

Product placement practices in independent and box-office films in Turkey

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Abstract

Marketing strategies change, evolve and develop together with the advancement of new communication technologies. At the same time, marketing communication efforts also become more important day by day and marketers seek for further opportunities to communicate the changing consumers. The necessity has arisen to reach out the target audience, to whom the advertisement messages cannot be conveyed, by means of different strategies or methods. Though an old method, one of the marketing communication methods needed more as days pass is the product placement. As a technique increasing the brand awareness, product placement is a practice intensely employed in both the global and Turkish cinema since the 1980s. Seen also in the period earlier than 1980's, this method is beneficial in both material and reality terms for not only the advertiser but also the film producer or director. Regardless of the genre of film, money is needed to realize any film. Co-production, sponsorship and product placement are the primary sources of income for the cinema films. A new era has started following the 1990s in the Turkish cinema, and directors who created their own language of cinema and received numerous awards in national and international arena, like Dervis Zaim, Zeki Demirkubuz and Nuri Bilge Ceylan. Although these directors make films without bearing commercial concerns, yet again they need material resources to shoot their films. This study titled "Product Placement Practices in Independent and Box-office Films in Turkey" examines, through content analysis method, how the box-office films and independent films employ product placement, and qualitatively interprets and compares the obtained results.

Keywords: Product Placement, Turkish Cinema, Independent Film, Box-office Films, Relationship between Cinema and Advertising

1. Introduction

Rapidly developing technology and increasing competitive environment continuously lift the effectiveness of product placement. Product placement increases the power and image of a brand and positively impacts the sales by creating brand awareness (Gerçek and İmik Tanyıldızı, 2012:1097). Advertisement strategies oriented at raising the demand in the consumption side are diversified and increased with each passing day. One of these strategies is product placement (Taşkaya, 2009: 109). As the rating of advertisement broadcasts decreased together with its effect, both advertisers and advertising agencies started to look for new channels (Taşkaya, 2009: 104). It has become a difficult task to get the television audiences who avoid the commercials in the spot advertisements by zapping watch the advertisements. It is claimed that product placement, a major marketing communication strategy, is quite effective in creating brand awareness in a blend of advertisement and public relations (Taşkaya, 2009:105). Turning into a sector in the mid 1980s,

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product placement is gradually becoming popular in terms brand awareness though not always against a price (Peltekoğlu, 2010:250).

2. Literature analysis

2.1. Concept of product placement

Being a type of advertisement practice enabling the capture of audiences when they are watching a program, series or film in a concentrated way, product placement is gradually drawing more interest from the advertisers and agencies. Considering from an external point of view, the increase especially in the television series gives the impression that such practices actually ensure efficient feedbacks. Product placement is like the combination of advertisement and promotion. When we look at the diversity of practices and applications made, it is clearly seen in the series or films that product placement has also become more of a part of the scenario rather than a component of natural course of life.

Gupta and Gould (1997) define the product placement as “transformation of brands in films with money or some promotional considerations.” According to d’Astous and Chartier (2000), product placement is the incorporation of a product, brand or business for commercial purposes into a film or television program.

The concept of product placement is defined in the Dictionary for Advertisement Terms as “advertisement done with specifying it as an advertisement by methods such as inclusion of a branded product (e.g. automobile), an advertisement concerning the product (e.g. store signboard) in thematic films in cinema or television, or a presenter of a television program who holds a branded product (such as water bottle, beverage bottle)” (Gülsoy, 1999: 411). “The practice of product placement is a type of commercial communication in the form of placement of signage or indicants of a brand/corporation into a piece of entertainment media in a visible manner against a price in audio-visual or both audio and visual ways (Çakır ve Kınıt: 2014: 21).” While defining the concept of product placement, Murdock (1992) argues that the actual products and brand names used in films, television programs or other media can mostly be clearly seen, but these examples cannot be characterized as product placement as long as there is no monetary transaction or similar shopping (cited by: Güler, 2010: 3). Contrary to this, Peltekoğlu (2010: 250) emphasizes that product placement strategy has a significant function in terms of raising the awareness of the consumers concerning the products or brands though it does not always include a price; that it has turned into an advertising strategy, and that the opportunity for a brand to be seen in a film is only possible with a product that mostly becomes an integral part of the scenario.

