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Product placement as a way of promoting on an international scale based on a series of films about James Bond

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Introduction

Nowadays, traditional forms of advertising are increasingly being replaced by innovative marketing solutions. A company that wants to become a leader in the international market must focus an attention on how to promote the offered product. Customers no longer attach so much importance to traditional methods of promotion and they are not uncritical advertising audiences; dry information on brands or services is no longer suffice. Mental stimulation becomes essential for them. The solution was to use product placement, because it gave the opportunity to show the product as reliable and used by people who are well known and popular – actors, models, celebrities.

The purpose of this article is to show the use of product placement as a form of promotion on an international scale through the series of films about James Bond. The films about 007 show a widespread product placement pattern, which shows the development of this form of promotion over nearly 50 years. A particular topic of interest, the undying interest of manufacturers using product placement in each subsequent film, and its influence on viewers' purchasing decisions, has become a phenomenon.

The article is divided into three parts. The first focuses on the presentation of the concept of "product placement". It also shows the origins, history of the development of the phenomenon of product placement, and its types, media, and legal regulations. The second part is devoted to the characteristics of cinematic works featuring 007 and a presentation of the involvement the manufacturers in the process of product placement in the series of films about James Bond, the cost of placing products in these films and the benefits of this. The article ends with an

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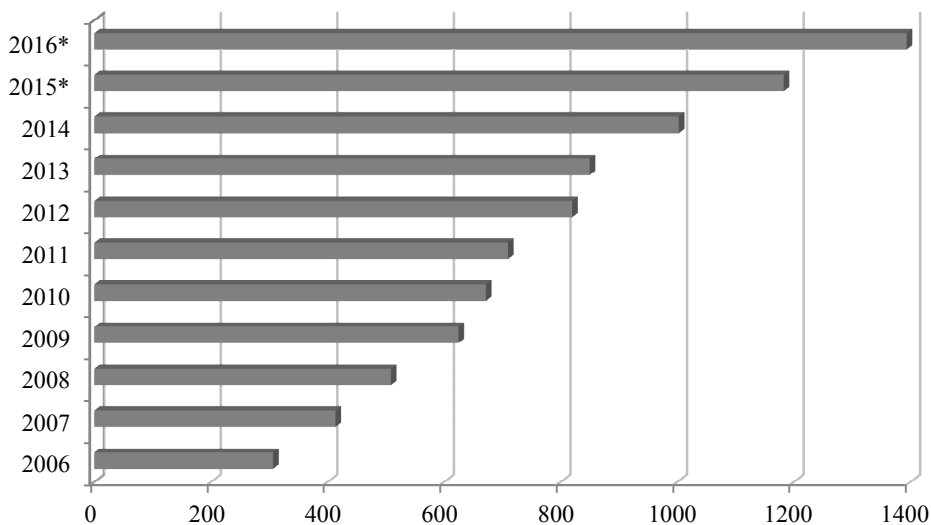
analysis of the author’s survey on the effectiveness of product placement in the series of productions of 007.

Product placement – the essence of the issue, a definitional view

Product placement is a phenomenon constantly evolving the advertising and marketing market around the world. Currently, from the point of view of the company, product placement is focused on a larger group of recipients than traditional tools of marketing communication. This is due to the internationalization of cultural industries and the development of new forms of distributing films and other works, because now each of them can be shared on the Internet.

Global spending on this means of promotion since 2006 increased by nearly 400 percent (see chart 1). Based on data from the PQ Media report from 2013, the international use of product placement highlighted the United States (\$4 billion), Brazil (\$500 million), Mexico (\$500 million), France (\$100 million), the United Kingdom (\$100 million), Japan (\$100 million), Australia (\$100 million), China (\$81 million), and Poland (\$72 million). Manufacturers, due to changes in consumer perceptions of traditional advertising as “misguided” or “incredible”, are more likely to emphasize the role of product placement in their marketing strategies (Adamska 2010).

Chart 1. Global spending on product placement in the years 2006–2016 in millions of dollars



*Projection.

Source: own study based on the PQ Media Report 2014.

All the definitions associated with the phenomenon that is product placement differ from each other in terms of content. Czarnecki explains that, for a long time, the concept of product placement did not have a precise definition, as in publications, especially until 2007, this type of promotion was omitted. The author defines product placement as: (...) *method of promotion by placing on a commercial basis in film, art, theater, television program or other audiovisual media or printed product a situation that presents a specific pattern of behavior (mostly consumer)* (Czarnecki 2003, p. 14).

