

The Role of Product Placement in Digital Marketing: Insights from World Cinema and Turkish Films

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Abstract

In today's world, product placement is a marketing method used to increase brand visibility on platforms such as television, film, and digital media. Unlike traditional advertisements, it does not directly address the consumer and is usually integrated naturally within a story or content. This method aims to offer a more organic advertising format, allowing brands to reach their target audiences more effectively. In addition to increasing brand visibility on platforms like television and digital media, product placement is becoming more widespread, especially in the film industry, thereby enhancing its potential to shape the digital marketing landscape. The purpose of this study is to examine the use of product placement in both Hollywood and Turkish cinema in the context of consumer retention and to analyze its role and importance in increasing brand visibility. The scope of the research is limited to films selected from a specific period in both Hollywood and Turkish cinema. A comprehensive literature review was conducted within the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) framework to provide the theoretical background of the subject. Then, examples of product placement for advertising purposes in the selected films were analyzed using a qualitative research method. The findings from the research reveal that product placement in the films examined is an effective element of advertising strategy. This research contributes to the field by exploring the role of product placement as an advertising strategy in Hollywood and Turkish cinema, demonstrating its impact on brand visibility, and its influence on modern digital marketing practices.

Keywords: Digital Marketing, Product Placement, World Cinema, Brand, Advertising Strategies

Dijital Pazarlamada Ürün Yerleřtirmenin Rolü: Dünya Sineması ve Türk Filmlerinden Görüşler

Öz

Günümüz dünyasında, ürün yerleřtirme, televizyon, sinema ve dijital medya gibi platformlarda marka görünürlüğünü artırmak için kullanılan bir pazarlama yöntemidir. Geleneksel reklamlardan farklı olarak, doğrudan tüketiciye hitap etmez ve genellikle bir hikâye veya içerik içinde doğal bir şekilde sunulur. Bu yöntem, markaların hedef kitlelerine daha etkili bir şekilde ulaşmasını sağlayan doğal ve organik bir reklam formatı sunmayı amaçlar. Televizyon ve dijital medya gibi platformlarda marka görünürlüğünü artırmanın yanı sıra, ürün yerleřtirme özellikle sinema endüstrisinde daha yaygın hale gelmekte ve böylece dijital pazarlama dünyasını şekillendirme potansiyelini artırmaktadır. Bu çalışmanın amacı, ürün yerleřtirmenin Hollywood ve Türk sinemasındaki kullanımını, tüketici bağlılığı bağlamında incelemek ve bu bağlamda ürün yerleřtirmenin marka görünürlüğünü artırmadaki rolünü ve önemini analiz etmektir. Araştırmanın kapsamı, Hollywood ve Türk sinemasındaki belirli bir dönemden seçilen filmlerle sınırlıdır. Çalışmada, konunun teorik arka planını sunmak amacıyla PRISMA (Tercih Edilen Sistematik İncelemeler ve Meta-Analizler İçin Raporlama Öğeleri) çerçevesinde kapsamlı bir literatür taraması yapılmıştır. Ardından, seçilen filmlerdeki reklam amaçlı ürün yerleřtirme örnekleri, nitel bir araştırma yöntemiyle analiz edilmiştir. Araştırmadan elde edilen bulgular, incelenen filmlerdeki ürün yerleřtirme uygulamalarının etkili bir reklam stratejisi unsuru olarak kullanıldığını ortaya koymaktadır. Bu araştırma, Hollywood ve Türk sinemasındaki ürün yerleřtirmenin bir reklam stratejisi olarak rolünü keşfederek, marka görünürlüğü üzerindeki etkisini ve modern dijital pazarlama uygulamaları üzerindeki etkisini göstermesiyle alana katkı sağlamaktadır.

Anahtar Kelimeler: Dijital Pazarlama, Ürün Yerleřtirme, Dünya Sineması, Marka, Reklam Stratejileri


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Introduction

Product placement, the strategic inclusion of brand-name products in movies, has become a key yet often controversial advertising strategy in Hollywood (Weisberg, 1985). Since the emergence of advertising, various methods have been implemented and studied for their effects on consumers, with the decline in interest in traditional ads prompting the development of alternatives like subliminal advertising and product placement (Bozkurt, 2024). In this context, the role of product placement in digital marketing, particularly in cinema, has become increasingly significant, offering brands a way to reach audiences in a subtle, non-disruptive manner while seamlessly blending into the narrative of films and television shows. Defined as the paid integration of product messages into films or TV shows (Balasubramanian, 1994), it has gained popularity as traditional ads lose effectiveness due to oversaturation and ad-blocking technology (Guo et al., 2019). According to the Global Product Placement Forecast, while the pandemic caused a slight dip in 2020, the market rebounded with strong growth in 2021 and 2022, continuing to rise in 2023 (PQ Media, 2024), as shown in Figure 1. In 2023, television still dominates product placement, accounting for 70.1% of the total, but digital media is rapidly growing, increasing by 15.1%. This shift underscores the growing role of product placement in modern advertising, offering a more impactful way to engage consumers amid the decline of traditional ads.