According to Nebenzahl and Segunda (1993), product placement is the incorporation of consumer products or services by large Hollywood studios into the cinema films to generate cash inflow or to create mutual promotional effect in the feature films.

Product placement in the programs is almost as old as the film industry and the initial examples are seen in 1896 in Europe. The first example of product placement is the appearance of the brand Sunlight Soap in the French film named *Defile du 8e Bataillon* (Newell, Salmon, and Chang, 2006). From 1920s on, collaborations between films and brands started to emerge. The film *E.T.* is a milestone in this aspect. Reese’s Pieces candies were placed in the 1982 *The Extra-Terrestrial* film, which is a major example of the collaboration of Marketers and the Hollywood. It was found

out after this placement that the sales of the brand increased 65 percent (Balasubramanian et al., 2006:116).

On the other hand, it is rather difficult to differentiate the product placement from the concealed advertising applications and until recently, it remained a “taboo” in numerous countries on the grounds that it was against the broadcasting principle of ‘distinction between the advertisement and editorial content.’ However, this situation has changed in recent years and regulations have been passed legalizing the ‘product placement’ in many countries. Thus, the product placement has become a method of advertising increasingly being used and a new source of revenue for the channels in the media industry (Tüzün Ateşalp and Taşdemir, 2014:51).

On the other hand, product placement has become legitimate with the Law No. 6112 on the Organization and Broadcasting Services of Radio and Television Corporations revised as per the Audiovisual Media Services of the European Union and officially entered into force as of 1 April 2011. Pursuant to the Paragraphs 1 and 3 of the Article 10 of the Law; “Product placement can be done in the films, series, sports and general entertainment programs made for cinema and television. However, product placement should not compromise the integrity of the programs. Excessive emphasis cannot be put on the products placed in product placement. It is prohibited to repeatedly present or display the products and services placed in a program, to acclaim the features of the product or service or to give a preference for a specific product compared to other similar products or services, to directly encourage the purchase or lease of products or services by making special promotional references to products or services, to provide detailed information about products and to bring the product forefront using different shooting techniques (<http://www.resmigazete.gov.tr>). In today’s markets of intense competition, brands are in more need of advertisement to draw attention of consumers to their brands / products. Yet, it is now harder to make the audiences watch the advertisements who can conveniently avoid the commercials in spot advertisement timeframes. For this reason, it is seen that more and more concentration is given to practices of product placement for the purposes of capturing the consumer involved in a program, to attract attention to a product or brand and to contribute the brand image in the short- or long-term. Not presented in the advertisement timeframes, but directly placed into the film or scenario, product placement is considered as an efficient tool of advertising since it catches the consumer in a vulnerable environment (Arslan, 2011: 6).

Today, product placement is also done at the mainstream media, terrestrial broadcast and cable television programs, computer and video games, blogs, music videos or DVDs, magazines, books, caricatures, Broadway musicals and plays, radios, internet and mobiles phones (Williams et al., 2010: 2). Product placement has become the key component of the arsenal of marketers in modern marketing and approximately 7.39 billion US dollars was spent on product placement globally in 2011 (Lynn et al., 2014: 340). This figure totaled to about 10.6 billion dollars in 2014 for product placement practices in films and televisions (PQ Media, 2015, Song et al., 2015: 323).

2.2. Types of product placement

There are quite many classifications about product placement; while Murdock (1992) and Brennan et al. (1999) classify product placement as “creative placement” and “placement on the stage”; d’Astous and Chartier (1999) categorize it as “explicit” and “implicit” placement; and Gupta and Lord (1998) and Homer (2009) as “prominent placement” and “subtle placement.” According to Russell (1998), product placement can be classified as (1) visual product placement,

(2) audio or verbal product placement and (3) audio-visual product placement (Çakır and Kınıt, 2014: 25). We can also see this classification of Russell translates into screen placement, script placement and plot placement (Elden, 2009: 275).

Furthermore, there are three main strategies of product placement though their names are different (cited by: Williams et al., 2010: 12-13):

1. Implicit product placement strategy: Brand, logo, corporation or product are passively presented without actually expressing them, only through clear visibility within the program. This product placement either clearly shows the benefits of product or is a part of the background. To illustrate, wearing clothes which bear the name of a sponsor or placement of the brand before the scene. In the second type of the implicit product placement strategy, when the product is used in a scene, there is not any verbal reference, and the attention is focused on the product.