In 2007, product placement took on a new meaning, through the adoption of Directive 2007/65/WC of the European Parliament and the Council. Product placement, previously functioning as “sponsorship in kind” or “advertorial”, which in European legislation is prohibited, finally had a clear definition. The 2007 EU Audiovisual Directive assumes that product placement is: *any form of audiovisual commercial communication consisting of the inclusion of or reference to a product, a service or the trade mark thereof so that it is featured within a programme, in return for payment or for similar consideration*. On the basis of the Directive, it can be concluded that product placement is characterized by embedding the presentation of the product in the action of a program (Directive of the European Parliament and Council 2007).

Due to continuous development and growing interest in product placement, *Entertainment Resources Marketing Associations* was founded in 1991, bringing together American and British companies that deal with the organization of promotional activities using product placement. Since 2002, there has also been a prize, the Product Placement Awards, awarded for the most glamorous promotion of brands through a specific medium. The winner of this award in 2013, was the movie *Skyfall* (Czarnecki 2003, p. 68)

In the literature, one can come across all kinds ways of categorizing product placement. Most often made by researchers for product placement, divisions include (Czarnecki 2003, p. 88):

1. media support used in the promotion phase;
2. methods of presenting the product or brand – visual, verbal and mixed;
3. subject of promotion – brand placement and placement of product category;
4. identify the role of a promoted product – product placement in the foreground and in the background;
5. emotional response to product – positive, negative and neutral.

Product placement allows the product to be presented verbally, visually, or through a combination of methods. Most often, when the medium of the product placement is a movie, series, or entertainment program, the visual presentation of the brand can be seen (Pazio 2007, p. 11–12). It involves exposing a logo or packaging in its total form. The same specific packaging component, color or characteristic of the brand can also be shown with a juxtaposition of colors (Mas 2010).

Pros and cons of product placement

The use of product placement as a form of brand promotion brings with it many benefits for different groups: film and television producers, and advertisers around the world. The first group treat product placement as a means of reducing production costs, and the ability to partially fund it (Drozdowska 2013). Advertisers find in this form of promotion alternatives to traditional advertising which often turn out to be insufficiently effective. While making an analysis of its positive and negative effects, product placement will be compared to the traditional marketing tool (see table 1) (Felix 2012).

Table1. Product placement and advertising

Product placement	Advertising
The influence period of media is related to the number of channels used for distribution of films (e.g. DVD's, television) and internationalization of film production	The influence period of the advertising depends on the frequency of the planned broadcasts in the media within the specified time
There is a high dependence on the script to which the company investing in the film product does not have much impact; Moreover, due to the relatively small number of films produced in countries other than the United States, there is a limited choice of locating the product to ensure reach to the target audience	The screenplay of the advertisement depends on the client
Product placement in a film produced for cinema audience is an inflexible instrument	There is a possibility to use different advertising messages for the same product due to some cultural differences between countries
Viewers focus more on the content and action of the film, thus on the promoted products	Recipients often focus little on advertising messages
Product presentation can last a fraction of a second	The presentation of the product from 10 to 60 seconds
Reaches the recipient once and for a certain period of time	Reaches the recipient several times a week

Source: own elaboration based on Sobocińska 2002, p. 10.

Product placement gives the opportunity to discreetly and subtly promote products by incorporating it into the plot of the film, or other work. Actors using a specific item do not advertise it overtly, they can only use it or it is in the shot close by. People watching a movie usually do not build critical attitudes towards such the construction of the company's marketing communication tool. This increases the credibility of the medium (Czarnecki 2003, p. 72–73).

Product placement is more effective if the product is used by one of the top Hollywood stars as opposed an actor of lesser standing. Thanks to product placement, the phenomenon of product ennoblement may therefore occur – the viewer feels that the product presented in the film is more upscale and upper-class. This

is caused by the mechanism of the transfer of the image, or brand image fixation, presented in a work of cinema as a world primarily characterized by high quality (Strużycki, Hieryszek 2007, p. 123–126). In addition, the film as a medium of product placement is characterized by a long life cycle, because after the cinema release, it can be viewed on DVD or on the Internet.

It should be noted that product placement used in film is just a tool limited to communicating the product brand. This method allows the creation of an image associated with the brand or specific product, forming positive associations on the part of the viewers based on the credibility and emotional impact. Using the product in typical situations, the characters show the basic functional characteristics of the products. Despite the obviously fictional nature of the message, which was created for the film, it affects the viewer's subconscious (Kwapisz 2012, p. 12). Someone watching a film has the impression that the attitude of the hero, using a certain product, is the actor's personal attitude to the product in his private life (Stand 2011). In the English specialist literature, this effect is called "celebrity endorsement" – that is, to encourage the purchase and use of the product by a person who is well known to, and who enjoys the sympathy of the public, and especially the cinema audience. It often happens that the use of a brand or product by the hero reflects his character and lifestyle. An effective method is also "implied endorsement", involving the creation of such matters in the same scene film so that the viewer's attention is drawn primarily to the brand. The name may appear on screen for a few seconds, or a particular good may be shown close up (Choliński 2010, p. 69). An especially valuable advantage for companies is that product placement has no restrictions as to the scope of promoted products that may seem controversial, which is why manufacturers of cigarettes or alcoholic beverages increasingly opt for such a tool of promotion (Wyrwisz 2013, p. 46–47).

