

PRODUCT PLACEMENT AS THE MODERN POWERFUL MARKETING TOOL: LAW AND EFFICIENCY ASPECTS

Alongside with such popular media instruments like net-marketing, viral marketing etc. there is quite older method, called “Product placement” (further – PP). European Commission of the Information Society and Media gives following description: “Product placement means 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. Product placement, in contrast to sponsorship messages, is, built into the action of a programme whereas sponsor references may be shown during the programme but are not part of the plot” [4]. Many scientists have an opinion that PP appeared at the beginning of the XX century when the super-power of spinach in the one cartoon increases its sales at 30 % [2]. But also we can speak about unconsciously using of this technique right from the invention of cinema, TV, newspapers or even typography.

But today we can absolutely with honest say about the golden age of PP in the totally informational era. Generally PP can be divided by the way of impact (visual presentation, audio effects etc.) or by the sort of media platform used (movie, publishing, video game and so on), even more – the industry of video games grow the personal scope of PP so-called In-Game Advertising (IGA) [1;8]. But we can add more interesting and important characteristics. First of all, is the product important for a plot? It could be an unimportant board on the background or the main evidence in the suspense story. Secondly, it may take a form of ironically recursion, e.g. when in the book character-writer speak about PP, mentioning the product or playing a videogame in the videogame [7]. And we can also add some commercial related question: was it an official commercial-advertise deal or just friendly move for some benefits? Or we can consider right the opposite scheme, when the author uses some brand to attract attention.

As the result of this variety of forms, core, measurement and techniques it is hard to regulate PP on the governance level. Again, the European Commission of the Information Society and Media proclaims about prohibition of the PP in the children’s programmes, PP of “sin’s goods”, informational messages about PP, but, basically, delegate all the responsibilities and principles of adoption on the national level.

In Ukraine there is the Law of Ukraine “On the Advertisement” (year 1996) [6]. And it is not contain the definition and frames for PP. In that case the following collision appears.

From the one hand: – paragraph 9, part 5 says that hidden advertisement is prohibited (in some way PP might be considered so); – paragraph 5, part 1 says that it is prohibited to give a sponsorship advertising in any type of media and exhibitions except the sponsor's name and trademark.

From the other hand: – paragraph 3, part 2 proclaims that the international agreement (for example, foreign film official distribution) has an superior power; – quite logical is the position of adopters of the PP, like “it is not the advertising – it is just the reflection of the reality”. And it will be hard to prove that filling the movie (for example) by brands aimed at drawing attention to the subject of advertising and to the formation or maintenance of interest in it and its promotion.

So, as we can see, when the European Law contains at least definition and a few recommendations about the PP, Ukrainian is still need to be upgraded to defend justly rights of auditorium and manufacturer as well. But, talking about the target auditorium, the question of the efficiency of the PP is also quite controversial.

Intrusive product placement is calling consumers' aggression with the opposite effect of rejection (Russian movies “Watches”, “Irony of the fate-2”), no one notices the unobtrusive versions, and successful (for example, Converse on Will Smith in “I, Robot”) is very rare as it strongly depends on the scenario [3]. But even when it is annoying it is still dig into the mind and psychologists transfer a little their researches from the 25th frame to this phenomenon. But surface direct methods as experiment of the choice (after PP in the “Home Alone” of Pepsi) provides the positive for PP results – 20% more of kids chosen the Pepsi against Coca after the watching rather than those who had not seen the film [5].

The answer of fashionability of PP is that marketers are not very keen to see a meaningful value for metrics such as length and frequency, which for the PP in general should not be used. The only people who are receiving still a real profit – the authors, causing righteous negative response of the public – because “the same again cashing in by us” happens.

References

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