



An-Najah National University
Faculty of Graduate Studies

**THE IMPACT OF PRODUCT PLACEMENT ON
BRAND AWARENESS AND CONSUMER BEHAVIOR
AMONG UNIVERSITY STUDENTS OF AN-NAJAH
NATIONAL UNIVERSITY IN ARAB TV SERIES
NETFLIX SERIES AS A CASE STUDY**

By
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**This Thesis is Submitted in Partial Fulfillment of the Requirements for the Degree
of Master of Contemporary Public Relations, Faculty of Graduate Studies, An-
Najah National University, Nablus, Palestine.**


2025

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Dedication

الى هؤلاء...

إلى الذين كانوا عوناً وسنداً في مسيرتي الأكاديمية،

إلى من آمن بقدرتي، وشجعني على المضي قدماً رغم التحديات...

جدي الحبيب ابو ظافر: القلب الكبير الذي آمن بي حين ترددت، وكان حضوره النقي وكلماته الدافئة نوراً يبدد كل لحظة شك. ستبقى كلماته محفورة في قلبي، تهمس لي دوماً: "كملي، وإياك والتراجع." هذا الإنجاز ثمرة من بذور دعمه.

عائلتي الحبيبة: والديّ وإخوتي الأعزاء، نبض قلبي وسندي الحقيقي، الذين كانوا لي المأوى والدعم في كل لحظة، وشكلوا الحاضن الأول لأحلامي وطموحاتي، فبهم كان للنجاح طعم ومعنى.

عائلة خطيبي: التي احتضنتني بمحبتها واهتمامها، وكانت لي عائلة ثانية في كل تفاصيل هذه الرحلة، حضوراً ومتابعة ودعمًا لا يُنسى.

خطيبي العزيز: رفيق الدرب والروح، الذي كان إلى جانبي خطوة بخطوة، بصبره، واهتمامه، وحضوره الثابت في كل تفاصيل هذه الرحلة. دعمه لم يكن مجرد مساندة، بل كان طمأنينةً وأماناً، جعلاني أؤمن أن لا شيء مستحيل ما دام إلى جانبي

Declaration

I, the undersigned, declare that I submitted the thesis entitled:

THE IMPACT OF PRODUCT PLACEMENT ON BRAND AWARENESS AND CONSUMER BEHAVIOR AMONG UNIVERSITY STUDENTS OF AN-NAJAH NATIONAL UNIVERSITY IN ARAB TV SERIES NETFLIX SERIES AS A CASE STUDY

I declare that the work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

Student's Name: Sarweena Taleb Matar Al-Hay

Signature: Sarweena

Date: 17/07/2025

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Abstract

Product placement has become an effective marketing communication tool that public relations firms need to pay attention to. It is mostly used and studied in Western media, with limited studies in the Arab world. Therefore, this thesis aimed to prove the presence of product placement in Arab TV series and films and analyze its impact on Arab audiences according to the brand awareness pyramid. Product placement was considered part of stealth marketing. The study examined the characteristics of successful product placement. The study included a detailed qualitative and quantitative analysis. A content analysis was conducted on four Arab TV series available on Netflix. The results showed that the most common features were audio content, positive context, and product association with a main character, lasting between 3 and 5 seconds. Additionally, the types of products were mentioned, and the national products featured in each series were highlighted. The quantitative approach included a conducted survey with a sample of 390 students showed that students are highly aware of and influenced by product placement, believing that the combination of audio and visuals is the most influential. They also found that a positive context and the product's association with a main character enhance the impact. The greater the number of appearances, the greater the impact. However, although drama series contain the largest number of products, comedy is more noticeable and has a stronger impact. Participants considered 10 seconds or more to be the most appropriate for creating an impact. In short, it was found that product placement increases audience purchasing intent and, in some cases, enhances brand loyalty, as audiences move through several stages of brand awareness.

Keywords: Product Placement, Brand Awareness, Arabic TV Series, Netflix, Stealth Marketing.

Chapter One

Introduction and Theoretical Background

1.1 Introduction

In *Back to The Future*,

Marty McFly's attempt to order a Pepsi Free sparks an amusing exchange:

MARTY: do you know where a 1640 riverside...

THE OLD MAN BEHIND THE BAR INTERRUPTS: are you going to order something, kid?

MARTY: oh yeah, give me a tab.

THE OLD MAN: a tab! i can't give you a tab unless you order something.

MARTY: okay, give me a pepsi free.

THE OLD MAN: you want a pepsi, pal? you're going to pay for it. (*Back to The Future Part II*, 1989)

This iconic scene exemplifies product placement—which is a great way to introduce a brand, like Pepsi, into a storyline without making it feel like an advertisement. Over the years, this technique has evolved and become an integral part of marketing strategies in media. As consumer responsiveness to product placements in movies and TV series continues to rise, so too does the prevalence of this advertising technique. (Balachandar, Mahendher, & others, 2024). In which the role of placed products has shifted from being a part of the background settings to being a substantial part of a movie or TV show (Abrahamsson & Lindblom, 2012). For instance, *TRANSFORMERS* is filled with Cisco-branded technology, seamlessly woven into action sequences. Similarly, in *FRIENDS* (S4E17), the Toblerone chocolate bar is featured during Ross and Emily's emotional moments, with the product being explicitly mentioned multiple times. In the animated *Popeye* series, every time Popeye consumes a can of spinach, he gains extraordinary strength. This portrayal significantly influenced public behavior, resulting in a 33% increase in spinach sales in the United States during the 1930s (Cheng & Nagai, 2024).

Today, people are increasingly drawn to movies and series, especially on digital platforms like Netflix, where they have easy access to a wide range of content. Streaming services have become a primary source of entertainment, offering new

opportunities for brands to reach their audiences. According to recent statistics, Netflix is one of the most popular platforms across the globe, with notable penetration in both Arab and Western countries. For example, according to the World Population Review Website (2024), about Netflix users, 29% of 200K subscribers of the population in Saudi Arabia and 34% of 250K subscribers in the UAE watch Netflix regularly. In Egypt, Netflix usage is lower but growing, reaching about 9% with 100K subscribers.

Product placement, also referred to as "embedded marketing" or "embedded advertising," is a form of promotion where branded goods and services are seamlessly integrated into a production aimed at a large audience. (James, 2022) Unlike traditional advertising, which directly promotes products, product placement creates an implicit connection between the brand and the viewer. It is effective because it allows the audience to develop a stronger bond with the brand within the context of the story, often associating the product with positive emotions and familiar characters. Learning about product placement helps companies to better understand how they can use this form of advertisement to promote a brand or a product.

1.1.1 Background

Product placement has emerged as a crucial marketing strategy within the filmmaking industry, allowing brands to connect with audiences in an organic and relatable manner. This technique enhances brand visibility and fosters emotional engagement, making consumers more receptive to advertising messages. Defined as the inclusion of branded products or identifiers in various media forms, such as films and television, product placement has become increasingly widespread in modern marketing communications (Guennemann & Cho, 2014).

As consumers grow more discerning and demanding, traditional advertising methods are often ineffective, prompting marketers to seek unconventional approaches like product placement (Górska-Warsewicz & Kulykovets, 2017). This strategy, also known as blended promotion, involves integrating a brand or product into the narrative of films or other media, thereby promoting behavior patterns (Górska-Warsewicz & Kulykovets, 2017)). Since its emergence in the early 1980s, the term "product placement" has been increasingly recognized for its potential in engaging audiences (Raza & Jalees, 2016).

Effective product placement requires a delicate balance, ensuring that the product fits seamlessly within the narrative without becoming overly prominent (Edström & Jervfors, 2006). Products can be integrated either explicitly, through verbal mentions, or implicitly, through visual representation (Edström & Jervfors, 2006). Studies have shown that product placement can be more effective in influencing viewers than traditional advertisements, particularly as the latter lose their impact in an era where viewers frequently skip commercials (Raza & Jalees, 2016).

The practice of product placement is most widely used in the US, where it has been an important tool for promoting brand awareness and purchase intentions for many years. (Hussmann, 2016). Researchers started to investigate the perceptions and attitudes of audiences towards product placement in movies in the US in 1993 and found general positive attitudes towards the practice across several studies (Hussmann, 2016). Approximately two-thirds of the global advertising budget is allocated to product placement, reflecting its growing significance in marketing strategies (Raza & Jalees, 2016). And in 2014, the global expenditures for product placement were estimated at \$10.58 billion, with more than 80% of national marketers using product placement. (Dietrich, 2016). As the industry continues to evolve, understanding the dynamics of product placement and its effects across various cultural contexts remains a crucial area for exploration, because product placement is becoming a common practice in today's marketing world, and can be experienced in a vast amount of mainstream media such as movies, TV series and shows. (Kjaernested & Nielsen, 2012)

1.1.2 How About the Middle East?

Historically, product placement has been closely tied to Hollywood blockbusters, where its effectiveness in influencing consumer behavior and enhancing brand recall has been well-documented. Several studies have been done on how the audience's attitudes are toward product placement with the Austrians, French Americans, Dutch, and South Koreans ((Abrahamsson & Lindblom, 2012). However, this strategy is now gaining popularity in the Middle East, as digital streaming platforms like Netflix continue to rise in popularity. Middle Eastern films, with their cultural significance and extensive viewership across the Arab world, serve as an effective medium for brand integration. And in terms of television viewership, the Arab media market is strong and flourishing. Entertainment and leisure television advertising placements are high in the Middle East

(Kalliny et al., 2008). They've also concluded that demand for and consumption of TV broadcasting is clearly higher in the Middle East than in most developed countries.