The advantage is the fact that most of the products may be positioned in films that have premiered in theaters around the world. Cooperation with the entertainment industry in foreign countries enables the promotion of the brand in those markets without incurring huge costs related to the preparation of a worldwide advertising campaign. Product placement is characterized by low cost of reaching customers, which due to the lack of production costs and the one-time fee incurred for the discussed form of promotion, regardless of the number of distribution channels. Effective use of product placement can contribute to reducing production costs from a few to several percent of the budget (Wiktor 2001, p. 287–288).

Apart from the fact that product placement is an innovative solution for the enterprise trying to promote its product, it is also connected with a few restrictions. The manufacturer, when weighing up product placement, must reckon with the fact that they will not be able to accurately determine the popularity of a film and how many people it will reach. The filming process is sometimes very long. There may, therefore, be a risk of a situation in which the brand will be promoted in the wrong context, underscoring a particular product defect, or it will not be

complementary to the current marketing communication strategy of the company (Sobocińska 2009, p. 8).

In addition, the audience often focuses more on the content of the film rather than the promoted product. The brand owner does not have full control over the final version of the film. There are situations where scenes which were significant for the manufacturer are shortened, and the product was displayed for a short time. The advantages of the product and its attractiveness, through the form of promotion which is product placement, are noticed by a potential viewer once within a given time frame – when watching a certain movie or show. Through such means, a company is unable to promote or diversify methods of presenting its products on international markets. It remains without the possibility of transferring complete information about the price of the product and of the conditions of sale, and a further disadvantage is that not every film genre is adapted for use product placement. Some of them, like horror, are able to work negatively on the image of the brand (Gębarowski 2007, p. 33–38).

Summing up, the impact of product placement on consumers is not fixed. Using this marketing tool to its fullest extent can bring success to companies at very little expense or risk of the exact opposite effect. All this depends on the professional work of the filmmakers and experts, marketers and their attention to detail, but the most important success factor for product placement remains interests of viewers (Choliński 2010, p. 81–83).

The popularity of series of films about James Bond and product placement

James Bond is a fictional character who is regarded as one of the world’s most famous intelligence agents. There have already been 23 movies featuring 007, with decades between the first part and the most recent film, captivating the attention of the fans. Evidence of this is the increasing revenue flowing from the movies, their global reach and the number of people who appeared at the premiere (see table 2).

Table 2. Films about James Bond – key figures

Title of the movie	Year of prod.	Income – world (\$million)	Budget (\$million)	The number of cinema viewers (thous.)	The number of countries – premiere
<i>Dr. No</i>	1962	59,6	10	1500	1
<i>From Russia with Love</i>	1963	78,9	25	2780	2
<i>Goldfinger</i>	1964	124,9	35	5260	2
<i>Thunderball</i>	1965	141,2	11	5900	2

<i>You Only Live Twice</i>	1967	111,6	95	3700	2
<i>On Her Majesty's Secret Service</i>	1969	87,4	70	5321	2
<i>Diamonds Are Forever</i>	1971	116,0	72	5642	2
<i>Live and Let Die</i>	1973	161,8	70	4798	2
<i>The Man with the Golden Gun</i>	1974	97,6	70	3870	2
<i>The Spy who Loved Me</i>	1977	185,4	14	3269	–
<i>Moonraker</i>	1979	210,3	34	5890	3
<i>For Your Eyes Only</i>	1981	195,3	28	6321	4
<i>Octopussy</i>	1983	187,5	27,5	7821	6
<i>A View to a Kill</i>	1985	152,4	30	9220	10
<i>The Living Daylights</i>	1987	191,2	40	9600	14
<i>Licence to kill</i>	1989	156,2	42	9300	17
<i>Golden Eye</i>	1995	353,4	60	10600	22
<i>Tomorrow Never Dies</i>	1997	346,6	110	11000	22
<i>The World is Not Enough</i>	1999	390,0	135	10300	22
<i>Die Another Day</i>	2002	456,0	142	13200	29
<i>Casino Royale</i>	2006	594,0	150	29000	36
<i>Quantum of Solace</i>	2008	586,0	200	46000	60
<i>Skyfall</i>	2012	1108,56	200	63000	82

Own study based on: www.imdb.com (accessed: 22.03.2013).

