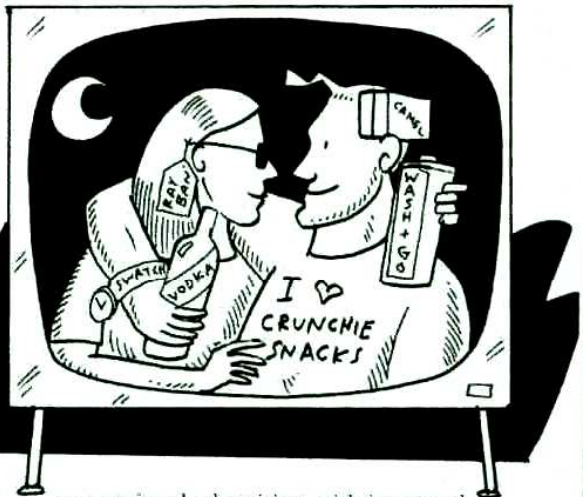


Product placement

In the film *Bridget Jones's Diary*, the lead character walks into a newsagent and asks for a packet of Wheat Crunchies; she also drinks Absolut Vodka, has a bottle of Heinz Tomato Ketchup in her cupboard and eats Branston Pickle straight from the jar. Keep your eyes open during almost any contemporary movie and you'll spot examples of product placement. This is where manufacturers arrange for their brand to appear or – even better – be eaten, drunk, worn or driven by a character. Sometimes the placement is subtle; a glimpse of a cigarette brand or mention of a favourite beer. At other times, such as in James Bond films, placed brands from BMW to Bollinger take centre stage.

Such arrangements may rankle with cinema purists and consumer groups, who see it as an insidious method of forcing brands on a captive but unsuspecting audience. But it's a growing trend and viewed by many experts as a more effective way of communicating a brand's value than



conventional advertising, with increased realism and perceived star endorsement¹.

Juliet Morrison, *Checkout*, August 2001

1. **rankle** (v.): *rester en travers de la gorge* - 2. **endorsement** (n.): *approbation, soutien*

Attention all shoppers

You've just disembarked from a long and exhausting flight, and are still waiting for your onward connection, so the smell of freshly cut grass and the tangy¹ scent of the sea are invigorating. But you're not reclining on some tropical beach sipping a strawberry daiquiri. In fact, you haven't even left the airport. You're in the British Airways business class lounge at Heathrow, and the fragrances you're savoring have been specially created to enhance your comfort. "It's all about making people feel refreshed and uplifted," says Jamie Bowden, BA's media relations manager, of the designer aromas wafting around the room. And, of course, it's all about encouraging you to book your next flight with BA, too.

While the customized olfactory environment in the BA lounge is not an advertisement in the traditional sense, it is one of the new ways that

advertising agencies and corporations are trying to influence purchasing decisions. The average person is bombarded by thousands of ads each day: on walls, on floors, above urinals, on baggage carousels and the backs of ticket stubs, at cinemas and ATM² machines.

Given this surfeit of marketing messages, consumers have become adept at editing out³ those ads that don't immediately grab their interest. For companies eager to establish a brand or promote a product, the customer's attention is becoming an increasingly scarce, and therefore increasingly valuable, commodity. Marketeers are responding by employing science and technology as the hidden persuaders, invisible levers⁴ that can be used to track spending habits, target advertisements and build customer relationship.

TIME magazine, August 2, 1999

1. **tangy** ^{ˈtæŋj} (adj.): *vivifiant*
2. **ATM**: Automated Teller Machine (*distributeur automatique*)

3. **edit out** (v.): *supprimer, éliminer*
4. **lever** (n.): *levier*