Yet, despite the increasing prevalence of product placement in this region, empirical research assessing its effectiveness among diverse audiences, especially Palestinian viewers, remains limited. This gap underscores the need for studies that explore consumer perceptions of product placement and its behavioral influences in Middle Eastern contexts. Moreover, while there is notable growth in product placement in Egyptian cinema and television, the lack of reliable Arab media research complicates efforts to quantify this trend (Al-Kadi, 2018). The overall Arabic content market continues to be underrated due to insufficient measurement and data, hindering a full understanding of its value (Korayem, 2024).

1.1.3 The Impact of National Culture on the Placed Products in Arabic Series

Product placements, just like any other form of advertising, reflect important symbolic meanings and values within a culture and society (Hussmann, 2016). Because of that, it is very important to understand the cultural differences, and it is often considered a prerequisite for successful international advertising because consumers grow up in a particular culture and become aligned with that culture's value system as well as beliefs and perception processes. (Kalliny et al., 2008).

Cultural differences might further influence the effect of product differences on audience attitudes. The kinds of products that are perceived by a consumer as ethically-charged or non-ethically-charged highly depend on the cultural background. Showing a condom brand, for instance, might be more accepted in some cultures, due to a socially desirable, teleological effect, than in other cultures, due to ethical grounds (Hussmann, 2016). These differences exist in consumers' attitudes due to differences in their economic and cultural socialization. (Hussmann, 2016). That's why product placement in the Arab world consists mostly of brands that are accepted in that culture. It is worth noting that advertising in the Arab world is growing rapidly, and it is the main source of funding in the Middle East. Product placement continues to grow side by side with advertising in the Middle East. Movies and TV series have become embedded with product placement of cars, junk food, tobacco, brands, soda drinks, as well as

restaurants and cafes. (Al-Kadi, 2013). And most of these products are related to the original creation of that specific Series or movie.

1.2 Literature Review

In conducting this literature review, I examined multiple studies that provide foundational insights relevant to this research. These works contributed significantly to defining the core concepts, establishing the theoretical framework, and guiding the conceptualization of key variables within this study. The literature review integrates diverse research findings to build a comprehensive understanding of product placement's impact on consumer behavior.

1.2.1 Product Placement

Product placement is a strategic method that integrates branded products within media to subtly engage viewers, enhancing visibility and potentially influencing consumer behavior. It is a one-way to promote a product by embedding it on a television show (Pancaningrum & Ulani, 2020).

This section defines product placement, examines its role within public relations, explores its modes of presentation, frequency, association of the brand with a character, time duration, theatrical context, and its advantages and disadvantages.

1.2.1.1 Product Placement Definition

Product placement is the practice of embedding branded products into media content to promote them naturally and subtly. This subsection defines product placement and highlights its increasing prevalence in media. With the explosion of demand for SVOD (subscription video on demand) platforms like Netflix, Max, Hulu, Amazon Prime Video, and more, the opportunities for product placements have rapidly expanded alongside the rise in content production (Prince, 2023).

Product placement has a long history, dating back to the silent film era with Buster Keaton and Fatty Arbuckle. It gained significant traction in the 1980s as brands started investing heavily in prominent placements within blockbuster movies (Prince, 2023). In movies, product placement has been seen as the addition of brands, products, and services in motion pictures for promotional purposes (Edström & Jervfors, 2006).

Marketers are always looking for alternative methods to convey their messages and communicate with their target population. One approach that has grown and received attention over the last few decades is product placements (Abrahamsson & Lindblom, 2012). Product placements have a history back to the mid-1890s, but it was not until 1982, with the blockbuster movie *E.T.: The Extra-Terrestrial* and the placement of Reese's Pieces candy, that the real product placement industry was born (Abrahamsson & Lindblom, 2012).

For what has been an effective tool for reaching audiences for more than 50 years, the role of product placements has shifted from being a part of the background settings to being a substantial part of a movie or TV show (Abrahamsson & Lindblom, 2012). Studies of attitudes towards product placements have been conducted in Austria, France, America, the Netherlands, and South Korea (Abrahamsson & Lindblom, 2012).

Product placement is defined as “the purposeful incorporation of a brand into an entertainment vehicle” (Abrahamsson & Lindblom, 2012). In the U.S., about three-quarters of films and TV programs include product placements (Eagle & Dahl, 2018). The first placement is claimed to have been the placement of beer in an 1895 Lumiere Brothers silent film, *Partie de Cartes (The Card Game)* (Eagle & Dahl, 2018).

The first recorded product placement in “talking movies” is believed to be the featuring of Gordon's Gin in the 1951 film *The African Queen* with Humphrey Bogart and Katherine Hepburn (Eagle & Dahl, 2018). A relatively dormant period for product placement starting in the 1920s was followed by a revival in the 1960s and 1970s and a massive growth spurt during the 1980s and 1990s. The 1997 James Bond movie *Tomorrow Never Dies* grossed \$100 million before release due to product placement deals (Eagle & Dahl, 2018).

Some two-thirds of viewers are estimated to avoid commercials in some way, such as muting the sound, channel surfing, or avoiding them altogether due to annoyance or perceived personal irrelevance of the products or services being promoted (Eagle & Dahl, 2018). In the multibillion-dollar movie industry, product placement has become an important advertising medium (Chițu & Tecău, 2010). It often appears as part of a realistic setting, allowing brand messages to be communicated subconsciously (Al-Kadi, 2018).

With its subtle integration into media, product placement is not only a marketing tactic but also a powerful public relations tool that builds brand recognition and consumer engagement. The following section, 2.1.2, explores how product placement operates as an effective public relations strategy, influencing audience perceptions and enhancing brand reputation.

1.2.1.2 Product Placement as a Successful Public Relations Plan

Public relations has historically incorporated varied media and entered personal tools in an effort to support positive relationships between organizations and their many publics. They are the deliberate, planned, and sustained efforts to institute and maintain mutual understanding between an organization and its public. (Berglund & Spets, 2003). Using product placement is not merely a form of advertising; it is an influential PR strategy that fosters a brand's connection with audiences by embedding products in relatable media environments. This approach lends an air of credibility and familiarity, making brands feel like a natural part of the viewer's experience, rather than a disruptive ad (Berglund & Spets, 2003). Product placements can boost brand awareness, enhance recognition, and influence consumer intentions by positioning products within plots or scenes that align with the brand's image and audience preferences (Kleber & Associates, N.D). Public relations firms actively use product placements to amplify a brand's reach, as these placements often achieve a level of exposure and consumer impact that traditional ads struggle to match. Notably, some placements cost significantly less than commercials while providing sustained brand visibility, as seen in cases like *Cast Away*, where FedEx received massive exposure without incurring typical advertising fees (Saylor Academy, N.D). The PR agencies must take into consideration the selection and use of media, as it is an issue that has to be taken into consideration in order to communicate a message to the targeted audience public relation agencies are responsible in choosing the good media, keep the cost down and effectively use the advertising budget (Berglund & Spets, 2003).

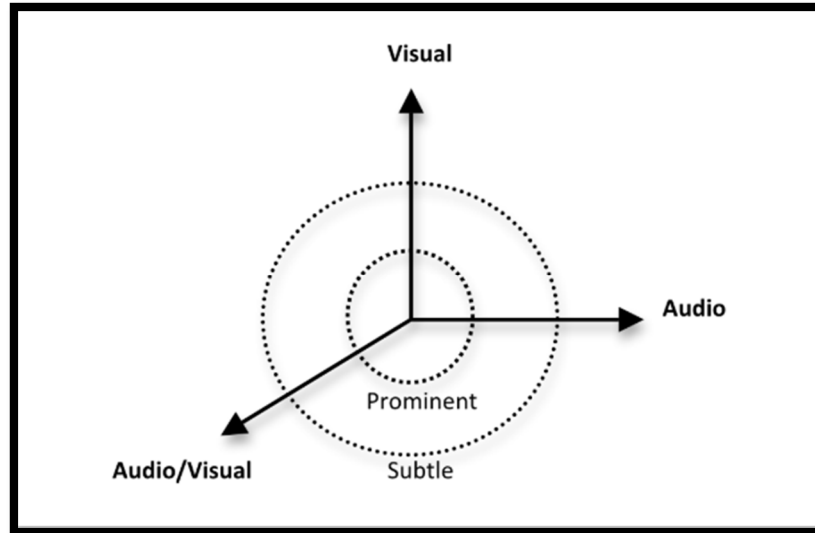
1.2.1.3 Product Placement Modes

There are many ways in which a product placement could be placed in media entertainment content. (Laban et al., 2018). Modality represents different product placement strategies, and it is categorized depending on the mode, which the placed

product is shown (Kjaernested & Nielsen, 2012). Placed product can either be visual, audible, both visual\audible.

Figure (1)

A Three-Dimensional Construct of Product Placement Modality



Note: Kjaernested & Nielsen (2012).

The visual placement refers to how the brand appears on the screen (Abrahamsson & Lindblom, 2012). Where its logo, branding, or packaging can be easily recognized. This method can enhance brand visibility and is often integrated creatively into scenes, such as on-set placements in kitchens or outdoor advertisements (Edström & Jervfors, 2006). Which means that no audio track supports the visual placement (Kjaernested & Nielsen, 2012).). And when visual placements were connected to the plot, they scored better on brand recall than when they were not connected to the plot, which leads to increased placement processing resulting in more brand memory (Dietrich, 2016). This leads us to our first hypothesis (H1A):

H1 A: Visual product placement in Arabic series positively affects brand recall and leads to increased brand awareness among Palestinian audiences.

Auditory dimension, or the verbal dimension, refers to how the brand is mentioned verbally in the dialogue and is called a script placement (Abrahamsson & Lindblom, 2012). The effectiveness of this method varies depending on how and when the brand is mentioned, including factors like tone, context, and character association (Berglund & Spets, 2003). According to Puspanathan, Khor, & Ramendran (2022), three elements

can affect the audio placement significance: The area or context in which the brand is placed, the frequency of the mentioned brand, and the importance of the brand name itself and another three factors are: brand mentions, brand name, and brand recall. And according to Abrahamsson & Lindblom (2012), audio-only placements have the greatest recall over visual-only. leading us to (H1B):

H1 B: Auditory product placement in Arabic series positively affects brand recall and leads to increased brand awareness among Palestinian audiences.