The image of 007 is no longer confined to the cinema and it is perceived as a symbol of pop culture. James Bond has become a controversial icon that draws the attention of both sexes and a big group of researchers, sociologists and entrepreneurs. Over the decades, he has always been associated with success, good taste, a sophisticated sense of humor and charm (Herschel 2004).

The James Bond films popularized and perfected the idea of action films. Tracking his opponents, pursuing them at all costs and using all available means, 007 always crushes the enemy. For cinema lovers, the producers have created a canon which is an alternative to everyday life. Fans follow each subsequent film, not only to see Bond facing masters of evil, but also to continue the tradition of participating in the global *phenomenon* (Tanya 2011, p. 75).

It could be argued that 007 is not only a hero of one of the longest series of films in the history of cinema, but he is a walking ambassador of different brands, providing international businesses with enormous profits. Companies associated

with the franchise treat the James Bond films as the ideal medium for product placement due to the reach of the films creating the international phenomenon of 007. The list of brands presented in the films bearing his name is constantly growing. Bond presents not only computers, telephones, cars and watches, but, in addition to the famous *Martini, shaken and not stirred*, there is beer, which does not fit the image created by the character so well (Grzesiek 2013, p. 62–66).

The films about 007 are unabated in popularity, with people following every trend started by James Bond. Proof of this is the immense interest from businesses investing a huge number of products in each film (Lalik 2012).

Table 3. Products used by agent 007

Title of the movie	Year of production	Brands used in the film
<i>Dr. No</i>	1962	Rolex Submariner, Walther PPK, Sunbeam Alpine
<i>From Russia with Love</i>	1963	Rolex Submariner, Sony Ericsson T68i, Walther PPK, Bentley Mark IV
<i>Goldfinger</i>	1964	Rolex Submariner, Walther PPK, Aston Martin DB5
<i>Thunderball</i>	1965	Rolex Submariner / Breitling Top Time, Walther PPK, Aston Martin DB5, Bentley Mark II, Continental, Cadillac De Ville, Lincoln Continental
<i>You Only Live Twice</i>	1967	Rolex Submariner, Walther PPK, Toyota 2000GT
<i>On Her Majesty's Secret Service</i>	1969	Rolex Submariner, Rolex Chronograph, Walther PPK, Aston Martin DB5
<i>Diamonds Are Forever</i>	1971	Rolex Submariner, Walther PPK, Ford Galaxie 500, Ford Mustang
<i>Live and Let Die</i>	1973	Rolex Submariner, Walther PPK, Chevrolet Impala
<i>The Man with the Golden Gun</i>	1974	Rolex Submariner, Walther PPK, AMC Coupe
<i>The Spy Who Loved Me</i>	1977	Seiko 0674 LC, Walther PPK, Lotus Esprit
<i>Moonraker</i>	1979	Seiko M354 Memory-Bank Calendar, Walther PPK,
<i>For Your Eyes Only</i>	1981	Seiko H357 Duo Display / Seiko 7549-7009, Citroën 2CV, Lotus Esprit Turbo, Lotus Esprit, Walther PPK
<i>Octopussy</i>	1983	Seiko TV Watch / G757 Sports 100, Walther PPK, Alfa Romeo GTV6, Mercedes-Benz W111, Range Rover Classic convertible Conversion
<i>A View to a Kill</i>	1985	Seiko, Walther PPK, Ford LTD, Renault 25
<i>The Living Daylights</i>	1987	Rolex Submariner 16800, Walther PPK, Aston Martin DB5, Aston Martin V8 Vantage, Audi 200
<i>Licence to Kill</i>	1989	Rolex Submariner 16800, Walther PPK, Lincoln Mark VII LSC, Rolls-Royce Silver Shadow
<i>Golden Eye</i>	1995	Omega Seamaster 2541, Walther PPK, Aston Martin DB5, BMW Z3

<i>Tomorrow Never Dies</i>	1997	Omega Seamaster 2541, Ericsson JB988, Walther P99, BMW R 1200 C, BMW 750 Li
<i>The World is Not Enough</i>	1999	Omega Seamaster 2541, Walther P99, BMW Z8
<i>Die Another Day</i>	2002	Omega Seamaster 2541, Sony Ericsson T68i, Walther P99, Aston Martin Vanquish V12, Ford Fairlane
<i>Casino Royale</i>	2006	Omega Seamaster ,Planet Ocean 600m, Sony Ericsson K800i, Walther P99, AEK-971 rifle, Aston Martin DBS, Ford Mondeo MKIV, Aston Martin DB5
<i>Quantum of Solace</i>	2008	Omega Seamaster Planet Ocean 600m, Sony Ericsson C902, AEK-971 rifle, Walther PPK Aston Martin DBS, Range Rover Sport, Volvo S40
<i>Skyfall</i>	2012	Omega Seamaster Aqua Terra 150M, Sony Xperia T, Walther PPK, Honda CRF 250R, Aston Martin DB5, Jaguar XJ, Mercedes-Benz W221

Source: own elaboration based on Tanya 2011, pp.12–35.