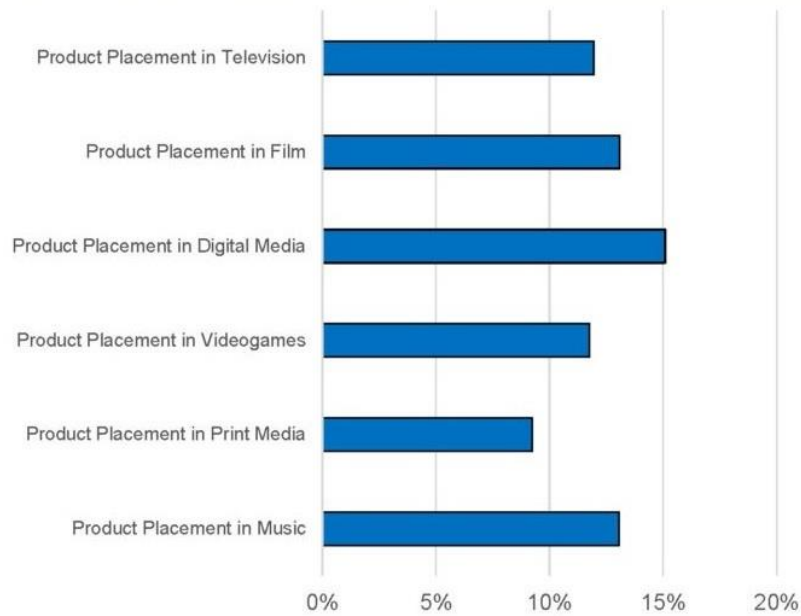


Figure 1. Global Product Placement Growth (PQ Media, 2024)

This research aims to contribute to the fields of film and marketing by systematically analyzing the intersection of product placement and digital marketing strategies in cinema. In this context, the study examines product placements in various Hollywood productions, including *Mission: Impossible 3*, *Blood Diamond*, *The Departed*, *Casino Royale*, *Basic Instinct 2*, *Escape from Poseidon*, *Deja Vu*, *The Da Vinci Code*, as well as in Turkish films such as *The Magician*, *The Masked Thieves: Iraq*, *Pars: Cherry Operation*, *The Little Apocalypse*, *The Son of the Man Who Saved the World*, and *The Exam*. The research focuses on a limited number of films from a specific period.

The first section of the study presents the “Introduction”, followed by an investigation of “Materials and Methods.” The findings obtained in the scope of the research are included in the “Results” section, followed by the “Discussion” section, where the results are analyzed and interpreted. Finally, the study concludes with the “Conclusion” section, summarizing the key findings and their implications.

Materials and Methods

In this study, a comprehensive literature review was first conducted within the framework of PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) to establish the theoretical background of the topic (Page, 2021). The review was based on multiple academic databases, including Google Scholar, Scopus, and ScienceDirect, and focused on peer-reviewed journal articles published between January 2000 and December 2024 to capture the most recent research. Only articles

published in English were considered, and the search specifically targeted journal and review articles. The keywords used were "Product Placement," "Cinema," and "Digital Marketing," with a focus on these terms in the TITLE-ABS-KEY fields. This search returned 618 articles from Google Scholar, 4 articles from ScienceDirect, and 1 article from Scopus. The selection process was thorough to ensure that the included articles were relevant and of high quality. Initially, articles were assessed based on their titles and abstracts, followed by full-text reviews to evaluate their methodological rigor and contributions to understanding the relationship between product placement, cinema, and digital marketing. Articles in languages other than English or those with repetitive or vague definitions of resilience were excluded. Only articles with full-text access were retained to ensure the inclusion of relevant empirical or theoretical data. After filtering, the final dataset consisted of 30 carefully selected articles.

Following this literature review, the study focused on analyzing product placement practices in films from both Hollywood and Turkish cinema. A sample of films from a specific time period was selected, with particular emphasis on how product placements are used as promotional tools within the context of each film's narrative and marketing strategies. A qualitative research method was employed to analyze product placement scenes in the selected movies through visual and actor-based analysis. Additionally, a quantitative content analysis was conducted by counting the placement scenes in the films. All of these processes were completed in December 2024. The article selection process is summarized in Figure 2.

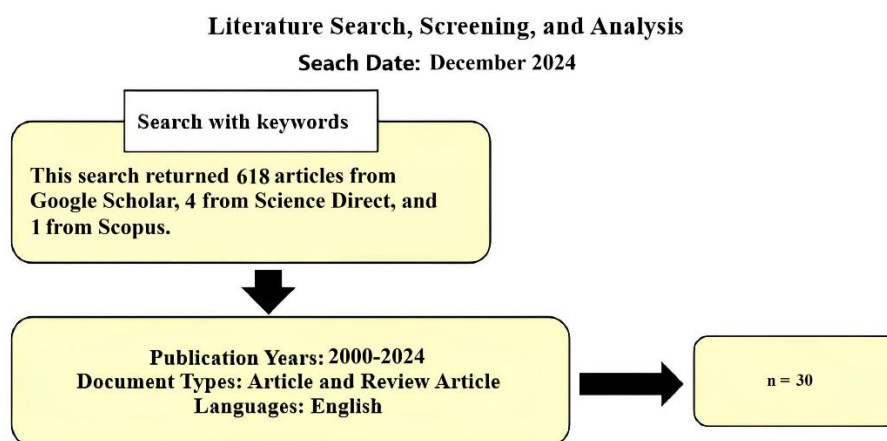


Figure 2. *Literature search, screening, and analysis processes*

The Rise of Product Placement for Advertising Purposes in the World of Cinema

The history of cinema is marked by technological advancements in the recording and projection of moving images, beginning in the mid-19th century (Gutnik et al., 2007). Cinema incorporates key elements such as images, sound, screenplay, and acting, which together create engaging narratives that entertain, provoke thought, and express artistic creativity (Badiou, 2013; Moser et al., 2004). It allows for powerful emotional connections, cultural expression, and product promotion but also faces challenges related to time, cost, and audience preferences (You, 2004). Advertising, which dates back to ancient Egypt and Rome, has evolved significantly with the advent of radio, television, and digital platforms (Charlesworth & Glantz, 2005). Today, advertising plays a crucial role in brand marketing, sales, and social influence, while also facing issues like ad fatigue and consumer avoidance (Anderson, 2006). The rise of digital media has revolutionized advertising, allowing for more targeted and personalized content (Moser et al., 2004).