The audio-visual mode is when both audio and visual placements are combined, which leads to higher recall than the two apart (Abrahamsson & Lindblom, 2012). Here, the product placement is shown visually on the screen through a product logo or another visual brand identifier, while at the same time, the brand is being verbally mentioned (Kjaernested & Nielsen, 2012). According to Kjaernested & Nielsen (2012), audio-visual product placement should be more effective in creating brand awareness, as recall and recognition are higher when both visual and verbal subsystems have the opportunity to process the placement. Leading us to (H1C):

H1 C: Both visual and auditory placement in Arabic series positively affects brand recall and lead to increased brand awareness among Palestinian audiences.

In general, visual placements tend to dominate, as they align with viewers' expectations of product integration in entertainment media, while audio placements offer unique opportunities for subtle brand reinforcement. As noted by Abrahamsson & Lindblom (2012), combining both visual and auditory elements can maximize impact, making usage product placement—a blend of visual and spoken—particularly effective in fostering brand recognition and engagement (Abu Seman, 2019). This multifaceted approach to product placement showcases its versatility as a PR tool, reinforcing brand messages in a way that resonates authentically with audiences.

1.2.1.4 Product Placement Frequency

Frequency relates positively to attitudes toward product placement (Song & Meyer, 2015). It refers to how many times a brand or a placed product appears on screen. Prominent placement can occur if the products or brand are mentioned more than twice in an episode (Boix-Romero et al., 2021). As a person watches the product or a brand

over and over, his or her exposure to product placements increases, and the person becomes more familiar with the brand; this familiarity results in a more positive attitude (Song & Meyer, 2015). Havala and Chaudhari (2020), observed that repeated advertising, along with planned product placement, will surely create remembrance in the consumer mind, which further leads to brand awareness. Leading us to (H2):

H2: Higher frequency of product placement in Arabic series positively affects brand recall and leads to increased brand awareness among Palestinian audiences.

1.2.1.5 Association of the Brand with a Character

The association of the placed product with characters plays a crucial role in shaping the audience's perception and brand recall. The placed product generates an attitude towards the placed product, due to its association with the watched show can have positive effects on the consumer (Behring & Suhrbier, 2016). Research has shown the effectiveness when the product is placed with someone famous since it promotes product sales, increases awareness, and favorable attitudes toward the product (Nunlee, 2012). As well as, results in a higher noticeability of the products, causing the placement to be fruitful (Subba, 2019). The most successful product placement recalls occurred when the product was handled by main characters with positive audience connections (Montagnet, 2016). Interacting with a brand encourages attention to it and strengthens the bond between the brand and the character (Boix-Romero et al., 2021). It differs if the product is placed with a leading character, supporting character, or mentioned in the background (Boix-Romero et al., 2021). Moviegoers prefer products used by main characters because the use of a familiar product helps them relate to the character (Song & Meyer, 2015). Ghanem, Negm, & Arslan (2024) stated that when linking a placement with another positively evaluated stimulus, such as a movie actor, it positively affects consumers' responses, which the actor can lead to higher brand recognition as well as positive consumer attitudes.

Brand placement considers the character-related variable to achieve the maximum level of positive brand recall (Montagnet, 2016). Leading to (H3):

H3: product placement portrayed within a main character leads to higher brand recall, leading to increased brand awareness among Palestinian audiences compared to placement with a supporting character or background appearance.

1.2.1.6 Theatrical Context

Theatrical context refers to placing the brand in either a positive, negative, or neutral context. Positive content to convey to the audience. In order for product placement to be effective, it has to be transformational. It works not only by changing consumers' beliefs and attitudes by providing information but also by employing emotion to link advertising experiences and feelings to the brand (Makino, 2016). Product placement is seen as especially positive when it adds to the overall realism of media content, and if viewers normally welcome advertisements (Dietrich, 2016).

However, if the product is portrayed in a negative form, it can lead to negative effects in promoting the brand, and a negative image can have an adverse effect on consumers' attitudes toward a product or brand. (Nunlee, 2012). For example, one Chinese company gave away free clothing made with their competitor's Poppy fabric to the homeless and derelicts. The company's competitor had intended for this fabric to be used in high-end clothing. Instead of being associated with wealth, prestige, and luxury, the fabric is associated with poverty and homelessness (Nunlee, 2012). Sometimes instead of a company seeking to create a positive image of their products in consumers' minds, negative product placement seeks to have consumers disassociate from competitors' products by associating competitors' products with negative role models or negative reference group members (Dietrich, 2016). Placed products can sometimes be placed in the background without any positive or negative context. But, As expected, when the attitude toward the brand was more positive, participants were more likely to choose the target brand, which is an indicator of purchase intention (Dietrich, 2016). Leading us to (H4):

H4: Product placement portrayed in a positive theatrical context positively affects brand recall and leads to increased brand awareness among Palestinian audiences.

1.2.1.7 Time Duration

Placed products or brands affect the audience's brand recall if they are presented for a long time, more than two seconds on screen (Boix-Romero, Vilaplana-Aparicio, & Ortiz, 2021). Compared with traditional advertisement, if the product is clearly visible to the viewer for thirty seconds in a movie or a TV series, it has a greater impact on memory than a traditional advertisement of the same length (Boix-Romero et al., 2021).

When the audience has greater opportunities to process the messages, these opportunities, as time on screen and how often, and actor involvement, lead to more responses (Abrahamsson & Lindblom, 2012).

Considering the time duration of the placed product as a variable affecting the brand recall. (H5) was conducted:

H5: Longer duration of portrayed product placement is more likely to positively affect brand recall and lead to increased brand awareness among Palestinian audiences.

1.2.1.8 Product Placement Across Genres

The effectiveness of product placement can vary depending on the genre of the movie or TV series. Different genres attract specific audiences, influencing how product placement is perceived and remembered. Not all genres are equal candidates for brand placements to be successful. (Köllisch et al., 2015). Laban, Zeidler, & Brussee's (2018) study states that product placements appeared more in drama in comparison to comedy shows. Köllisch, Nurminen, & Tiavin (2015) study, Product placement was determined to be significantly appropriate in the genres of comedy and action, whereas it was deemed inappropriate in genres such as historical, political, science-fiction/fantasy, and animated. Dietrich (2016) showed in his study that brand placements were most frequent in comedies, with an average of 18 brands per film, and 14 brand placements per film in both comedies and dramas. He also stated that Brand recognition scores are highest in drama films for both genders, and dramas may therefore provide better placement opportunities for some brands and products. However, there is no cohesive answer regarding whether comedy or drama provides better settings for product placements (Laban et al., 2018), and there has not been enough research on the effectiveness of product placement in differing genres. (Dietrich, 2016). But, seeing the brand in a genre of movie that one liked led to positive implicit brand attitudes, and seeing the brand in a genre of movie that one disliked led to negative implicit brand attitudes. (Dietrich, 2016). leading us to (H6):

H6: The positive impact on brand recall among Palestinian audiences varies depending on the genre of the series.

1.2.1.9 Advantages and Disadvantages of Product Placement

a. Advantages

Product placement offers numerous advantages that enhance its effectiveness as a marketing strategy. One of the key benefits is that viewers cannot avoid exposure to placements while watching TV shows or movies, making it a more immersive form of advertising (Abrahamsson & Lindblom, 2012). By integrating brands into storylines, product placement builds an impression of reality, as sets without recognizable brands may feel artificial (Abrahamsson & Lindblom, 2012). Additionally, the subtlety of placements can lead to increased implicit memory, allowing viewers to recall brands more readily, even subconsciously associating them with positive feelings (Abrahamsson & Lindblom, 2012).

Furthermore, product placement can enhance the credibility of a brand by presenting it in an authentic context, thereby boosting consumer trust (Górska-Warsewicz & Kulykovets, 2017). Its cost-effectiveness is another advantage; brands often incur lower costs than traditional advertising and may provide props in exchange for placements, resulting in minimal expenses (Górska-Warsewicz & Kulykovets, 2017). As a form of advertising embedded in entertainment, product placement fosters a receptive audience, who are often in a positive mindset while consuming content (Edström & Jervfors, 2006). This combination of factors makes product placement an efficient investment, enhancing brand visibility in a natural environment (Edström & Jervfors, 2006).

b. Disadvantages

Despite its benefits, product placement also comes with notable disadvantages. A prominent placement can increase brand recall but may simultaneously heighten viewer awareness of the placement, leading to skepticism about the intent behind it (Abrahamsson & Lindblom, 2012). The quality of placement relies heavily on the creativity and skill of the scriptwriters; poor integration can result in negative audience perceptions (Górska-Warsewicz & Kulykovets, 2017). Additionally, the timeline for introducing placements may lead to outdated branding, as products can undergo changes in visual identity before a film's release (Górska-Warsewicz & Kulykovets, 2017).

Another significant drawback is the lack of control over how a brand is portrayed, which can lead to unexpected negative associations. For instance, Coca-Cola faced backlash when its brand was featured in a violent scene in the film *Natural Born Killers* (Edström & Jervfors, 2006). These challenges highlight the need for careful planning and execution when incorporating product placements into media.

1.2.2 Overview of Modern Marketing Strategies

With the increase in production and the rise in the number of products and markets, marketing became an indispensable part of an organization's structure, as it plays a fundamental role in creating value and achieving competitive advantage (Al-Ababneh, 2024). The concept of product marketing refers to the strategy of promoting a company's product and delivering it to its target customer base. Successful marketing operations attract targeted customers and encourage them to purchase, thereby increasing sales and profits (Rihan, 2024). With the advancement of marketing strategies, product placement has emerged. It gained significant popularity and importance in recent years because it allows the brand to reach a wide audience in a non-intrusive and memorable way, and it is integrated seamlessly, making it a natural part of the story. This helps in creating a positive association between the audience and the product, leading to an increase in brand awareness and sales. (FasterCapital Arabpreneur, 2025).