The James Bond franchise has grown over the past 50 years. The changing intensity and role of product placement in the marketing strategy allows the films to be divided into four periods: 1962–1971, 1973–1989, 1995–2002 and since 2006.

Since 1962, Sony has shown a special interest in product placement in the 007 movies. In the early productions, Sony’s visual receivers were mostly presented. In the movie *You Only Live Twice* Japanese intelligence uses similar products, allowing Bond to communicate immediately with Tiger Tanaka, the head of Japanese intelligence, even while driving. Almost identical monitors were used in *The Spy Who Loved Me* and *Octopussy*, where they served mainly to allow the evil masterminds to coordinate attacks against Bond. Studies have shown that the popularity of Sony rose in that period by 19% (Felix 2012).

Creating special effects in the 60s and 70s was very complicated and expensive. Therefore, in the first movie, *Dr. No*, Bond received from his superiors only a Walther PPK and a large, portable Geiger counter. Thus, he needs a few moments on screen to be show the weapons he will be using. The whole film world cannot do without naming weapons which the heroes of movies use, but Bond, through the use of PPK in *Dr. No*, created in the minds of viewers a reliable product, and one better than the Beretta. The whole world knew the name of the agent’s weapons.

In *Goldfinger*, 007 promotes flying by Pan Am Boeing 707, for which the company paid \$100 000. They hoped to popularize the speed and convenience of air travel. The legendary Aston Martin DB5 also appeared here. The vehicle has machine guns hidden behind the headlights, a catapult, as well as bulletproof glass and the ability to spread motor oil on the surface in order to obstruct the opponent’s path (Radford 2012).

In the Roger Moore era, with increasing budgets and the resignation of Harry Saltzman after the withdrawal of his 50% stake in the Danjaq production company, the series took the form of a typical thriller, which resulted in the possibility of more necessary gadgets for 007 (Doboska 1998). The first of these was the Bond watch – the Rolex from the film *Live And Let Die* has not only a rotating frame that functioned as both a saw and also as a magnet, for its ability to change the trajectory of a bullet. Increased interest in watches of this brand doubled among men, according to research conducted two years after the premiere. Men stated their desire to have a watch like 007 (Tanya 2011, p. 96).

Given the opportunities and the success of product placement, Japanese Seiko products have replaced Swiss watches, acting as a telex or a container for explosives. The Bond films have placed not only cars, watches and weapons – Philip Morris paid \$350 000 to place Lark cigarettes in the *License to Kill* film (Segrve 2004). They wanted a less familiar brand of cigarette to be featured, even as a prop. It turned out that the majority of those who had watched the film could cite Lark as a well-known brand (Radford 2012).

When creating the movie *The Man with the Golden Gun*, American Motors paid \$5 million to producers to make sure that the agent drove their cars. In *The Spy Who Loved Me*, from 1977, again Bond's car is changed. The Aston Martin was replaced by the Lotus Esprit, which has the ability to transform into a submarine equipped with surface-to-air missiles, water mines and torpedoes. For the opportunity to place their product, Lotus paid \$450 000 (Anders 2011).

Product placement in *Tomorrow Never Dies* exceeded \$100 million. In the film, 007 surrounded himself with countless *gadgets*, not only talking on an Ericsson phone but also paying with a VISA credit card, wearing an Omega watch, riding a BMW 750iL, drinking Smirnoff vodka and Bollinger champagne and dressed only in perfectly tailored Brioni suits. The huge investment brought gains, with sales in the case of watches and Ericsson phones rising by 36 and 23 percent. This effect was particularly evident in the first three months after the premiere (Tanya 2011, p. 99–102).

In several films with Pierce Brosnan, 007 drove BMW Z3 and Z8 models, but in 2002 in *Die Another Day*, he again returned to the use of an Aston Martin. For this change, Ford Motor Company had to pay \$3 million. The films about James Bond are usually associated only with *male* brands. But for *Die Another Day*, the cosmetics company Revlon paid Halle Berry, cast as Jinx, to use only their makeup products (Sancton 2012).

Subsequent premieres highlighted the increased collaboration between the producers and Sony. Having had the film distribution rights since 1981, the Metro-Goldwyn-Mayer studio fell into financial difficulties and was taken over by a consortium led by Sony Pictures Entertainment, which was, of course, a subsidiary company of Sony Corporation. It is believed that this is why the 2006 release, *Casino Royale*, at moments looked like one big ad. The entire plot of the film

was based almost exclusively on a quest which consisted in capturing the phone numbers from devices of people who, like clockwork, led to Mr. White. Each of the characters had a Sony Ericsson device, as at the time Sony had a joint venture with the manufacturer. In addition, most of characters used Sony VAIO laptops, and one character took pictures in Venice with a digital camera also produced by the Japanese corporation (Former 2013).