2. Combined explicit strategy of product placement: In this strategy, the brand, logo, corporation or product plays an efficient role in the scene and is officially expressed inside the program or scenario. For example, Domino's Pizza is delivered during a scene where everybody is present and everybody eats the pizza at that moment. That is to say, the qualities and benefits of a brand is expressly indicated and mentioned about by a protagonist. Generally, explicit product placement is more effective than the implicit placements.

3. Uncombined explicit strategy of product placement: In this strategy, the brand, logo, corporation or product are officially expressed, but not placed inside the program such as stating that Toyota or Hallmark is the sponsor of the film. This type commonly includes the sponsorship agreements.

In this study, the practices of product placement was evaluated according to Russell's (1998) visual product placement, audio or verbal product placement and audio-visual product placement.

In various studies (Russell 2002; Karrh et al. 2003), types of placement and how the audience get affected from the placements were investigated. All the studies agree on the fact that visual and audio placement approach is effective in the first place, then only audio and later on only visual placement in the hierarchy of the memory. The researchers (Russell, 2002) also argue that meaningful placements and placement into the dialogs have a higher chance of leaving a mark in the memory. Other researchers (Gupta and Lord, 1998) found out that visibly placed products are remembered and recognized more compared to the products only visible in the background (cited by: Hudson and Hudson, 2006: 497).

2.3. Product placement in cinema

Although the effect of product placement as a marketing tool began to be seen in the 1980s, this tool was used by the Lumiere brothers for the first time in 1896 (Williams et al., 2010: 2). Use of Reese's Pieces candy brand placed in the 1982 E.T. film and in turn 65% increase in the sales drew more attention to the product placement (cited by: Arslan, 2011:11). The Hollywood cinema has been employing the product placement in the films for promotion of products and services for commercial purposes since the 1930s (Türksoy, 2006: 248). According to Thomas (2008), the first example of product placement is the "African Queen (1951)" film (cited by: Çavuşoğlu et al., 2011:152). *Mildred Pierce* (1945) is the first film in which a film star used a branded product (cited by: Taşkaya, 2009: 104).

There are numerous advantages of using the films for product placement. Placement of a product in any scene will both increase the sense of reality and relieves the producer of his/her material burden. The advertiser company may gain a positive image to its product by placing it in the film. All corporations desire to see their products as a contributor to a story (Taşkaya, 2009: 104). Since cinema films have the power to reach to large masses, the global companies pay millions of dollars for product placement (Çavuşoğlu et al., 2011:153). Cinema films are an important media for the advertisement of products in the alcohol and tobacco group, the advertisement of which is banned in Turkey (Aydın and Orta, 2009:10). Today, film making is the costliest one compared to the earlier arts because it is strictly dependent upon the developing technology (Yolcu, 2004: 491). Television watchers may change the channel, change or slow down or speed up the program to avoid the advertisements. In addition to this, distribution of the media, similarity of the programs among the channels and channel-changing behavior affect the efficiency of television advertising (Williams et al., 2010: 9). The use of advertisement by the cinema is realized in three ways: showing the advertisement right before the film starts, using the cinema place and product placements in the film (Aydın and Orta, 2009:8).

Some think that product placement is an occupation for the films as well (Taşkaya, 2009: 106). While the audience can avoid the advertisements on television, they cannot avoid the product placement. Even though it is claimed that product placement is done to enhance the reality, it may turn out to be a practice similar to the advertising (Taşkaya, 2009: 106). As the influence of the product placement on the consumers was realized, the corporations had more saying in their products placed in the films (Çavuşoğlu et al., 2011:152).

Independent films confront rather many difficulties both during production and playing. Since such films do not have commercial concerns, they experience hardship to procure resources for the films. In addition, the advertisers do not consider the independent films as commercial items; they do not invest in these films (Yolcu, 2004: 490). Apart from the commercial purposes of product placements in the cinema films, the product used by the characters in the films personalizes the brands, increase the sense of reality by providing information about their lives and draws the audience to the film (Yolcu, 2004: 495).

3. Methodology

Purpose: Today, despite the fact that independent films are internationally famous, they do not get enough number of viewers in Turkey. The fact that the target audience of the independent films is the people over a certain level of education is the most important reason affecting the ratings of such films.