Product placement, a strategy in which products are integrated into films, became more prevalent in the 20th century as Hollywood studios sought new revenue streams (Hornick, 2006). Its goal is to increase brand awareness, build brand image, and influence consumer behavior (Bellin, 2003; Galician, 2004). Today, product placement is widely used across various media, including films, TV shows, and video games (Lozano, 2005), with brands being integrated in four main ways: through paid agreements, narrative fit, independent agencies, or producer-driven placements (Van Reijmersdal et al., 2009). According to Zhang (2024), in the 2015 science fiction action film *Jurassic World*, directed by Colin Trevorrow, product placement is subtly but effectively utilized. Zhang explains that Coca-Cola is featured throughout the film, with characters drinking from branded cups and bottles, and the logo displayed at various locations within the park, thereby associating the brand with the park's commercialized environment. Additionally, Mercedes-Benz vehicles are prominently showcased, with luxury SUVs used by both park staff and

visitors. The seamless integration of these vehicles enhances the film's realism and provides natural, non-intrusive brand exposure. Zhang suggests that this strategy allowed both brands to gain extensive visibility, especially given the film's massive global success, aligning the products with the excitement and adventure of the film. This example highlights the growing significance of product placement as a strategic tool in modern cinema, demonstrating how brands increasingly align themselves with popular media content to enhance visibility and audience engagement. In a study conducted by Puspanathan et al. (2024), the role of product placement in mediating the relationship between brand recall, plot integration, audio and visual stimuli, and consumer purchase intentions was examined, focusing on how it affects the purchase intentions of multi-ethnic Malaysian moviegoers. The research found that brand recall was influential across all ethnic groups in Peninsular Malaysia. These findings highlight the power of product placement in influencing purchase intentions among different ethnic groups and emphasize the interaction between brand recall and various stimuli, making product placement an important strategy for enhancing its effectiveness in cinema. In their research, Taiwo et al. (2024) state that while product placement in the movie *Namaste Wabala* is noticed by Nigerian undergraduates, it has little effect on brand recall, brand perception, or purchasing decisions, indicating that Nigerian movie producers need to improve their product placement strategies. This suggests that effective product placement in cinema requires a more integrated and subtle approach to influence consumer behavior and enhance brand recognition. Types of product placement include visual, auditory, character association, narrative integration, and celebrity collaboration (Karrh, 1998; La Ferle, 2006). While product placement offers advantages like increased visibility and emotional connections, it can also backfire if poorly executed, causing viewer distraction or negative brand perceptions (Russell, 2002). Social media provides a platform for brands to engage directly with audiences, further enhancing the reach and impact of product placements (Ayers, 2002).

Results

Product Placement in Hollywood Cinema

This section examines product placements in various Hollywood productions, including *Mission: Impossible 3*, *Blood Diamond*, *The Departed*, *Casino Royale*, *Basic Instinct 2*, *Escape from Poseidon*, *Deja Vu*, and *The Da Vinci Code*, particularly from the perspective of advertising strategies

Mission: Impossible 3

Figure 3 showcases various product placements in *Mission: Impossible 3*, highlighting the film's advertising strategy. Mercedes appears multiple times, with a DHL-branded van and a close-up of the Mercedes logo in two scenes (Figures 3.a and 3.b), totaling 14 seconds over six scenes. A Lamborghini, featured for 47 seconds in five scenes, is the most prominently placed brand (Figure 3.c). The film also integrates Land Rover, with 38 seconds of screen time and 16 appearances (Figure 3.d), and showcases Lincoln Navigator SUVs. Dodge and Acura appear briefly, with Dodge's logo featured three times and Acura once, totaling just a few seconds each. 7-Eleven is featured both visually and verbally, with a mention of its Slurpee drink, solidifying its brand placement. Kodak appears five times for 26 seconds (Figure 3.f), and DHL is featured three times for 46 seconds (Figure 3.g), also playing key roles in the film's advertising. Lastly, Philips computers are shown in the Vatican Security Center for a total of 22 seconds (Figure 3.h), further emphasizing the film's advertising strategy.



(a) Mercedes Minibus



(b) Mercedes Minibus



(c) *Lamborghini*



(d) *Land Rover*



(e) *7-Eleven and Acura*



(f) *Kodak*



(g) *DHL*



(h) *Philips*

Figure 3. Product Placement Scenes in “Mission Impossible 3” (Source: Taken from the film on September 4, 2023.)

Blood Diamond

Figure 4 highlights product placements in *Blood Diamond*. Jack Daniel’s whiskey appears three times for a total of 8 seconds, with both visual and actor-based placements (Figures 4.a and 4.b). Range Rover is shown once for 20 seconds as characters drive the car (Figure 4.c). Nikon cameras are featured twice for 2 seconds, with the brand clearly visible (Figure 4.d). Additionally, Leonardo DiCaprio's character, Danny Archer, smokes 47 times throughout the film, totaling 296 seconds.



(a) *Jack Daniels*



(b) *Jack Daniels*



(c) *Range Rover*



(d) *Nikon*

Figure 4. Product Placement Scenes in “Blood Diamond” (Source: Taken from the film on September 6, 2023.)