Product placement was part of stealth marketing, which is the use of hidden marketing strategies that appear to have no real connection to the organization, as it subtly targets its audience, making them unable to realize they are being targeted, by delivering hidden messages that do not reveal its link to the brand. (Alkhafagi, 2023). For example, a specific brand or a product may appear in a scene of a movie or TV series, or be used by a character in a way that seems spontaneous. This leads to making the audience feel emotionally connected to or curious about the product without realizing that they are being exposed to a marketing campaign (Qoyod Blog, 2025). The following section will present a selection of studies that have discussed stealth marketing.

1.2.2.1 Previous Studies on Stealth Marketing

According to Qoyod Blog (2025), stealth marketing has three types: marketing through cinema and TV shows (Product Placement), marketing in events and exhibitions, and online and social media stealth marketing. In product placement, this type of stealth marketing is considered one of the oldest and most influential forms of stealth marketing. It relies on integrating products or brands naturally in the storyline of a movie or a TV series in a way that does not appear as a direct advertising.

In Abdelrehim's (2024) article, he examined stealth marketing and its impact on brand equity from a marketing perspective. He treated it as an independent variable, while brand equity was the dependent variable represented by its dimension (brand awareness, perceived quality, brand loyalty, and brand attachment). He adopted a descriptive analytical approach, designing a questionnaire to be applied to the electrical appliances industry sector in Egypt. He reached the conclusion that stealth marketing influences the ability of companies operating in the Egyptian electrical appliances sector to create brand value, as it helps in improving the brand image and enhancing customer loyalty and attachment to the brand.

In Al-Ababneh's (2024) book, he aims to define the core theories and frameworks for modern electronic marketing, highlighting the important instruments that build an effective e-marketing strategy. He presents different aspects of e-marketing, exploring its foundational concepts, importance, and integration within organizational marketing strategies. He includes descriptive details of the e-marketing strategies, including social media marketing, SEO, email marketing, influencer marketing, and affiliate marketing.

In Alkhafagi's (2023) book, he provides an updated overview of key principles and practices in modern marketing. He explores core topics such as marketing analysis, consumer behavior, strategic planning, product promotion, and emerging trends like digital marketing and stealth marketing. He focuses on how marketing strategies are evolving with technological advancement and changing consumer expectations. He talks about the right tools and methods used by marketers to reach target audiences more effectively, including indirect techniques. He also addresses the marketing environment in the Arab world, making it relevant to this study.

In Raouf's (2018) article, because of the modern marketing institutions and the urgent need to leave traditional marketing methods that are considered no longer effective, he aims to explore the implications of contemporary marketing strategy represented by stealth marketing. He believes that stealth marketing has become a lifeline of many modern companies. He talked about the logical interpretation that surrounds stealth marketing. It has two opposite perspectives: it is considered an effective tool for guiding the desired purchasing behavior of the targeted customer, and as a deceptive method that manipulates customer choices and purchasing decisions.

1.2.3 Results of Previous Research on Product Placement

Based on the above, this section reviews previous studies that are relevant and closely related to this current study. Studies that analyze modality, frequency, association with characters, theatrical context, and audience perception were particularly focused on. The aim is to present existing findings on product placement in films and TV series, which supports a better understanding of how products are placed in different media contexts, and reviewing these studies will help identify existing gaps that will provide a basis for the current study to contribute new insights.

In a study conducted by Ghanem, Negm, & Arslan (2024), they aimed to examine how different dimensions of product placement influence brand recognition among consumers when a brand is embedded in a movie or TV show. The researchers conducted an experimental study on 386 participants; they were shown a short video extracted from an Egyptian movie that contains product placement. After watching, participants answered a structured questionnaire designed to measure the connection between product placement and plot, product placement prominence, the involvement of actors in product placement, and brand recognition. The finding supported some hypotheses and rejected others. Hypothesis 1 was not supported, which proposed a significant relationship between plot connection and brand recognition. When brands were naturally embedded into the storyline, participants often failed to notice them. Hypothesis 2 was supported, which suggests a positive relationship between product prominence and brand recognition. When a product was more prominent in the scene, it significantly increased consumers' ability to recognize the brand. Hypothesis 3 was supported, proposing a link between actor involvement in the placement and brand

recognition. Participants were more likely to recognize a brand when it was consumed or interacted with the main character.

An article conducted by Salah (2023), in his article he talks about the most successful product placement in history. He talked about one of the most expensive product placements valued at 1\$ million and resulted in an impact estimated at 26\$ million. It was in the 1980s when the famous director, Steven Spielberg, used the Hershey's Reese's Pieces chocolate. They provided a 1 million support to promote it in his film E.T., which talks about the special relationship between an alien and his human friend, a child named Elliot. The chocolate was shown as the aliens' favorite chocolate. As he mentioned the reasons behind its success, the first reason was the audience's connection to its main character. The second one links the product with a positive emotional feeling. He said that when the product is placed in a plan, not accidentally and interactive it won't become popular.

Mohammad & Abu Zaid (2022) conducted a content analysis of two Egyptian films, Assal Aswad and Kalemni Shukran, focusing on the presence of brand placement. Their findings revealed that 20 brands appeared in Assal Aswad and 7 brands in Kalemni Shukran. In their study, they highlighted that the placed products occurred in various forms: some brands appeared in the background of the scene, while others were mentioned audibly. Additionally, the researchers noted that some products were used by the main character; however, most brands appeared visually in the background. In addition to their content analysis, they conducted a survey aimed at measuring the audience's awareness of product placement and their attitudes towards its presence. The results revealed that 31.74% of respondents (126 individuals) reported high awareness of product placement, meanwhile 52.14% (207 respondents) stated they sometimes noticed product placement, while 16.12% (64 respondents) reported rarely noticing it. They were also asked about their acceptance of brand appearance as a form of advertisement during movies. The findings showed that 20.15% (79 respondents) strongly agreed with the presence of brands, 36.02% (142 respondents) agreed, 27.96% (110 respondents) were neutral, 13.85% (54 respondents) disagreed, and 2.02% (7 respondents) strongly disagreed. The survey further explored which mode of presentation is preferred; 19.35% favored audio placement, while 18.28% preferred visual placement. As for the association with characters, 27.96% preferred when a

product is used by a star character, whereas 18.28% preferred seeing products in the background with none of the characters.

Boix-Romero, Vilaplana-Aparicio, & Ortiz (2021) conducted a content analysis of Original Netflix series from different genres, including *Orange is the New Black* (drama), *Jessica Jones* (mystery), and *House of Cards* (political thriller). Their finding showed that Electronic Devices was the most frequently placed product category overall, accounting for 27.9% of all placements, followed by Communication Media products at 24.4%. In terms of modality, the majority of placements were visual (73.5%), while auditory placement accounted for 22.7%, and both visual and auditory placement were 3.9%. The researchers also measured the duration (Time Code) of each placement, showing that most placements lasted between 3 to 5 seconds (34.8%), 1-2 seconds (25.9%), 6-10 seconds (19.9%), and more than 10 seconds (19.3%). Regarding character association, 27% of the products were used or associated with the main character, 39% with a non-star character, while 31.1% appeared in the background with none of the characters. As for the theatrical context, the majority of placements were neutral in tone (86.7%), while 8.9% were portrayed positively and 4.3% negatively.

A study conducted by Wu, Yang, Zeng, & Chen (2021) explored how audiences perceive product placement in films, with particular focus on how genre and audience characteristics influence attitudes. The research combined qualitative and quantitative methods, using semi-structured interviews and a questionnaire to collect data. Results showed that the audience's attitude towards the placed products differs. 1.8% liked it very much, 21.4% accepted it, 39.3% reluctantly accepted it, 33.9% did not care, 3.6% found it unacceptable, and 2.2% disliked it. And when they were asked whether product placement should be banned or not, 11.8% supported being banned, while 88.2% believed it should continue. As for the preferred mode of presentation, 20% preferred auditory, 50% preferred plot integrated placement, and 57.3% preferred visual placement. Authors divided the audience into two categories: unfamiliar audience who might learn about a brand for the first time, and familiar or interested audiences, who might develop purchase intention due to enhanced memory and connection. The study also showed that product placement might have negative effects; if it is too prominent or poorly integrated, it can create a negative feeling, causing the viewer to dislike the brand, but even if the viewer dislikes the brand and the placed products, it still leaves a

strong impression. Regarding Transformers, 72.7% of participants noticed placed products, while 27.3% did not. The finding overall confirmed that the more exposure a brand receives in a movie or TV show, the more it becomes memorable to the audience. The depth of brand recall is largely determined by the visibility and relevance of placement.

In a study conducted by Pancaningrum and Ulani (2020) they designed this study due to the increasing visibility of product placement in soap operas. The study was classified as explanatory research, using a questionnaire. The objectives of the study were to determine the effect of product placement on consumer buying interest, with brand awareness serving as a mediating variable. Worth noting that the study was built upon the Brand Awareness Pyramid, which classifies brand awareness into four levels: Top of Mind, Brand Recall, Brand Recognition, and Aware of the Brand. The research pointed to four hypotheses. The first stated that better product placement in the Cinta Suci soap opera would positively influence consumers' buying interest. The second one suggested that improved product placement would increase viewers' brand awareness. The third one assumed that greater brand awareness would increase buying interest. The fourth one suggested that brand awareness mediates the relationship between product placement and consumer buying interest. The sample consisted of 100 respondents showed that product placement had a significant impact on both brand awareness and consumer buying interest. However, brand awareness alone did not have a significant direct effect on buying interest. Despite that, brand awareness was found to partially mediate the relationship between product placement and buying interest. Therefore, while product placement is effective in generating consumer interest and increasing awareness, brand awareness on its own does not necessarily translate into purchase behavior.