Because of viewers' comments about being constantly bombarded by products, the amount of product placement in *Quantum of Solace* was reduced. Only certain objects are visible on the screen. Producers paid attention only to VAIO laptops – it was their priority. It may be noted that since 2006, Bond still uses an Omega watch, which not only plays the role of a prop on the hand of the main character, but it be camera topic of conversation between Bond and the beautiful Vesper Lynd (Conlon 2013).

In the latest adventures of 007, the Sunday Times, MGM and Sony paid \$49 million to increase the screen time of their products (Conlon 2013). A similar situation concerned the Dutch brewery Heineken, which broke the Martini stereotype as Bond's favorite drink. They handed over £28 million to be able to show the audience that a British agent drinks this beer. The sum covered almost 1/3 of the planned budget of the film, £93 million (Tanya 2011, p. 112–113).

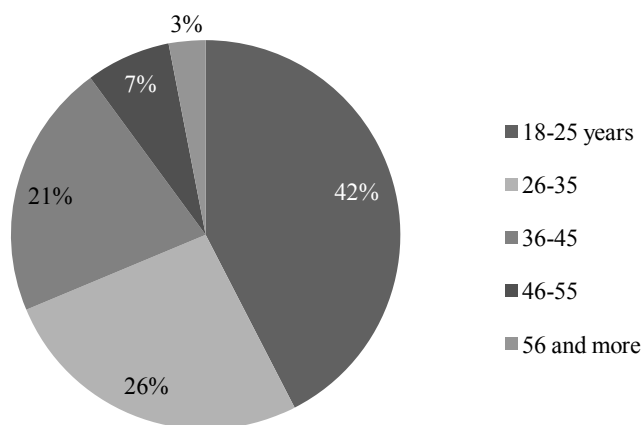
The film *Skyfall* shows almost the entire range of cars that have ever been used. Land Rover Defender and Audi were visible in the chase scene. The character of Eve drove a Land Rover while her opponents tried to escape in an Audi. During the chase, several Range Rovers were used to transport Bond to MI6's new location. Bond also enjoyed a moment in a Jaguar XJ. Finally, to the wide range of products place in the film, the classic Aston Martin DB5 made a surprising return (Turner 2013).

Analysis of the results of the survey entitled "The effectiveness of product placement based on a series of films about James Bond"

The aim of the study was to gain information about the popularity of James Bond in Poland and the effectiveness of product placement used in the series on diverse age groups, whose members are familiar with series to varying degrees. Another reason for the study was the lack of empirical research in Poland focused on the analysis of the effectiveness of product placement in blockbuster films.

123 people took part in the survey, including 44 men and 79 women. The respondents were divided into five age groups, which was intended to provide a more detailed analysis of the effectiveness of product placement in each of the presented groups. It may be noted that people under 25 formed the largest group (see chart 2).

Chart 2. Percentage share of different age groups of respondents



Source: own study based on survey results.

The survey on the effectiveness of product placement based on the Bond films was conducted in April and May 2014 and lasted three weeks. The questionnaire (containing 22 questions) was created electronically and published on the portal wBadanie.pl. To reach the widest age range as possible, the link to the survey was posted on the social networking site Facebook, in addition to being sent to respondents by e-mail (asking also for its further distribution). Finally, a link to the survey was posted on online forums for aficionados of such films.

The series of films about James Bond, because of its size, was divided into four categories, taking into account the year of production, lead actor and the utilization of product placement i.e. the first group of films take in the years 1962–1971, the second group 1973–1989, group three included 1995–2002 and the last fourth includes those films made since 2006.

Among the 123 respondents, only 9 indicated that they had not seen any film in the series, while 6 people admitted to being fans of the British agent. Considering the age composition of respondents, those who liked the James Bond series the most are primarily those between 36 and 45. Nevertheless, 24 people over the age of 26 liked the films about 007 and 45 young people aged 26 said that they would watch the movies if they were shown.

Another question asked respondents how familiar they were with specific films (see Table 4). 78% of respondents admitted that they do not know a single film from the years 1962-1971. In comparison, 99.6% of respondents could name a film from 1973–1989, and everyone could name a film from after 2006. It should be noted that films about the adventures of 007 from the 70s are more familiar to respondents in the age group over 56, while *Casino Royale*, *Quantum of Solace* and *Skyfall* had been seen by more than 90% of people in the 18–25 age group.