The Departed

Figure 5 showcases advertising-driven product placements in *The Departed*. Dell laptops and desktops dominate the police desks, appearing 20 times for a total of 50 seconds, making it the most visible brand (Figures 5.a and 5.b). Motorola, Samsung, and Sprint phones feature prominently, with close-ups highlighting their logos (Figures 5.c and 5.d). Mountain Dew, Budweiser, Coca-Cola, Sprite, and Halls are naturally integrated into the scenes, with Coca-Cola and Sprite appearing for a total of 7 seconds (Figures 5.i and 5.j). Other placements include Wonder Bread, McIntosh, Adidas, Panasonic, Becks, Heineken, and Marlboro (Figures 5.k, 5.l, 5.m, and 5.n).



(a) *Dell*



(b) *Dell*



(c) *Samsung*



(d) *Sprint*



(e) *Motorola-1*



(f) *Motorola-2*



(g) *Mountain Dew*



(h) *Budweiser*



(i) *CocaCola*



(j) *Sprite*



(k) Halls



(l) Wonder Bread



(m) McIntosh



(n) Adidas

Figure 5. Product Placement Scenes in “The Departed” (Source: Taken from the film on September 6, 2023.)**Casino Royale**

Figure 6 highlights product placements in Casino Royale, where key brands like Sony, Aston Martin, Omega, and Ford are prominently featured. Sony Vaio laptops, plasma TVs, and CDs are seamlessly integrated throughout the film (Figures 6.a and 6.b), while Sony Ericsson phones appear for 56 seconds across 17 scenes (Figures 6.c, 6.d, and 6.e). Omega watches replace Rolex, with both brands mentioned in dialogue. The iconic Aston Martin features for 30 seconds of screen time, and Ford and Range Rover also make notable appearances. Heineken and Smirnoff are subtly placed, with Heineken appearing in one scene, and Smirnoff as part of a creative placement. The product placements are mostly visual and character-driven, with mobile phones, cars, and laptops being the most frequent items, effectively promoting these brands throughout the film (Figures 6.f, 6.g, 6.h, 6.i, 6.j, 6.k, 6.l).



(a) Sony Plasma TV



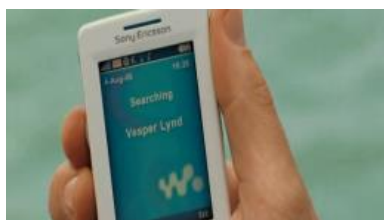
(b) Sony Vaio Laptops



(c) Sony Ericsson



(d) Sony Ericsson



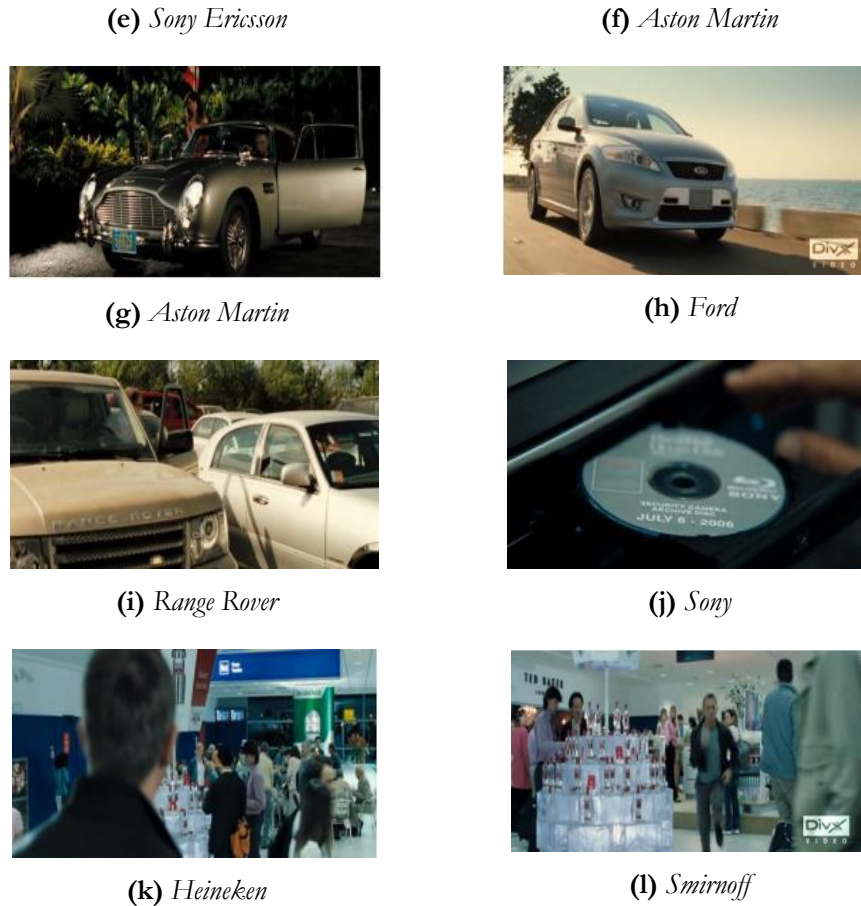


Figure 6. Product Placement Scenes in “Casino Royale” (Source: Taken from the film on September 6, 2023.)

Basic Instinct 2

In *Basic Instinct 2*, the C8 Laviolette is the standout product placement, featured prominently in the opening scene. It is both visually displayed and mentioned in dialogue when Catherine Trammell discusses the car’s features during an interrogation. The car appears 20 times for a total of 44 seconds, though its brand name is not shown.

Escape from Poseidon

In *Escape from Poseidon*, the key product placement is a close-up of a Nokia phone when Richard Nelson sends a message, appearing for 3 seconds (Figure 7).