The study conducted by Havala and Chaudhari (2020) focused on the increasing use of product placement in Hindi movies. And with the increasing number of movies released every year, the study aimed to investigate how and to what extent brand placement affects viewers' purchase decisions, especially when consumers are now more aware of product placement. A questionnaire with 970 respondents was used to assess individuals who had seen product placement in movies in the last six months. Three key objectives guided the study: the first was to study the influence of brand placement in Hindi

movies and television commercials, the second was to evaluate the effect of such placement on consumers' brand awareness and recognition, and the third was to examine the influence of brand presentation methods in films on brand recall. The study tested several hypotheses, including that brand placement in Hindi movies is more influential than in television commercials, and the method of brand presentation in films has a significant impact on consumers' brand recall. Findings revealed that 95% of Indian respondents liked the idea of product placement in films and often followed brands used by their favorite actors. The result highlighted that brand recall is one of the most effective tools in increasing brand engagement after the program is aired. It was also shown that when brand placement aligns well with the film's context, it creates a stronger brand impact and positive consumer perception.

A study by Kakkar and Nayak (2019) aimed to examine whether consumers are affected by product placement in web series or not. They distributed an online survey designed to explore viewers' awareness, preferences, and behavioral responses to product placement. The questionnaire included a mix of closed-ended questions, multiple-choice questions, and demographic questions, gathering responses from 152 participants. Ranged in age from 14 to 55 years, with 74 male and 78 female respondents, most of whom were students. They addressed in the survey general information such as age, gender, preferred genres, and favorite web series. They covered their viewing habits, including how frequently they watched web series, and whether respondents noticed product placements, whether product placement enhanced or interfered with their viewing experience. The majority of participants reported being aware of product placement and indicated that they had noticed it in the series they watched. But some noted that when the product is too obvious, it negatively impacts their enjoyment, while others said that they liked it more when their favorite actor used the product, as it felt more natural. And in terms of brand recall, Auditory placement was seen as more memorable and impactful. Participants also agreed that product placement subconsciously influenced their purchasing decisions.

Leban, Zeidler, and Brussee (2018) conducted a comparative content analysis of 12 TV series: three drama original Netflix series productions, three comedies original Netflix series productions, three drama non-original Netflix series productions, and three comedies Netflix series productions. A total of 368 product placements were identified

across the selected series. In their study, they found that drama shows featured more placed products compared to comedy shows. Moreover, visual placement was more common than auditory and mixed modes. Although auditory placement was more noticeable within the context of specific scenes, visual placement was more dominant in terms of frequency. In their analysis, they confirmed that product placement was significantly predicted by the genre of the show, with placement in comedy shows being 84.71% less likely to be visual than those in drama shows. They have also categorized and placed products into different types, such as food and drinks, clothing and shoes, and electronic devices. The study also found that product placement led to more positive brand attitudes and higher purchase intentions when compared to traditional TV advertising strategies.

A study conducted by Kumar (2017) aimed to explore the reasons why people connect with placed products in movies and TV shows, their attitude toward product placement, and how product placement can appear in various popular forms, visually, or audibly, or when the brand is mentioned or used by a main character. The researcher used a questionnaire, and the sample consisted of 170 participants. The primary objective of the study was to assess the level of awareness that product placement can generate among viewers, and to understand how this placement affects both brand perception and consumer behavior. The researcher tested two hypotheses, one, the involvement of the audience with the content significantly influences their confirmation of the brand. Two, the mode of placement affects consumers' buying decisions. The finding revealed that viewers are increasingly becoming aware of product placement while watching movies or TV shows. However, they seem positively influenced when the placements are naturally integrated into the storyline or used by their favorite celebrities. Many respondents reported being more likely to purchase a product, seeing it through product placement.

In an experimental study conducted by Dietrich (2016), the primary objective was to determine whether product placement enhances brand awareness, generates a positive brand attitude, encourages attitudinal change, and increases purchase intention. The researcher used the Snowball Method, dividing participants into two groups. And the chosen experimental episodes were from the TV show *2 Broke Girls*; they were selected after analyzing 56 episodes, and the chosen ones were Ep2 and Ep3 of season 3. The

control group watched selected episodes without product placement, while the experimental group watched episodes with product placement. The product placement involved auditory, visual, or a combination of both, and the researcher intentionally chose the comedy genre. The results showed that a combination of audio and visual placement resulted in stronger placement memory. Additionally, the product's association with a star character improved both explicit and implicit brand recall and led to an increase in product preference.

The study conducted by Walton (2010) aimed to examine the evaluation of product placement in Hollywood films across nine decades, from the 1920s to 2009. These films were selected based on the top-grossing films, including: *Wings* (1927), *Mr Smith Goes to Washington* (1939), *The Best Years of Our Lives* (1946), *The Greatest Show on Earth* (1952), *The Graduate* (1976), *Jaws* (1975), *E.T.* (1982), *Independence Day* (1996), and *The Dark Knight* (2008). Across the 9 films, 108 placed products were identified with approximately 20.6 hours of footage. The study showed a clear increase in product placement over time. From 1920 to 1949, only 12 placed products were noted in the 9 films, between 1950 and 1979, the number rose to 33, and from 1980 to 2009, it increased to 63 placed products. The mode of presentation was also noted; the majority of placements were visual, 85.19%, while auditory placement accounted for 11.11%, and both visual and auditory occurred in 3.70%. In the theatrical context, most placements appeared in 92.59%, with positive context at 6.48%, and negative context at just 0.93%. In terms of character association, 54.63% of the products were used or interacted with by characters, while 45.37% were not associated with any character. The study also analyzed relevance to the plot, additionally, brand clarity was assessed. Ultimately, the study concluded that while the frequency of product placement has increased over the years, the coding structure and patterns of usage have remained relatively consistent.

Subba (2009) conducted a study on product placement in Hollywood and Bollywood films. It was a comparative content analysis of 20 films, divided between ten Hollywood and ten Bollywood productions. The aim of this study was to examine how product placement differs across industries in terms of category (e.g., electronic devices, clothing and shoes, fashion and accessories, food and drinks, household items, business, beauty items, sporting equipment, means of transportation, and communication media),.

mode of presentation (audio, visual, both), theatrical context (positive, negative, neutral), character association (with a star, non-star, both star and non-star, none of the characters), and duration. The findings of the study in terms of product category, the most frequently placed category in both Hollywood and Bollywood films was food and drinks, with a total of 99 placements, accounting for 18% of all placements. As for clothing and shoes, 26 placements in Hollywood and 35 in Bollywood. In electronic devices, there were 58 placements across both Hollywood and Bollywood movies. The means of transportation category had 35 placements in Hollywood and 51 in Bollywood. Sporting equipment has 4 placements in Hollywood and 10 in Bollywood. Lastly, communication media had an equal number of 15 placements in both Hollywood and Bollywood. Regarding the mode of presentation, the majority of placed products were visual, comprising 80% of the total. There were 207 visual placements in Hollywood and 258 in Bollywood. Audio placement occurred 30 times in Hollywood and 23 times in Bollywood, while both audio and visual appeared 22 times in Hollywood and 17 times in Bollywood. In terms of the theatrical context, the most product placements occurred in neutral contexts, 64%, followed by positive 29%, and lastly negative contexts, 7%. As for the association with character, placed products with a main character 54 times in Hollywood and 58 times in Bollywood. Non-star character was noted 70 times in Hollywood and 64 times in Bollywood. Not associated with any character 120 in Hollywood and 118 in Bollywood. As for both star and non-star characters, a total of 32 in Hollywood and 31 in Bollywood. When it comes to time duration, Hollywood films featured approximately 41 minutes across the ten films; the longest duration was observed in *I Now Pronounce You, Chuck and Larry*, with about 10 minutes of product exposure. Bollywood movies had a total of 55 minutes, with the longest duration found in *Brothers*, reaching 12 minutes. The shortest product placement in Bollywood was 2 minutes in *Luke*, while in Hollywood, it was 8 seconds in *The Condemned*.

Another relevant study aimed to analyze the context of scenes containing product placement, emphasizing that product placement should appear in positive rather than negative contexts, is Makino's (2006) study. He focused on top-grossing Hollywood films from 2000 to 2004. Through content analysis of 50 films, the researcher highlighted the appearance of products related to a star character, 71%, were 24% were linked to secondary characters, and 5% appeared in the background. In terms of the

theatrical context, 44% of the placed products appeared in a positive context, 8% were placed in a negative context, and 48% were shown in a neutral context. These findings suggest that the majority of product placements are designed to align with favorable or neutral settings, supporting the notion that the positive context enhances the impact and reception of the brand.

In conclusion, the body of literature reviewed demonstrates that product placement plays a significant role in shaping consumer behavior, particularly regarding brand awareness, brand recall, and purchase intention. Various studies, such as those by Pancaningrum & Ulani and Ghanem, Negm & Arslan, have found that brand awareness acts as a mediating variable, indicating that product placement can influence consumer buying behavior by increasing brand awareness. Other research, including that of Havala & Chaudhari and Wu et al., has emphasized how the format and context of the placement—whether visual, auditory, or integrated into the plot—can significantly affect how well consumers remember and react to the product. Importantly, studies such as Kumar (2017) showed that consumers are more likely to respond positively to product placements that are subtle or naturally embedded into the storyline, especially when associated with popular celebrities. On the other hand, studies also showed that if the placement feels forced or overly commercial, it can create negative reactions. Additionally, audience-related factors such as age, socioeconomic status, and familiarity with the brand influence the effectiveness of product placement. For instance, Wu et al. found that younger audiences with lower purchasing power may notice the placements but may not necessarily act on them.