Table 4. The number of respondents who are familiar with each film about 007

Age of respondents	18–25 years	26–35	36–45	46–55	56 and more
Group of movies					
1962–1971	6	13	16	29	32
1973–1989	24	24	18	23	29
1995–2002	32	21	17	12	32
over 2006	45	34	28	10	6

Source: own study based on survey results.

Other questions concerned the visibility of the presented brands and the manner of their presentation (see Chart 3). 74 respondents (42% of 18–25 group) said that a product had been used by the main character and visual product placement is most commonly used. 21% of those studied mentioned that a product usually is placed in the background, while only 6 people noticed the name of a product or brand during a dialogue between characters of the film. 23 people (86% of the 18–25 group) said that it was difficult to say how the products had been shown, perhaps due to the fact that a large number of viewers are, among other things, more focused on the plot.

The respondents also pointed out that they remembered the three brands after watching the films – 58% of people indicated brands such as Aston Martin, Rolex and Martini while 55% of respondents remembered also the watch brand Omega. 45% of women indicated clothes or jewelry brand most of all, while for 56% of men it was cars or phones.

In another question, the respondents were shown brands they consider to be characteristic of James Bond. They were presented with 12 logos of brands such as BMW, Heineken, Nokia, Apple, Nike, Ford, Coca-Cola, Chevrolet, Hugo Boss, Bond Expert, Bentley and Aston Martin. 34% of respondents chose Aston Martin as the most representative, 28% said Heineken, and in third place, with 23%, was Bentley. A surprising fact resulting from the analysis is that as many as 9% of people said that the Bond Expert brand is attributed to James Bond, even though it was not presented in a single movie.

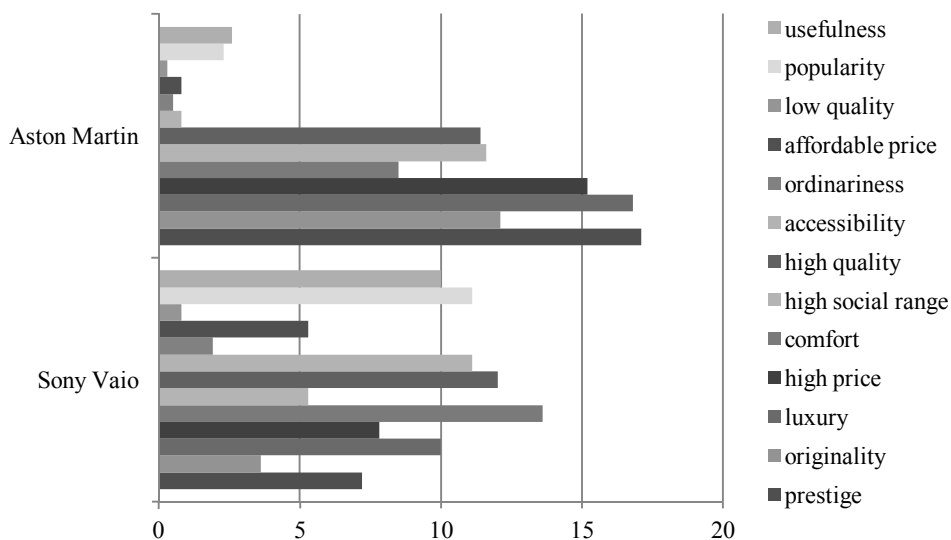
Questions 8 to 16 were designed to investigate the respondents' knowledge of brands in the series of the film and the frequency in which they were presented. Even though the majority of respondents were familiar with the films about James Bond produced after 1973 (see table 4), not all of them had actually watched any of those movies. 80% percent of people aged 18–25 had not seen the films from 1962–1971 and 1973–1989. 82% percent of people aged 26 to 35 years admitted that they had watched all the movies until 1989. 32% of those in the 36–45 group state that they had not watched the movies from the period since 2006, while almost 90% of those who were 18–25 were actively familiar with the series after

2006. People over 36 years old who declared that they watched the films made between 1962 and 1973 perfectly reflect the degree of use of the brand in the films of 007. More than 30% of this age group pointed to the use of the Walther PPK, 60% to the use of an Aston Martin, and approximately 12% to the Sniper Rifle.

45% of people under 25 years of age, declaring that they know the movies from 2006, mentioned brands that had not been used in the series. Their examples show the power of advertising from before the film with as many as 25% of people under 25 saying that Bond had used Coca-Cola. 16% of them said that, in addition to Coca-Cola in the latest films, products such as 7Up or Nike had been used. 48% also indicated “difficult to say” if the brand was invested in the film, but was shown only from time to time.