Figure 7. Nokia in “Escape from Poseidon” (Source: Taken from the film on September 6, 2023.)

Déjà Vu

In *Déjà Vu*, several brands are prominently featured, including HP, Ford, Chevrolet, Pepsi, Mountain Dew, and Red Bull. Ford plays a key role, with its vehicles integrated into critical scenes and mentioned in dialogue, such as Claire's stolen Ford Bronco. Pepsi is subtly placed, appearing in the background on desks and in vending machines, while Diet Pepsi is visible during a phone conversation. Mountain Dew and Red Bull also appear naturally, with Mountain Dew showcased for 3 seconds and Red Bull consumed

by a character. The placements are integrated smoothly, ensuring a subtle yet effective advertising presence (Figure 8).



(a) *Chevrolet*



(b) *Chevrolet*



(c) *Ford*



(d) *Ford*



(e) *Pepsi*



(f) *Pepsi*



(g) *Pepsi*



(h) *Pepsi*



(i) *Mountain Dew*



(j) *Mountain Dew*



(k) *Redbull*



(l) *Redbull*

Figure 8. Product Placement Scenes in “Déjà Vu” (Source: Taken from the film on September 6, 2023.)

The Da Vinci Code

In *The Da Vinci Code*, key product placements include the Ritz Hotel, Bosch, and prominent automotive brands like Smart, Mercedes, and Renault. The Smart car, used by Sophie and Robert during their escape from the Louvre, is featured in 11 scenes over 15 seconds, showcasing its agility and compact design. This aligns with Sophie's character and is naturally integrated into the film. Mercedes and Renault also appear, with logos visible in key scenes, enhancing brand recognition. Sony, a major sponsor, subtly displays its products, including Sony Ericsson phones, plasma TVs, and security systems (Figure 9).



(a) *Ritz Hotel*



(b) *Bosch*



(c) *Smart*



(d) *Mercedes*



(e) *Sony Ericsson*



(f) *Sony TV*



(g) *Sony*



(h) *Sony TV*

Figure 9. Product Placement Scenes in “*The Da Vinci Code*” (Source: Taken from the film on September 6, 2023.)

Product Placement in Turkish Cinema

This section examines product placements in various Turkish productions, including *The Magician*, *The Masked Thieves: Iraq*, *Pars: Cherry Operation*, *The Little Apocalypse*, *The Son of the Man Who Saved the World*, and *The Exam*.

The Magician

Directed and written by Cem Yılmaz, *The Magician* reached 1,698,999 viewers and follows the journey of magicians Iskender and Orhan, who, along with their father, embark on a tour (Celep & Topaloglu, 2018). The film offers an entertaining and thought-provoking exploration of the interaction between magic and family dynamics. In Figure 10, several product placements from *The Magician* are highlighted.

Opet employs a natural placement strategy, showing a fuel tanker for only 3 seconds (Figure 10.a), while Orhan's Adidas tracksuit creates a strong connection between football and the Maradona brand (Figure 10.b).



(a) Opet



(b) Adidas

Figure 10. Product Placement Scenes in "The Magician" (Source: Taken from the film on September 6, 2023.)

The Masked Thieves: Iraq

Murat Aslan's film centers on a group of masked operatives who, believing that the Turks' oil rights in Northern Iraq are being seized, launch an operation on an oil refinery (Fetvacı, 2008). Figure 11 highlights product placements in The Masked Thieves: Iraq. Car brands such as Mercedes, BMW, Lincoln, and Hummer appear, with Coca-Cola being the most prominent example of product placement. BMW and Mercedes are briefly shown transporting U.S. and Turkish officials to Northern Iraq, but their logos are not shown up close, appearing only for a total of one second. A Hummer is featured twice for 13 seconds as it transports delegations to a U.S. military base (Figure 11.a), while Lincoln appears briefly for two seconds in a scene at a local shop (Figure 11.b). Coca-Cola is the most frequently shown brand, consumed by both the masked operatives and U.S. soldiers, and is also placed in a wooden crate sent by the U.S. military to the operatives (Figure 11.c). It appears a total of nine times for 43 seconds, effectively enhancing the visual narrative (Figure 11.d). This strategic product placement heightens the film's impact on viewers.



(a) Hummer



(b) Lincoln



(c) Hummer



(d) Hummer

Figure 11. Product Placement Scenes in "The Masked Thieves: Iraq" (Source: Taken from the film on September 6, 2023.)

Pars: Cherry Operation

Pars: Cherry Operation, directed by Osman Sinav, tackles the drug problem in schools and the battle between drug lords and narcotics police. With 379,324 viewers, the film shows strong audience interest. Figure 12 highlights product placements in the film. Renault cars are used by plainclothes officers during drug operations, appearing 14 times for a total of 34 seconds (Figure 12.a), with the logo visible. Dutch police in Amsterdam use Peugeot and Volkswagen, with Peugeot shown once for 2 seconds and

Volkswagen twice for 3 seconds, both with noticeable logos. The GMC SUV used by drug lord Hashasi is featured once for 3 seconds, with the logo in close-up (Figure 12.b). These product placements, combined with the film's themes and character dynamics, create a visually impactful experience for the audience.



(a) Renault



(b) GMC

Figure 12. Product Placement Scenes in "Pars: Cherry Operation" (Source: Taken from the film on September 6, 2023.)