Collectively, these findings lay a solid groundwork for the present study, which seeks to examine the impact of product placement in Arabic-language Netflix series on brand awareness and consumer behavior among Palestinian viewers. Building on the insights from previous studies, this research will evaluate not just the frequency, prominence, and duration of placements but also the effects of association with main characters, genre distinctions (comedy versus drama), and brand recognition and purchasing attitudes.

1.3 Theoretical Framework

1.3.1 Brand Awareness

Recent developments show a shift in organizational public relations (PR), with boundaries between PR, advertising, and marketing becoming increasingly blurred (Mikáčová & Gavlaková, 2014). This evolution reflects PR's expanding role, as it sustains brand attitudes and fulfills the brand promise by providing authenticity and enhancing credibility in brand narratives (Mikáčová & Gavlaková, 2014).

Brand awareness, or the level of consumer familiarity with a brand, is crucial for recognition and recall, serving as the foundation for consumer decision-making (Chen, 2024; Team Zorgle, 2023). It comprises two core components: brand recognition, the ability to identify a brand by name or logo, and brand recall, the capacity to remember a brand when given related cues, See figure 2 (Team Zorgle, 2023). The depth and breadth of brand awareness significantly impact purchasing decisions, customer loyalty, and long-term brand reputation (Guennemann & Cho, 2014; Fraas, 2023).

Product placement is a powerful strategy for building brand awareness, especially in television, as it offers a less intrusive way to boost recognition and recall. Studies show that product placement can enhance brand awareness by up to 20%, influencing consumer attitudes and increasing the likelihood of purchase (Putri et al., 2023; Todua & Robakidze, 2023). This strategy is particularly effective in overcoming ad fatigue, as product placement integrates brands naturally into entertainment, making it an appealing alternative to traditional ads (Berglund & Spets, 2003).

High brand awareness often correlates with increased purchase intent. The more consumers recognize and associate with a brand, the stronger their purchasing motivation becomes (Mohammad & Abuzaid, 2022; Büyükdağ, 2021). As awareness grows, consumers not only develop preferences but also spread positive word-of-mouth, which is essential for brand loyalty and consumer engagement (Fraas, 2023). In this way, brand awareness underpins a range of consumer behaviors, from initial recognition to loyalty and advocacy, making it an invaluable component of brand management.

Figure (2)

Pyramid of Brand Awareness



Note: Chen (2024)

- Unaware of the Brand: Consumers are doubtful or unsure whether they have identified the brands that have been mentioned. Consumers are also unaware of the presence of these brands (Pancaningrum & Ulani, 2020).
- Brand Recognition: At this level, consumers can identify the brand mentioned. In which consumers already know the brand of a product, but still need tools to remember it. To increase brand awareness, brand names must be different and unusual (Pancaningrum & Ulani, 2020).
- Brand Recall: At this level, consumers can remember the brand without being given a stimulus. And remembering a brand in this stage is based on a person's request to mention a particular brand name in the product category (Pancaningrum & Ulani, 2020).

1.3.2 Brand Recognition

The first step in the advertising influence process is brand recognition. Customers should first recognize a brand before they are attracted to the brand or influenced by it in any way (Ghanem et al., 2024). They defined brand recognition as one's ability to identify a brand as something that they have already seen or heard about. It is the extent to which consumers can distinguish and identify a brand quickly when any of its components, including the logo or slogan, appear (Ghanem et al., 2024).

Brand recognition and recall reflect the "depth" of brand awareness, where recognition marks the initial point of familiarity, and recall signifies a strong memory association

with the brand. In contrast, the "breadth" is evident in consumers' buying and usage behaviors, demonstrating how integrated a brand is in their daily lives (Kumar, 2017).

Through brand awareness, consumers first recognize a brand, fostering familiarity and trust, and ultimately increasing purchase intent (Chen, 2024). Initially unfamiliar, consumers develop recognition, then recall, and eventually reach brand loyalty as the brand occupies a dominant place in their memory (Chen, 2024).

1.3.3 Brand Recall

Recall represents the process by which an individual identifies the product from memory, while recognition refers to being able to differentiate the product from another (Kumar, 2017). The brand recall is greatly correlated to the prominent placement of the brand. These prominent brand placements have a higher impact on brand recall. The verbal or visual brand placements are normally recalled more (Havale & Chaudhari, 2020). A prominent placement is the one that is made highly noticeable, when a brand is long exposed in time, central to the plot in the TV show, and the size or camera focus. As for subtle product placement, lower exposure in time, less focus, or smaller in size, perhaps in the background (Kjaernested & Nielsen, 2012). Subtle placements are those where the product is merely used as a background prop and is not central to the scene (Dietrich, 2016).

Brands that are prominently featured in movie scenes tend to achieve higher recall among consumers compared to those that are less visible (Putri et al., 2023). This phenomenon has been supported by numerous studies worldwide that highlight the significant impact of product placement on brand recall (Raza & Jalees, 2016). The effectiveness of recall is not only determined by the visibility of the brand but also by how it is integrated into the film's narrative and the association between the brand and lead characters, which can significantly enhance recognition (Raza & Jalees, 2016).

Brand recall is a crucial aspect of brand awareness, defined as the extent to which consumers can remember advertisements and brand messages, allowing them to identify or recall brands using information stored in memory (Mohammad & Abouzeid, 2022). Effective product placements in films and television shows capture viewers' attention, fostering brand acceptance that leads to recall during purchasing decisions (Kumar, 2017). Recall is characterized as the process through which consumers identify a

product from memory, distinguishing it from similar offerings, which is referred to as recognition (Kumar, 2017).

Research shows that brand placement not only influences recall but also impacts consumer attitudes toward the brand (Balakrishnan et al., 2012). Specifically, brand recall relates to a consumer's ability to identify a brand based on the product category and the specific needs it fulfills (Memon et al., 2016). Ultimately, brand recall can be defined as the correct retrieval or reconstruction of a brand in a consumer's memory, which is vital for effective brand positioning and consumer decision-making (Büyükdağ, 2021). According to Dietrich (2016), most scholars attempted to measure product placement effectiveness by examining its effect on explicit memory measures, namely recall and recognition, and practitioners' unaided recall and recognition were the best measures of placement success.

1.3.4 Purchase Intention

Research indicates a strong link between brand awareness and purchase intention, establishing that effective placement strategies can significantly enhance consumers' willingness to buy products (Raza & Jalees, 2016). The effectiveness of these placements is often measured by the corresponding increase in product sales, demonstrating a clear relationship between strategic placements in movies and heightened purchase intentions among consumers (Raza & Jalees, 2016).

When products are strategically integrated into films, consumers' purchase intentions rise due to increased brand awareness, which facilitates recall (Raza & Jalees, 2016). Purchase intention is defined as a personal behavioral tendency or the desire to buy a brand (Abu Seman, 2019). Purchase interest is the tendency of consumers to buy brands or take actions to purchase based on the likelihood that consumers will make purchases (Pancaningrum & Ulani, 2020). As brand awareness grows, so does the likelihood that consumers will consider purchasing the advertised products (Chen, 2024).

This inclination toward buying reflects consumers' desires and motivations to acquire the products they've seen advertised (Putri et al., 2023). Understanding and enhancing consumers' purchase intentions is crucial for increasing the probability of actual purchases, as this intention serves as a key predictor of future buying behavior

(Büyükdağ, 2021). As it can be measured through the following indicators: attention, interest, desire, and action. (Pancaningrum & Ulani, 2020)

1.3.5 Brand Loyalty

Product placement plays a crucial role in shaping consumer attitudes and fostering brand loyalty. By strategically integrating products into films, companies can influence how consumers perceive and engage with their brands, ultimately leading to stronger loyalty (Raza & Jalees, 2016). The presence of celebrities associated with these products enhances this effect, as consumers often develop a positive attitude toward brands endorsed by familiar figures (Raza & Jalees, 2016).

Furthermore, non-promotional product placements are increasingly recognized as effective marketing strategies that engage consumers and build brand loyalty (Fatmasari et al., 2024). Ultimately, positive brand attitudes can significantly influence consumer loyalty, which is vital for maintaining market opportunities and driving future purchase intentions (Guennemann & Cho, 2014; Balakrishnan et al., 2012; Büyükdağ, 2021).

1.3.6 Conclusion

In conclusion, effective product placement significantly enhances brand awareness, recall, purchase intention, and brand loyalty among consumers. When product placements are strategically aligned with consumer preferences and presented in engaging environments, they foster a deeper connection with the audience (Fatmasari et al., 2024). Furthermore, studies show that verbal and visual placements enhance memorability, thereby improving brand recall and positive attitudes toward the brand (Putri et al., 2023). This quantitative research aims to assess the effectiveness of product placements in Arabic series on Netflix among An Najah National University students, measuring their brand awareness and the overall impact of such placements on consumer behavior. By understanding these dynamics, brands can optimize their marketing strategies and foster lasting consumer relationships. Leading to (H7A) and (H7B):

H7 A: Increased brand awareness from the effectively placed products leads to an increase in purchase intention among the Palestinian audience.

H7 B: Increased brand awareness from effectively placed products leads to enhanced brand loyalty among Palestinian audiences.

1.4 Statement of the Problem, Research Objectives, Questions, and Hypotheses

1.4.1 Problem Statement

Marketers have become less confident in the results of traditional advertising methods (Kjaernested & Nielsen, 2012). Because of that, Product placement has gained wide influence in recent times and has been considered an effective marketing strategy. Kjærnested & Nielsen (2012) noted that the product placement industry is a fast-growing multi-billion-dollar industry and is soon believed to outperform traditional advertising and marketing. In 2006, global paid product placements were valued at \$3.07 billion, and global unpaid product placements at \$7.45 billion according to the research company PQ Media. It includes the integration of different products and brands in various media, such as movies, TV shows, etc. Unlike traditional advertisements, the products are shown smoothly in the story or scene of the movie to create a lasting impression on the audience.