On the other hand, the fact that box-office films aim for a larger audience makes it easier to increase the ratings as well as finding financial support. The product placement technique is a major source of revenue for both types; however, there are some differences and similarities in the application of this technique. Previous studies examined the product placement in cinema for both types, but did not cover any comparison. For these reasons, the purpose of this study is to put forward the differences and similarities of product placement in terms of their use in the box-office films and independent films.

Sampling: For independent films, 7 films of Nuri Bilge Ceylan, a leading independent film director, who shot all of his six films in this type and was granted 165 awards in total in national

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and international festivals and contests thanks to its films, were chosen (<http://www.nuribilgeceylan.com/>).

To compare with Ceylan's 7 films, most watched top 7 box-office cinema films in 2015 in Turkey were included in the sampling based on the data from the Box Office Turkey website (<http://boxofficeturkiye.com/tumzaman/?tm=1989>).

Data Analysis: In line with the established goals, these 14 films were watched in entire duration; all the scenes and dialogs in the films were examined one by one; and the content analysis was conducted based on the time frames and durations of verbal and visual product placements. The comparison was carried out by producing a general framework of product placement in the independent and box-office films based on the results of the analysis.

4. Findings and interpretation

In the study, two films were found out to lack product placement among the films subjected to content analysis in both groups. One of these films is the debut feature of Nuri Bilge Ceylan, *Kasaba* ("Small Town") and does not have any product placement. The fact that the film does bear any commercial concern can be accepted as an important reason for not using any product placement. *Kasaba* is a film that became well-known after receiving awards in international festivals. Having received total 7 awards, this film was watched by 6,000 people in Turkey and it is least watched film of the director. An epic action among the box-office films, *Fetih 1453* ("The Conquest 1453") does not have any product placement. Since the film is based on a historical period, product placement is not possible (6,572,618 viewers). Despite this fact, the primary sponsor of the film was Turk Telekom Corporation along with other 100 brands and 11 official organizations.

4.1. Product placement in independent films

Table 1. Product placement in independent films

Movie title	Visual product placement	Time	Verbal product placement	Time
Kasaba	-	0 second	-	0 second
Mayıs Sıkıntısı	5 Products	81 seconds.	-	0 second
Uzak	17 Products	405 seconds.	-	0 second.
İklimler	4 Products	44 seconds.	-	0 second.
Üç Maymun	8 Products	133 seconds.	-	0 second
Bir Zamanlar Anadolu'da	8 Products	106 seconds.	-	0 second.
Kış Uykusu	5 Products	175 seconds	-	0 second.
Total	42 Products	769 seconds.	0 Product	0 second.

Mayıs Sıkıntısı ("Clouds of May") is the second feature film of Nuri Bilge Ceylan and it is seen that as the popularity of the director increased, the number of audience increased and it drew the attention of the advertisers. The film received 28 awards in total in national and international scale in 1999, 2000 and 2001 (<http://www.nbcfilm.com/mayis/awards.php?mid=8>). Such popularity of this film resulted in more sponsors for the next film of Nuri Bilge Ceylan. Save for the Sony Video Camera, all the other products in the film are in a natural course of events. Sony

Video Camera has a different place in the film because it is the hand-held video camera of Muzaffer, the leading actor, who directs the film and makes trials (see Table 2, Picture 1).

Table 2. Product placement in *Mayıs Sıkıntısı* (24.082 audience)

Visual product placement	Time
Sony Kamera	11 seconds
Sony TV	33 seconds
Truva Turizm	2 seconds
Tofaş	28 seconds
Algida	7 seconds
Total	81 seconds

Picture 1. Sony Camera



Uzak (“Distant”) is the last film of a trilogy and the one in which the director used most product placement. The reputation gained from the awards received in the independent film world made it financially easier for shooting this film, not due to number of audience in the previous film. The more the films of Ceylan became famous and recognized, the more attention it drew from the Turkish advertisers. This film of Nuri Bilge Ceylan stands out as having the highest visibility of product placement. Though the goal of placing these products is unknown, the products give us clues as to the lifestyle and living standards of the characters and give opinion about the characters and their socio-economic status (Yolcu, 2004, p. 495). *Uzak* is the film with the highest number of awards of the director. (see Table 3, Picture 2 and Picture 3)