The Little Apocalypse

The Little Apocalypse, directed by Yağmur and Durul Taylan, explores the trauma and earthquake fear experienced by Bilge, who loses her mother in the 1999 Istanbul earthquake. After an earthquake strikes while Bilge and her family are on vacation, they decide to leave Istanbul for Fethiye, where they encounter mysterious events. Released in 2006, the film attracted 382,314 viewers and ranks among the top 10 Turkish films. It is also one of the rare horror films in Turkish cinema. The most prominent product placement is Toyota, with the family traveling in a Toyota SUV (Figure 13). The Toyota logo appears 5 times over 51 seconds, drawing attention. Additionally, the lead character is shown smoking Marlboro Light for 17 seconds. These placements reinforce the film's themes and enhance its visual impact, drawing the audience's attention.



Figure 13. Product Placement Scenes in "The Little Apocalypse" (Source: Taken from the film on September 6, 2023.)

The Son of the Man Who Saved the World

The Son of the Man Who Saved the World, the sequel to the cult classic, stars Cüneyt Arkın and is directed by Kartal Tibet, with a script by Murat Boyacıoğlu. The story follows Kartal's search for his lost colleague, Gökmen, in space, which leads him and his team to the planet Lunatica. There, he embarks on a quest to find both Gökmen and his missing twin, Şahin. With 450,209 viewers, the film's popularity is evident. The only brand featured is Philips, which plays a significant role both visually and in product usage (Figure 14.a, 14.b). Philips products, such as televisions on the Turkish spaceship and a character using a Philips mobile phone to call his wife, appear in key scenes, totaling 9 seconds across 4 appearances.



(a) Philips



(b) Philips

Figure 14. Product Placement Scenes in "The Son of the Man Who Saved the World" (Source: Taken from the film on September 6, 2023.)

The Exam

Directed by Ömer Faruk Sorak, the film explores the intense pressures faced by Turkish youth due to family expectations and concerns about their future. The film follows students Mert, Sinan, Gamze, Kaan, and Uluç as they attempt to cheat on exams to improve their grades, eventually escalating to stealing university entrance exam questions. With 1,145,014 viewers, the film resonates with audiences who relate to the stress and pressure these young characters experience. The film's main sponsor, Turkcell, is prominently featured both visually and verbally, with the logo appearing in scenes where students communicate via cell phones and when they contact their teacher (Figure 15.a). Turkcell and Gnctrkcell appear a total of six times, for a total of eight seconds (Figure 15.b). Capitol Shopping Center appears in a scene where Mert follows his teacher, with several scenes filmed at the mall (Figure 15.c). D&R is shown in the background during a shopping scene with the teacher and her grandson, where the logo is visible and a D&R bag is held (Figure 15.d). Additionally, Home Store, where Mert works, is featured for a total of 11 seconds (Figures 15.e and 15.f). *Sınav* effectively portrays the social pressures facing youth, while product placements like Turkcell, Capitol Shopping Center, D&R, and Home Store enhance the film's realism and highlight the consumer culture in young people's lives.



(a) Turkcell



(b) Gnctrkcell



(c) Capitol



(d) D&R



(e) Home Store



(f) Home Store

Figure 15. Product Placement Scenes in “The Exam” (Source: Taken from the film on September 6, 2023.)

Discussion

It is unknown whether the Lumière brothers, who introduced cinema to the world in 1895 as an art form (Telek, 2022), foresaw that it would become both a powerful propaganda tool capable of captivating the public and an indispensable part of the advertising industry. However, the findings from the films examined in this study reveal that the cinema industry, in the context of product placement, is one of the most influential sectors with the power to reach audiences today. The results of the study show that cinema serves as an effective platform for increasing brand visibility. The films examined demonstrate that brand placement in cinema contributes to the narrative and strengthens the relationship between the audience and the brand.

The widespread use of product placement in the films examined also indicates that AI and interactive advertising will play an increasingly important role in the future of digital marketing. The results show that product placement has become a powerful advertising tool for interaction not only in traditional media formats but also on digital platforms. In addition to its promotional benefits, product placement can also play a critical role in reducing production costs, which is particularly valuable in the high-budget film industry. By integrating brands into films, filmmakers can offset some of the financial burdens of production, making it a cost-effective strategy for both parties. The financial support provided by product placement can help lower production expenses, allowing filmmakers to allocate resources to other areas of the project, such as special effects or talent fees.

Considering that movie and TV program viewers interact intensively with social media and digital content platforms, it is clear that product placement in films can reach viewers in a more natural and integrated way, thus increasing advertising effectiveness. The product placement strategies used in the films examined within the scope of the research enable brands to reach wider audiences through digital advertising media and increase brand recall. Promotions, especially through digital media tools and social networks, offer a much more direct form of interaction compared to traditional media advertisements.

In this context, the 1984 film *Top Gun*, starring Tom Cruise, can be considered a noteworthy example of how product placement impacts brand perception. The film is believed to have had the potential to positively influence the sales of Ray-Ban sunglasses. This example serves as a compelling demonstration of how product placement in cinema can help a brand increase sale and improve its market position. The integration of Ray-Ban sunglasses into the film highlights how product placement can affect both consumer behavior and a brand's market standing. Additionally, this case underscores how product placement can enhance brand visibility and foster an emotional connection between the audience and the brand. Furthermore, it could be argued that product placement in films like *Top Gun* has the potential to elevate a brand to cultural icon status, in addition to boosting sales.

In the examined films, it is evident that product placement is more frequently used in Hollywood films. The film *Déjà Vu* serves as an example. While the Ford brand automobile plays an important role in the film, brands such as Chevrolet, Pepsi, Mountain Dew, Red Bull, and HP also hold significant positions within their respective sectors. Another notable feature in Hollywood films is the brand continuity message, where a product featured in a previous scene reappears in a later one. Halls, Coca-Cola, and Wonder Bread in the film *The Departed* are examples of such placements. Additionally, brands often make product placements in films set in the future, conveying the message that the brand will continue to exist. Furthermore, it can be said that the Philips brand used in *The Son of the Man Who Saved the World* reflects a similar brand continuity theme in Turkish cinema.