As product placement continues to grow in media markets, research has demonstrated that viewers recognize and recall brand/product placement (Balakrishnan et al., 2012). Customers are different everywhere, and their buying habits and intentions are influenced by the region's prosperity as well as other social and economic factors (Puspanathan et al., 2022). Given that previous studies have mainly focused on Hollywood, Bollywood, Nollywood, and European audiences, there is a clear gap in research on Arab viewers, particularly Palestinians. Akintola (2023) examined product placement practices in Nollywood films over the past decade, Walton (2010) traced the evolution of product placement in Hollywood over 90 years, and, Subba (2019) conducted a comparative analysis of product placement in Hollywood and Bollywood films.

Additionally, while some studies have examined product placement on streaming platforms like Netflix, little attention has been given to Arabic Netflix productions. For the researchers who studied audience behavior, Abu Seman (2019) investigated the correlation between product placement in films, purchase intention, and brand attitude. The findings indicated a significant positive relationship between product placement

exposure and improved brand perception, leading to higher purchase intention. Meanwhile, Abrahamsson & Lindblom (2012) focused on Swedish audiences, revealing that product placement is generally well-received, particularly when presented visually. However, excessive or overly prominent placements tended to reduce brand appeal.

While extensive research on product placement has been widely studied in a Western context, studies on its presence and impact in the Arabic context remain limited. Little research was done on the viewers' attitude and their purchasing behavior. "Previous studies have mainly focused on movies, and most of them have measured product placement effectiveness through brand awareness with little attention to how the placed brands affect viewers' attitudes, preferences, emotions and purchasing behaviors" (Kjaernested & Nielsen, 2012).

In this context, product placement in movies and series became an increasingly popular marketing strategy, yet there is a notable lack of research exploring its presence, impact, and effectiveness within Arabic content. While product placement is well documented in Western media, few studies have examined its implementation in Arabic cinema, particularly in the Arabic Netflix Origin series. "Over the last two decades, various studies have investigated product placement in movies" (Puspanathan et al., 2022). This gap raises important questions about the extent of product placement in the Arabic series and its impact on audiences in the Arab world, especially within the widespread popularity of Arabic content, and because "product placement in television shows can increase brand awareness by 20%" (Putri et al., 2023).

This study aims to address this gap by analyzing the implementation of product placement in Arabic series originated by Netflix and examining its influence on Palestinian consumers, especially focusing on the youth demographic in universities across the West Bank. This demographic is highly engaged with streaming platforms, "Young adults are the ones who are most influenced by product placement because of the growing materialistic values among their age range" (Subba, 2019). By studying their brand recall when seeing a brand, awareness, purchase intention, and brand loyalty, this research will provide valuable insights into its effectiveness in shaping consumer behavior. Additionally, the study seeks to gather qualitative insights regarding audience perceptions of product placement in the Arabic context.

1.4.2 Research Objectives

a. Objectives related to product placement in the selected series for analytical study:

1. To list the placed products, to determine the frequency, and to identify the most commonly featured product nature in the selected Arabic series on Netflix, and to see if there are any local products associated with the producing country.
2. To determine the mode of presentation of the placed products and their theatrical context.
3. To determine how the placement appears with the main character or a supporting character, or is it in the background?
4. To measure the duration of each placement on the screen.

b. Objectives concerning the audience in the field study:

1. To show that visual placement positively affects brand recall, leading to increased brand awareness among Palestinian audiences.
2. To show that auditory placement positively affects brand recall, leading to increased brand awareness among Palestinian audiences.
3. To show that both visual and auditory placement positively affect brand recall, leading to increased brand awareness among Palestinian audiences.
4. To show that the high frequency of product placement in Arabic series impacts brand recall among Palestinian audiences.
5. To show how the association of the brand with a main character in an Arabic series impacts brand recall among Palestinian audiences.
6. To show that theatrical context influences audience perception and brand recall among Palestinian audiences.
7. To show that the duration of a portrayed product placement on the screen influences audience perception and brand recall.
8. To show how the role of the series genre can shape the impact of product placement on brand recall.
9. To show how increased brand awareness through product placement affects purchase intentions and brand loyalty among Palestinian consumers.

1.4.3 Research Questions

To achieve the goal of this thesis, the research problem can be defined by the number of questions that require investigation and analysis to provide clear and accurate answers, as follows:

a. Questions related to product placement in the selected series for analytical study:

1. What products were promoted in each selected series, and how often were they used, and is there domestic product placement?
2. What is the nature of the brands represented in the selected series, and what is the most common?
3. What is the most popular mode of presentation of product placement in each of the selected series, and in what theatrical context?
4. What is the relationship between the placed products and the characters? Does the placement appear with the main or supporting character, or is it in the background?
5. What is the duration of each product's appearance within the selected series?

b. Questions concerning the audience in the field study:

1. What is the general attitude of Palestinian university students towards Product placement?
2. Which mode of product placement has the highest recall and recognition among Palestinian university students?
3. How does the frequency of product placement impact brand recall among Palestinian university students?
4. How does the association of product placement with a main character, supporting character, or none of the characters influence audience perception and brand recall?
5. How does the theatrical context influence audience perception and brand recall?
6. How does the duration of a portrayed product placement on the screen influence audience perception and brand recall?
7. How does the series' genre influence audience perception and brand recall?
8. How does increased brand awareness through product placement affect purchase intentions and brand loyalty among Palestinian consumers?

1.4.4 Research Hypotheses

- H1 A: Visual product placement in Arabic series positively affects brand recall and leads to increased brand awareness among Palestinian audiences.
- H1 B: Auditory product placement in Arabic series positively affects brand recall and leads to increased brand awareness among Palestinian audiences.
- H1 C: Both visual and auditory placement in Arabic series positively affect brand recall and lead to increased brand awareness among Palestinian audiences.
- H2: Higher frequency of product placement in Arabic series positively affects brand recall and leads to increased brand awareness among Palestinian audiences.
- H3: Product placement portrayed within a main character leads to higher brand recall, leading to increased brand awareness among Palestinian audiences compared to placement with a supporting character or background appearance.
- H4: Product placement portrayed in a positive theatrical context positively affects brand recall and leads to increased brand awareness among Palestinian audiences.
- H5: Longer duration of portrayed product placement is more likely to positively affect brand recall and lead to increased brand awareness among Palestinian audiences.
- H6: The positive impact on brand recall among Palestinian audiences varies depending on the genre of the series.
- H7 A: Increased brand awareness from the effectively placed products leads to an increase in purchase intention among the Palestinian audience.
- H7 B: Increased brand awareness from effectively placed products leads to enhanced brand loyalty among Palestinian audiences.

Chapter Two

Methods

2.1 Methodology

2.1.1 Research Design

This study employs a mixed-methods approach, integrating both qualitative and quantitative research methodologies to provide a comprehensive understanding of product placement in Arabic Series and its impact on young Palestinian audiences. The qualitative component involves an analysis of selected Arabic Series (originally Netflix production) to examine how products are integrated into the narrative. The quantitative component is a survey targeting Palestinian university students' viewers to assess their awareness, perceptions, and behavioral responses to the placed products.

2.1.2 Research Methods

2.1.2.1 Qualitative Method: Content Analysis

a. Series Selection

To ensure the study's depth and relevance, in this section, different Middle Eastern series were chosen as the sample for this study. Netflix is one of the largest streaming platforms, known for its original content of specific movies and series. Laban, Zeidler, & Brussee (2018) stated that Netflix produced original content to remain exclusive. And their shows are more likely to show more products than non-Netflix original shows. "Netflix started publishing and subtitling content in Arabic in 2016, and by 2018, Netflix launched its first Arabic production" (E-Arabization, 2021). Additionally, many series are produced by the same teams of writers, directors, and producers, making all series have similar patterns.

In this study, the Netflix Arabic original series listed in Table (1) will be analyzed to narrow down the options, because nowadays a lot of people tend to watch Netflix because of the easy access to different movies and series, and because in Palestine, Netflix series are also available on various platforms beyond Netflix itself. For example, Hadara TV (Smart TVs connected to Hadara's internet service) lists various movies and series.

Table (1)*List of Middle Eastern Movies included in the Sample*

Year	Series Title	Genre	Origin Country
2025	The Exchange (First Season)	Drama	Kuwaiti
2024	Finding Ola	Drama, Comedy	Egyptian
2023	Crashing Eid	Comedy	Saudi
2019	Jinn	Supernatural	Jordanian

Netflix offers a diverse collection of Arabic films and series that reflect the Arabic culture, ranging from classic to contemporary productions, covering a variety of genres, including drama, thriller, and comedy, making it a rich source for analysis. However, these four series are among the most popular in recent times. They were selected based on Yizengaw's (2025) article, viewers' ratings, and the media impact they have achieved. In addition, they are four series of different cultures and genres aimed at different audiences, which allows us to have a varied sample: The Exchange is a Kuwaiti drama series set in the 1980s, following the lives of two women navigating the male-dominated world of Kuwait Stock Exchange, Crashing Eid a Comedy-drama Saudi series that talks about a Saudi woman who studied abroad, returns home to introduce her non-Saudi fiancé to her family, Jinn the supernatural Jordanian drama and Netflix's first Arabic original series. The show talks about a group of teenagers whose lives turn dark when they unleash an ancient jinni (supernatural being). As for Finding Ola, an Egyptian drama-comedy series that talks about Ola's journey of self-discovery and personal growth around her family.

b. Analytical Measures

To perform the study, the content analysis technique was used; this study aimed to examine the context of scenes in the series that contain product placement. According to Gokhale (2010), in order to achieve the maximum level of positive brand recall, brand placement considers several key variables. Those variables are used as a measurement base for the content analysis and will be studied and used to code the data in a coding sheet (Table 6).