Table 3. Product placement in *Uzak* (62.494 audience)

Visual product placement	Time
Mazda	3 seconds
Efes Bira	73 seconds
Doluca Şarap	22 seconds
Tura Turizm	3 seconds
Türk Hava Yolları	12 seconds
Onur Air	12 seconds
Fashion TV	103 seconds
Yeni Sinema Dergisi	22 seconds
Hayat Su	17 seconds
Beyoğlu Sineması	25 seconds
Gillette	22 seconds
Arko	22 seconds
Raid	25 seconds
Detan	14 seconds
Duracell	6 seconds
Adidas	17 seconds
Samsun Sigara	7 seconds
Total	405 seconds

Picture 2. Doluca and Efes Pilsen



Picture 3. Fashion TV



Product placement is rather low in *İklimler* (“Climates”), the first co-production project of Nuri Bilge Ceylan. These placements have a nature of gaining attributions to the characters. The

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reasons for fewer advertisements in the film may be due to being a co-production and lesser financial concerns (see Table 4, Picture 4).

Table 4. Product placement in *İklimler* (35. 345 audience)

Visual product placement	Time
Winston	22 seconds
Kutup Film Yapım Nakliyat	6 seconds
ATV	6 seconds
Erikli	10 seconds
Total	44 seconds

Picture 4. Erikli Water



Making the most impression among the Nuri Bilge Ceylan films, *Üç Maymun* (“Three Monkeys”) received the best director and “Golden Palm” awards at the Cannes Film Festival (<http://www.nbcfilm.com/3may..>). Ceylan began casting star actors and actresses for the first time with this film. Notwithstanding the familiar faces in the film, the products placed are the objects reflecting the socio-economic status of the people, as was the case in his other films (see Table 5, Picture 5).

Table 5. Product placement in *Üç Maymun* (127.668 audience)

Visual product placement	Time
Ülker Golf	14 seconds
Algida	8 seconds
Abdi İbrahim	24 seconds
Renault	47 seconds
Opel	35 seconds
Coca Cola	1 seconds
Nokia	3 seconds
Nike	1 seconds
Total	133 seconds

Picture 5. Nokia Phone



Biz Zamanlar Anadolu'da (Once Upon a Time in Anatolia) is the last film reviewed and with the most awards of Ceylan and though it is a box-office one, product placement is rather rare. The fact that this is a co-produced film and that Nuri Bilge Ceylan tries to fund his own films may be reasons for fewer advertisements in this film. Another importance of this film is that it is the most watched film of Ceylan. Likewise, the products have been placed in the film in harmony with the scenario (see Table 6, Picture 6).

Kış Uykusu, which is the most-watched movie of Nuri Bilge Ceylan, is the second movie in respect to total seconds after movie of *Uzak* and is the fifthly movie in respect to the product range. Co-production method and supporting institutions and organizations enable director to make this movie. As in other films by the director, placed products show the character of the economic or socio-cultural situations (see Table 7, Picture 7 and Picture 8).

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Table 6. Product placement in *Bir Zamanlar Anadolu'da* (161.181 audience)

Visual product placement	Time
Coca Cola	14 seconds
Tofaş	48 seconds
Türkiye İş Bankası	10 seconds
Lassa	10 seconds
Mutlu Akü	10 seconds
İpragaz	1 seconds
Ülker Golf	8 seconds
Toyota	5 seconds
Total	106 seconds

Picture 6. Toyota



Table 7. Product Placement in *Kış Uykusu* (304.782 audience)

Visual product placement	Time
Milliyet Gazetesi	43 seconds
Land Rover	50 seconds
Tarih Dergisi	35 seconds
HP Bilgisayar	27 seconds
Arçelik	20 seconds
Total	175 seconds

Picture 7. Tarih Magazine



Picture 8. Land Rover



4.2 Examination of box-office films in terms of product placement

Table 8. Product Placement in Box-office Films

Product placement in box-office films				
Movie title	Visual product placement	Time	Verbal product placement	Time
Recep İvedik 4	-	0 second	3 Products	88 seconds.
Düğün Dernek	3 Products	10 seconds.	1 Products	3 seconds.
Fetih 1453	-	0 second	-	0 second
Recep İvedik 2	8 Product s	342 seconds.	7 Products	75 seconds
Recep İvedik	14 Products	149 seconds.	1 Product	2 seconds
Kurtlar Vadisi - Irak	8 Products	159 seconds.	-	0 second
G.O.R.A	11 Products	127 seconds	4 products	9 second
Total	33 Products	660 seconds.	12 Products	168 seconds