It is a common practice in the film industry for brands to place their products in films set in the future. Many global brands engage in such product placements to create the impression that their products will continue to exist. Examples include McDonald's in *The Fifth Element*, Pepsi in the *Back to the Future* series, and Converse and Audi in *I, Robot*. Similarly, in *The Man Who Saved the World*, the television on the spaceship is from the Philips brand, and one of the actors uses a mobile phone from the same brand.

In the films examined, many product placement companies promote their new products by featuring them in movies. For instance, Sony Ericsson mobile phones appear in *The Da Vinci Code* and *Casino Royale*, while new Ford Mondeo and Aston Martin models are showcased in *Casino Royale*. In this way, product placement provides companies with an opportunity to promote products that are about to be released to the market. Looking at Turkish cinema, it is clear that product placement practices are not yet fully established and remain at a lower level. The predominance of foreign brands in Turkish films indicates that product placement has not yet become a preferred advertising method for domestic brands. Hollywood films have a higher market share in cinemas compared to films from other countries. Furthermore, a significant portion of the ever-increasing film production budgets can be covered by revenue from product placement. Product placement, a profitable practice for both producers and companies, occupies an important role in both the film and advertising industries.

Conclusions

This study examines the evolving role of product placement as a strategic advertising tool in global cinema and Turkish films, particularly in the context of digital marketing. The findings demonstrate that

product placement has become an integral part of modern advertising, especially within the film industry. While traditional advertising methods, such as commercials and banner ads, have lost their effectiveness due to oversaturation and technological advances like ad-blocking, product placement offers brands a more organic and engaging way to reach their target audience.

The analysis of films from both Hollywood and Turkish cinema reveals that product placement is not only an effective way to increase brand visibility but also a valuable component of digital marketing strategies. Global cinema, particularly Hollywood productions, has been at the forefront of leveraging product placement to strengthen brand associations, as evidenced by films like *Déjà Vu* and *The Departed*. These films demonstrate how brands can seamlessly integrate into narratives, creating a more natural connection with the audience. In contrast, while product placement practices are still in their early stages in Turkish cinema, the study suggests significant growth potential. The increasing use of foreign brands in Turkish films indicates that product placement has not yet become a mainstream advertising strategy for local brands. However, this presents an opportunity for domestic companies to explore this method further. The integration of digital media and social networks into film marketing further enhances the effectiveness of product placement in reaching a broader audience, particularly among tech-savvy consumers engaged with digital platforms.

The study highlights the growing importance of product placement as a powerful tool in digital marketing strategies. Its expanding role in films not only promotes brands but also enriches the viewer experience, fostering a more immersive and dynamic relationship between films and consumers. As the film industry continues to adapt to new technological and market trends, product placement is likely to remain a key element in bridging the gap between entertainment and advertising. This study provides valuable insights for both advertising researchers and filmmakers, suggesting that product placement is not a passing trend but a critical strategy for brands looking to stay relevant in a rapidly evolving media landscape. The continued rise of digital media and the global reach of films presents tremendous opportunities for further exploration and optimization of product placement as a core digital marketing tool.

Ethical Declaration

During the writing process of the study titled “*The Role of Product Placement in Digital Marketing: Insights from World Cinema and Turkish Films*”, scientific rules, ethical and citation rules were followed; no falsification was made on the collected data and this study was not sent to any other academic publication environment for evaluation.

Etik Beyan

“*Dijital Pazarlamada Ürün Yerleştiriminin Rolü: Dünya Sineması ve Türk Filmlerinden Görüşler*” başlıklı çalışmanın yazım sürecinde bilimsel kurallara, etik ve alıntı kurallarına uyulmuş; toplanan veriler üzerinde herhangi bir tahrifat yapılmamış ve bu çalışma herhangi başka bir akademik yayın ortamına değerlendirme için gönderilmemiştir.

Statement of Contribution Rate of Researchers

The contribution rates of the authors in the study are equal.

Araştırmacıların Katkı Oranı Beyanı

Yazarların çalışmadaki katkı oranları eşittir.

Declaration of Conflict

There is no potential conflict of interest in the study.

Çatışma Beyanı

Çalışmada herhangi bir potansiyel çıkar çatışması söz konusu değildir.

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GENİřLETİLMİř ÖZET

Bu arařtırmanın amacı, dijital pazarlama stratejileriyle bađlantılı olarak ürün yerleřtirmenin rolünü, hem Hollywood hem de Türk sinemasındaki örnekler bađlamında incelemektir. Arařtırmanın kapsamı, belirli bir döneme ait örnekler aracılığıyla sečilten Hollywood ve Türk sinemasındaki filmlerle sınırlıdır. Çalışmada, öncelikle konunun teorik altyapısını ortaya koymak amacıyla PRISMA (Tercih Edilen Sistematik İnceleme ve Meta-Analiz İçin Raporlama Öđeleri) çerçevesinde kapsamlı bir literatür taraması yapılmıřtır. Ardından, belirlenen filmlerdeki reklam amaçlı ürün yerleřtirme örnekleri nitel arařtırma yöntemiyle incelenmiřtir. Literatür taramasında, Google Scholar, Scopus ve ScienceDirect gibi akademik veritabanlarından, 2000-2024 yılları arasında yayımlanan İngilizce dilindeki dergi ve inceleme makalelerine odaklanılmıřtır. "Ürün Yerleřtirme," "Sinema" ve "Dijital Pazarlama" anahtar kelimeleriyle yapılan aramalarda, 618 makale

