix 1

Online survey

1. How do you feel about product placement when watching movies?
2. Have you ever had a desire to buy something from a certain brand after watching a movie/series? Tell us about this experience.
3. What do you most often pay attention to when watching a movie, apart from the plot?
4. Do you have more confidence in a product if it is used by the main character in the movie?
5. Were there times when product placement seemed too prominent or distracted from the story?
6. Does product placement in movies affect your impression of the brand?
7. What type of scene makes you pay more attention to products or brands?
8. In your opinion, is product placement a more unobtrusive way of advertising than regular commercials?
9. Do you think the use of brands in movies helps you understand the characters better?
10. Have you noticed that brands appear more often in films for young people?

Appendix 2

Table 1: General characteristics of the films analysed (Own research, 2024)

Title of the film	Genre	IMDb Rating	Box office $	Release date
Top Gun: Maverick	Action, drama	8.3	1.495 billion	27.05.2022
Jurassic World: Reign	Action, Adventure	6.0	1.001 billion	10.06.2022
Black Panther: Wakanda Forever	Action, Sci-Fi	7.3	859 million	11.11.2022
Fast and Furious 10	Action, Thriller	6.1	704 million	19.05.2023
Barbie	Fantasy, Comedy	7.2	1.4 billion	21.07.2023
Oppenheimer	Biography, Drama	8.6	942 million	21.07.2023
Mission Impossible: Deadly Reckoning Part 1	Action, Adventure	7.8	567 million	12.07.2023
Spider-Man: Web of Universes	Animation, Adventure	8.8	690 million	02.06.2023
Dune: Part Two	Sci-Fi, Adventure	8.5	714.4 million	01.03.2024
Aquaman and the Lost Kingdom	Action, Fantasy	5.6	434.4 million	22.12.2023

DECLARATION

As consultant of Danaim Toktonalieva (ATT6GT), I declare that I have reviewed the final thesis and that I have informed the student of the requirements, legal and ethical rules for the correct handling of literary sources.

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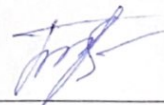
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