Achieving to give 3 films to the top 7 most watched films in Turkey, *Recep İvedik 4* is the fourth film of a sequel and the one with least product placement in the sequel. Because the film was shot on a deserted island, visual product placement method was not employed. Instead, certain products were placed in the scenario by means of verbal product placement method. The film made a good gross thanks to quite high number of audience. Increasing gross and sponsorship

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lessened the financial burden of the film. This can be the reason for less placement of products in the film (see Table 9).

Table 9. Product placement in *Recep İvedik 4* (7.369.098 audience)

Visual product placement	Time	Verbal product placement	Time
		Koç Holding	28 seconds
		Kamil Koç	10 seconds
		Ulusoy Holding	50 seconds
Total	0 second	Total	88 seconds

The only other comedy film, save for *Recep İvedik* among the most watched films, is *Düğün Dernek* (“Merrymaking”). Product placement in the film is rather less. Famous leading actors and actresses and social media marketing ensured that the film had a high gross (Kuruca and Akyol, 2014: 107-108). The fact that BKM Film Corporation, the producer company of the film, is a large production company also positively contributed to resources for the film (see Table 10, Picture 9).

Table 10. Product placement in *Düğün Dernek* (6.980.070 audience)

Visual product placement	Time	Verbal product placement	Time
Alaska	2 seconds	Winston	3 seconds
Dell	4 seconds		
Ford	4 seconds		
Renault	22 seconds		
Total	32 seconds	Total	3 seconds

Picture 9. Dell Computer



Thanks to the popularity and rating brought about by *Recep İvedik 1*, the second film of the sequel, *Recep İvedik 2*, received both large number of audience and product placement. It feels like the products were not placed according to the scenario, but the scenario was made based on the products placed and the audience reckon that product placement results from commercial concerns. The scenes where the products are mentioned are the fragments containing jokes or comedy components. This is the film with the highest number of verbal product placement (see Table 11, Picture 10 and Picture 11).

Table 11. Product placement in *Recep İvedik 2* (4.333.144 audience)

Visual product placement	Time	Verbal product placement	Time
Atlas Jet	15 seconds	Atlas Jet	4 seconds
Alaaddin Adworks	2 seconds	Alaaddin Adworks	25 seconds
GAP	36 seconds	Adobe Photoshop	11 seconds
Starbucks Coffee	6 seconds	Starbucks Coffee	3 seconds
Sushico Restoran	98 seconds	Sushico Restoran	5 seconds
Sanspa Healthy Life Club	20 seconds	Swiss Knife	6 seconds
Adidas	62 seconds	Play Station	21 seconds
HSBC	3 seconds		
Total	342 seconds	Total	75 seconds

Picture 10. Starbucks Coffee



Picture 11. Atlas Jet Airway



Recep İvedik is the leading popular films of the recent Turkish cinema with a large number of fans and audience in Turkey. Impressions from the film attracted the attention of the advertisers and this way, the second film received quite much resource. The product placements in the film are more in harmony with the scenario compared to the second film. For example, the alcoholic drinks in the table are inside the mini refrigerator at the hotel room. This film does not only have brand or product placement, but also used the “Nashira Hotel” as the shooting scene to promote the hotel as a part of contributing to tourism (see Table 12, Picture 12 and Picture 13).