Google Scholar'dan, 4 makale ScienceDirect'ten ve 1 makale Scopus'tan elde edilmiştir. Makaleler, başlık ve özetlerine göre değerlendirilip, metodolojik açıdan uygunlukları kontrol edilerek yalnızca yüksek kaliteli ve ilgili makaleler seçilmiştir. Sonuçta, 30 makale araştırmaya dahil edilmiştir. Literatür taramasının ardından, araştırma Hollywood ve Türk sinemasındaki ürün yerleştirme uygulamalarını analiz etmeye odaklanmıştır. Bu bağlamda, ürün yerleştirme örneklerinin film anlatısı ve pazarlama stratejileri bağlamındaki kullanımı incelenmiştir. Nitel bir araştırma yöntemiyle, seçilen filmlerdeki ürün yerleştirme sahneleri görsel ve oyuncu tabanlı analizle değerlendirilmiş, ayrıca bu sahneler sayılarak nicel içerik analizi yapılmıştır. Çalışmanın ilk aşamasında, belirlenen Hollywood filmlerindeki ürün yerleştirme örnekleri incelenmiş ve hangi markaların, nasıl ve ne kadar ürün yerleştirme bağlamında tanıtıldıkları analiz edilmiştir. Ürün yerleştirme bağlamında incelenen Hollywood filmlerinde özellikle şu hususlar öne çıkmaktadır: *Mission: Impossible 3* filminde Mercedes, Lamborghini, Land Rover, Kodak, DHL gibi markalar yer almakta; *Blood Diamond* filminde Jack Daniel's, Range Rover, Nikon gibi ürünler öne çıkmaktadır. *The Departed* filminde Dell, Motorola, Mountain Dew, Coca-Cola gibi markalar geniş bir ekran süresiyle görünürken; *Casino Royale* filminde Sony, Aston Martin, Omega ve Heineken gibi markalar belirgin şekilde tanıtılmaktadır. *Basic Instinct 2*'de C8 Laviollette arabası, *Escape from Poseidon*'da Nokia, *Déjà Vu*'da Pepsi ve *The Da Vinci Code*'da ise Smart, Mercedes ve Bosch gibi markalar dikkat çekmektedir. Çalışma kapsamında elde edilen bilgiler, Hollywood filmlerinde ürün yerleştirmenin film içi anlatımla doğal bir şekilde harmanlanarak kullanıldığını ve bu bağlamda ürün yerleştirme kapsamında kullanılan markaların izleyiciye belirli sürelerle ve belirli sahnelerde, filmin senaryosu dahilinde ve sahnenin içeriği içinde doğal ve organik bir reklam formatı şeklinde sunulduğunu ortaya koymaktadır. Çalışmanın devam eden bölümünde ise Türk sinemasındaki ürün yerleştirme örnekleri incelenmiş ve hangi markaların, nasıl ve ne kadar ürün yerleştirme bağlamında tanıtıldıkları analiz edilmiştir. Ürün yerleştirme bağlamında incelenen Türk sinemasında özellikle şu hususlar öne çıkmaktadır: *The Magician (Hakkabaz)* filminde Opet ve Adidas gibi markaların ve *The Masked Thieves: Iraq (Maskeli Beşler: Irak)* filminde ise Mercedes, BMW ve Coca-Cola gibi markaların filmlerin aksiyon sahnelerini destekleyen stratejik bir şekilde yerleştirildikleri görülmektedir. *Pars: Cherry Operation (Pars: Kıraç Operasyonu)* filminde, Renault ve GMC araçları gibi markaların önemli sahnelerde kullanıldığı; *The Little Apocalypse (Küçük Kıyamet)* filminde ise Toyota SUV markasının ürün yerleştirme bağlamında ön plana çıktığı gözlemlenmiştir. *The Exam (Sınav)* filminde ise Turkcell, Capitol AVM ve D&R gibi markaların ürün yerleştirme bağlamında sıkça yer aldığı görülmektedir. Çalışma kapsamında elde edilen bilgiler, Türk sinemasında da tıpkı Hollywood filmlerinde olduğu gibi ürün yerleştirme uygulamalarının film içi anlatımla doğal bir şekilde harmanlanarak kullanıldığını ve bu durumun filmin senaryosu dahilinde doğal ve organik bir reklam formatı şeklinde sunulduğunu ortaya koymaktadır. Çalışma kapsamında literatür incelemesi ile elde edilen bilgiler, sinema dünyasında reklam amaçlı ürün yerleştirmenin özellikle markaların görünürlüğünü artırmak, marka imajı oluşturmak ve tüketici davranışlarını etkilemek gibi hedeflerle kullanıldığı yönündedir. Çalışma kapsamında ürün yerleştirme bağlamında incelenen filmlerden elde edilen sonuçlar, hem Hollywood filmlerinde hem de Türk sinemasındaki filmlerde ürün yerleştirmenin film içi anlatımla doğal bir şekilde harmanlanarak kullanıldığını ve bu uygulamanın markaların izleyiciye belirli sahnelerde ve sürelerle, filmin senaryosuna uygun şekilde, organik bir reklam formatında sunulduğunu göstermektedir. Bu araştırma, ürün yerleştirmenin hem Hollywood hem de Türk sinemasındaki filmlerde bir reklam stratejisi olarak rolünü inceleyerek, markaların görünürlüğü üzerindeki etkisini ve modern dijital pazarlama uygulamaları üzerindeki etkisini göstermesi açısından alana önemli bir katkı sağlamaktadır.