The aim of the next question was to determine people’s associations with products used in the films, for example, Aston Martin and Sony Vaio (see chart 4). Aston Martin, regardless of the age range, is associated first and foremost as a measure of comfort, high price, prestige and belonging to a higher social status (90% of respondents answered “yes”), but only a few people mentioned the usefulness of this car. Diversity of age is visible only with the second product – Sony Vaio. It was also associated with prestige by 7% of respondents. People over 36 years of age consider it to be a luxury and original (13% of the survey sample). Conversely, respondents under the age of 35 (35% of the survey sample) state that it is equipment which provides generally available comfort, it is quite popular, and for some it is even ordinary.

Chart 3. Associations with the product placed in the movie.



Source: own study based on survey results.

It should also be noted that 82% of respondents said that they had not been influenced to buy make any purchase of a product having watch a movie about the adventures of 007 (90% of 35 years old). But in the next question they indicated familiarity with such brands as: Rolex watch, Martini, Sony Ericson, Sony Xperia, Sony Vaio, Omega watch. It can be concluded that product placement has the greatest influence on the purchasing decisions of young people.

Analyzing the results of the study, it can be seen that for 45% of respondents, regardless of the age range, the products shown in the Bond films have become more attractive and worth buying. Additionally, in another question, more than 44% of respondents indicated that product placement is an appropriate form of promotion. Only 10% of respondents considered product placement to be an annoying form of promotion, but on the other hand, 46% of respondents were indifferent.

In summary, product placement in James Bond films is noticeable by more than 90% of respondents. Respondents in the 18–25 age group said they had a very good knowledge of the latest in the series of films since 2006. Fans over the age of 35 are familiar with all the movies from 1962. They can pinpoint the brands found in the films, in contrast to young people who often confuse the brand promoted in the film with those shown before the cinema screenings. It should be noted that young people under 26 years of age, fascinated by the image of Bond created by the film's producers from the latest in the series of films, are more likely to follow the trend created by their favorite character. It can be seen through their decisions to buy specific brands, often motivated by the fact that they had been used by the main character. Respondents in the 35–44, 45–55 and 55 and over age groups are not as susceptible to product placement, due to the exclusivity and price of the products found in the films, such as Aston Martin. It can be argued that product placement is the best form of promotion that affects the youngest age group and the producers are trying to use this.

Conclusion

Product placement has become a solution for modern marketing. It forces effective and unconventional communication between the company and the buyer, ensuring a loyal customer.

In recent times, product placement has become a frequently used component of the marketing strategy of companies. Due to its more refined and subtle form, it corresponds to the expectations of potential customers, struggling with constant, irritating and intrusive traditional instruments of promotion such as advertising. Product placement enables the promotion of a product through many different media. Placing products has become more and more popular in movies or TV series, not only because it can build a brand image and strengthen

positive emotions, but also because there are bilateral benefits, for the companies involved but also the film's producers. Companies which intend to place their product in a film largely cover its costs, but for the company involved, it strengthens its competitive position in the international arena. Product placement can affect the perceptions of viewers about the product, highlight its advantages, as well as change their opinions about the company, considering them to be modern, using non-traditional forms of marketing communication.

A prime example of product placement in the film is the whole cinematic series about 007. Over the year, the style of product placement has not been modified and is still an example of an effective form of promotion acceptable to the audience and perfectly fits the concept of the movies.

Product placement in the international arena has increased by 400% since 2001, measured by the increase in global spending on this type of marketing communication. Countries such as the United States, Mexico, France, China, Brazil and the United Kingdom particularly stand out.

Based on the history of the development of product placement in the James Bond movies, it may also be noted that the number of products continually increased. International companies have recognized that this form of promotion is far more effective and reaches a wide range of customers. The last film in the series, *Skyfall*, was released in 82 countries around the world, and gave businesses the opportunity to promote their brand in new markets.

The advantage and effectiveness of product placement, not only in the Bond films, is its less invasive specificity and distribution, mainly through commercial cinemas, which makes that form of promotion more customer friendly. When targeting is considered, product placement allows precise alignment with specific social groups, as investors may choose the nature of the exploited film and its audience. If a company wants to achieve success in this field it must adequately examine the script of the film and its character before placing their product there.

Analysis of the survey results shows that, thanks to product placement, brands and goods which invested in the film were considered attractive and are more recognizable. Product placement, in this case thanks to the worldwide medium that is the James Bond films, may become more effective than conventional television advertising.

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Summary

This article presents the characteristics of product placement as global promotion. The reader may refer to the types of product placement, its regulatory framework and its short genesis and evolution. The paper presents the results of a survey conducted on a group of 123 respondents. The survey results indicate that product placement in James Bond films is noticeable by more than 90% of respondents. The respondents have positive opinions on the use of product placement to promote the products. This may encourage potential investors to make more use of film as a medium of product placement.

Key words: product placement, history of product placement, kinds of product placement, James Bond

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