Table 12. Product placement in *Recep İvedik* (4.301.693 audience)

Visual product placement	Time	Verbal product placement	Time
Alman Galata Polikliniği	20 seconds	Türk Hava Yolları	2 seconds
BMW	4 seconds		
Renault	19 seconds		
Ford	3 seconds		
Nashira Otel	7 seconds		
Joy Goup	43 seconds		
Opel	10 seconds		
Yeni Rakı	4 seconds		
Coca Cola	7 seconds		
Toblerone	2 seconds		
Binboğa	1 seconds		
J & B	9 seconds		
Red Label	9 seconds		
Spa & Wellness	11 seconds		
Total	149 seconds	Total	2 seconds

Picture 12. BMW



Picture 13. Nashira Hotel



Kurtlar Vadisi Irak (Valley of the Wolves: Iraq) is the cinema film of the *Kurtlar Vadisi* (Valley of the Wolves), one of leading impressive television series. The most used products in the film are vehicle brands. The cars driven in the film are the cars of the main characters of high

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level. Commercial concern cannot be claimed for the placement of cars in the film. The product placement of the primary sponsor of the film, Next & Next Star satellite systems is highly visible and gives the impression of commercial concerns (see Table 13, Picture 14 and Picture 15).

Table 13. Product Placement in *Kurtlar Vadisi Irak* (4.256.566 audience)

Visual product placement	Time
Hürriyet	11 seconds
Next & Next Star	10 seconds
Necvox	18 seconds
BMW	61 seconds
Toyota	18 seconds
Nissan	5 seconds
Isuzu	4 seconds
Mercedes	32 seconds
Total	159 seconds

Picture 14. Next and Next Star



Picture 15. BMW and Toyota



Products are placed on comedy scene visually and verbally. *G.O.R.A.* is the second movie in respect to oral placement after movie of *Recep İvedik*. It is clear that use of the products made for advertising purposes (see Table 14, Picture 16 and Picture 17).

Table 14. Product Placement in *G.O.R.A.* (4.001.711 audience)

Visual product placement	Time	Verbal product placement	Time
Avea	6 seconds		
Samsung TV	6 seconds		
Kütahya Porselen	2 seconds	Kütahya Porselen	3 seconds
İzmit Pişmaniye	6 seconds	İzmit Pişmaniye	2 seconds
Yedigün	8 seconds	Kent Sigarası	2 seconds
Tekel 2000	44 seconds	Malbora	2 seconds
Kent Sigarası	9 seconds		
Malbora	9 seconds		
J & B	18 seconds		
Yeni Rakı	6 seconds		
Doluca	13 seconds		
Total	127 seconds	Total	9 seconds

Picture 16. Avea



Picture 17. Yedigün



5. Conclusion

Box-office films have more product/brand placement compared to the independent films. *Recep İvedik* is on the top of the list for product placement for both duration and diversity of products.

Durations of product placement is highest in *Uzak* (405 seconds), the last film of the trilogy, and *Üç Maymun* (133 seconds) among the independent films. While the box-office films have the highest number of product placement on basis of duration and products, most visual placements are seen in the independent films and most verbal placements are in the box-office films in terms of types.

While product placements in the independent films are perceived as parts of the scenario in a totally natural way, one does not feel any message of commercial concern. Therefore, it is not clear whether the product placements of clearly visible/shown brands or products were employed against a price or not.

On the other hand, it is seen that product placements in the box-office films have a commercial concern. The target group of audience are aware that the films try to send a message to them about the products and brands. Moreover, most audio-visual placements are in the box-office films in addition to visual placement. Yet, there are also practices where it is not clear whether the product/brand placements are based on commercial concern in some of these films.

Recep İvedik 2 (417 seconds) and *Recep İvedik* (151 seconds) have the highest product placement among the box-office films. When we have a general look at the tables, it is seen that alcoholic beverages and tobacco products are most placed products in both types whether independent or box-office films. Ban on advertising these products on television result in placement of these products in cinema films.

The products used in the Nuri Bilge Ceylan films are not placed inside the scenario or dialogs, but in the scenes as to show the socio-economic status of the characters. On the other hand, there are quite many products placed in the dialogs or content of scenario as comedy elements.

Similarly, the advertisers prefer the films with a potential to have a large gross, not those of the independent directors. Since popular films have larger audience, such films are attractive for product placement.

In conclusion, independent cinema films may be turned into convenient advertising opportunities to influence the special target audience for brand awareness. These films may be especially suitable for products/brands for high-level audience in terms of education and socio-cultural traits. The study does not meet the expectation of more product placements with such a

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strategy. In addition, due to its being a film with no commercial concern, though product placement expectation is low, it is also seen that product placement rate is closer to the box-office films.

Likewise, box-office films have lower than expected product placements as well. Placements are oriented at product and brand awareness/recognition without overwhelming the diversified and heterogeneous audience.

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