The analysis sheet was made based on the following variables:

1. Brand Name: Each placed brand will be noted.

2. The nature of the Placed Product: After noting the name of the brand, they will be categorized into the nature of the product that they fall in. For example, a MacBook will fall into the nature of electronics, whereas a food company such as McDonald's will fall into the nature of food items. There is a total of 10 product categories listed in the coding sheet.
3. Frequency: The number of times the product is shown or mentioned in each series will be noted.
4. Mode of Presentation: The product can be presented in different modes to convey the brand to the audience. It can either be an audio presentation, which means that "the brand name was spoken about" (Subba, 2019). Or as if "one of the characters or a voiceover mentions the brand, and it is also possible that a specific sound, such as a registered sound, is classified as an auditory placement, without explicit mention of the associated brand" (Boix-Romero et al., 2021). Or it can be in a visual presentation, in which the brand is shown, whether it is "clearly visible on screen, or the brand has manifested itself in another of its possible representations, such as a printed poster, a screen or a T-shirt" (Boix-Romero et al., 2021). It can be both (visual and audio) presentations, which means that the product is both spoken and shown in the plot.

5. Theatrical Context of Brand Placement:

Each placed product will be measured by these variables, in which the plot and the context of each series will be analyzed to determine the portrayal of a brand.

- Positive: "If a brand has been used to deliver a significant positive effect" (Subba, 2019), or if it is "mentioned in some positive context or emotions by any of the characters in any scene in a movie" (Gokhale, 2010). For example: if any of the characters are playing video games for fun.
- Negative: "If a brand has been used in a negative situation that evokes negative feelings" (Subba, 2019). For example: a kid or a teenager who is underage is driving a car.
- Neutral: "When a brand was just visible or heard in the background of a scene with no reference to it or use of it by any of the characters in a movie" (Gokhale, 2010). For example: a banner of a specific product is placed in the background, or a perfume setting in the back scene.

6. Association of the Brand with a Character: Placed products were differentiated based on their association with the characters. According to Subba (2019), any interaction of any brand with the characters in any movie or series would result in higher noticeability of the products, causing the placement to be fruitful. “Interacting with a brand encourages attention to it and strengthens the bond between the brand and the character” (Boix-Romero et al., 2021). However, there is “a distinction between leading character and supporting character as an influencing factor on the brand” (Boix-Romero et al., 2021). For so, it was listed as follows:
- Star Character: “When a brand appears onscreen was used by, or mentioned by, or was in any way associated with a star in the movie, which may consist of a hero/heroes, or a heroine/ heroines, or a villain/villains” (Gokhale, 2010). Montagnet (2016) stated that if a main character uses the brand, it can add a familiar feeling to the narrative and can increase the viewer’s ability to identify the scene. And
 - Non-Star Character: “When a brand appearing onscreen was used by, or mentioned by, or was in any way associated with any of the characters in a movie except a hero/heroes, or a heroine/ heroines, or a villain/villains” (Gokhale, 2010).
 - None of the characters: “When a brand appears onscreen was just seen or heard and was in no way associated with any of the stars or non-star characters in the movie” (Gokhale, 2010).
7. Time Code: To achieve a recognizable placement of any product and for a viewer to realize that he\she is looking at a familiar brand, according to Gokhale (2010), the product must be onscreen for a minimum of 1.5 to 3 seconds. He stated that the duration of the product proves to be important, especially when the product is only visible and not used or mentioned. In this case study, each product will be measured with the help of a stopwatch to record the time frame of displacement.

2.1.2.2 Quantitative Method: Survey

Quantitative research allows the researcher to describe, explain, and predict a phenomenon, and as larger sample sizes can be used, the researcher is able to generalize the findings. Using a quantitative methodology provided answers regarding the use of the product and the purchasing behavior of consumers after being exposed to that product via product placements (Koopman, 2017). The quantitative approach is used in

this study to explore the impact of the placed products in Arabic series on Palestinian consumer behavior and to see if they are aware of the placed products and if it positively affects their brand recall, purchase intention, and loyalty. The study employs a quantitative survey using a Likert scale, allowing participants to express their agreement or disagreement with specific statements. The questionnaire will be designed in English but administered in Arabic (Table 4) to ensure that the respondents fully understand the questions and provide accurate answers, and the survey will be distributed online via Google Forms. And it was reviewed and validated by academic experts (Table 3) to ensure its relevance, clarity, and appropriateness for the study objectives.

Population and Sampling: Palestinian students from An-Najah National University, who have watched Middle Eastern series on Netflix or any other platform. They were chosen because the new young generation is the most frequent viewer of TV series. According to Pancaningrum and Ulani (2020), in 2018, 96% of the millennial generation (20-34 years old) watched TV series. Therefore, based on the questionnaire, we will try to understand their viewing habits, preferences, and perceptions of product placement in Arabic series. A convenience sampling approach will be employed, leveraging the universities' Facebook pages. Aiming for at least 384 responses that will ensure statistical validity. The survey was reviewed by a panel of experts, who confirmed its validity and appropriateness for the study. (See Table 5).

Target population: University students in An-Najah National University who watch Arabic series, either on Netflix or other platforms. They were specifically chosen due to the researcher's background and current residence in Nablus, which is the university location, to ensure accessibility and cultural relevance. Additionally, An-Najah National University is the largest and most diverse university in Palestine, having students from various cities, towns, and villages across the country. This diversity enhances the depth of the research findings in the Palestinian context.

Sampling Method: Convenience sampling will be employed to ensure that students from different academic backgrounds are included.

Inclusion Criteria: Participants must be active watchers of TV series.

2.1.3 Data Collection Procedures

The research is conducted in two processes:

- **Content Analysis:** Original Arabic Netflix series were watched and analyzed into different variables to identify the presence of product placement using a coding sheet.
- **Survey Development and Distribution:** A structured questionnaire is used to assess audience awareness, attitudes, and behavioral responses. The questionnaire was distributed online via Google Forms with links shared through the university website and student social media groups, as well as on-site visits to the university, explaining the purpose of the research to the students, and providing them with the link to complete the survey.

In structuring the study in this way, the questionnaire will be used to reflect the placed products in the Arabic Netflix series, ensuring relevance and accuracy in measuring consumer responses.

Chapter Three

Results

This chapter presents findings of this study, which were obtained through content analysis of the four selected series on Netflix, as well as the responses that came up from the questionnaire distributed to An-Najah National University students.

This chapter was divided into two main parts: the first part will show the outcomes of the content analysis based on the coding sheet (See Tables 2-6).

Table (2)

The Exchange Brand Name Coding Sheet

B1 Brand Name (1-16)			
1.Mercedes	2.Almukhtar Magazine	3.Hungry Bunny	4.Carnation Milk
5.Cadillac	6.Kuwait Stock Exchange	7.Riberhus Cookies	8.Ers Sound System
9.Echo Clothing Store	10.Virginia Cigarettes	11.Alpha Elite Uncation	12.PowerPoint
13.Casio Calculator	14.Rolux Oyster	15.Nissan	16.Becker Cassette

Table (3)

Jinn Brand Name Coding Sheet

B2 Brand Name (1-9)			
1.Popeyes	2.Chevrolet	3.Petra Development & Tourism Region Authority	
4.Halibna	5.Roya TV	6.Dell Laptop	
7.Ober	8.Toyota	9.Mitsubishi	

Table (4)

Crashing Eid Brand Name Coding Sheet

B3 Brand Name (1-18)			
1.Almarai (l'Uzine)	2.Snapchat	3.Dairymilk	4.Homyroum Market
5.Swiss Taste	6. Information Warfare Book by Yaser Bakker	7.Apple Macbook	8. Sunsir Sewing Machine
9.Instagram	10.Colin's Store	11.Pull&Bear	12.Audie
13.Ctoiperfume	14.Vemto	15.Monopoly	16.Polo
17.Honda	18.Addidas		

Table (5)*Finding Ola Brand Name Coding Sheet*

B4 Brand Name (1-30)			
1. Among Us Video Game	2. Fortnite Video Game	3. Panadol	4. Whatsapp
5. Apple (Macbook & Iphone)	6. 7up	7. Toyota	8. Instagram
9. Ceox	10. Jeep	11. Nike	12. Hermes Perfume + Un Jardin Sur Le Nil Hermès □
13. Sauvage Dior	14. Xbox	15. Coco Chanel	16. Shalimar Perfume
17. Armani Bois d'Encens Unisex	18. Kiri	19. Kia	20. Ocea
21. Vlokswagen	22. Starbucks	23. Facebook	24. Beats Headphones
25. Lifefitness Treadmill	26. Hyundai	27. BMW	28. Chevrolet
29. Panadol	30. PlayStation		

Table (6)*Content Analysis Coding Sheet*

A Series Name (1-4)			
1. The Exchange	2. Jinn	3. Finding Ola	4. Crashing Eid
B: Brand Name			
C: Nature of The Brand (1-10)			
1. Clothing and Shoes	2. Fashion Accessories	3. Food\Drink	
4. Electronic Devices	5. Household Items	6. Business	
7. Health\Beauty Item	8. Means of Transportation	9. Sporting Equipment	
10. Communication Media			
D: Mode of Presentation (1-3)			
1. Audio		2. Visual	3. Both Audio and Visual
E: Theatrical Context (1-3)			
1. Positive		2. Negative	3. Neutral
F: Association with a character (1-4)			
1. With a star	2. With a Non-Star	3. With none of the Characters	4. With Both Star and Non-Star
G: Time Code (1-4)			
1. 2 seconds and less	2. 3 to less than 5 seconds	3. 6 to less than 10 seconds	4. More than 10 seconds

The second part focuses on the survey results, which measure the Palestinian audience's awareness of product placement.

3.1 Result Concerning Content Analysis

Findings from RQ1

RQ1: What products were promoted in each selected series, and how often were they used, and is there domestic product placement?

A total of 73 products were mentioned across the four series. The findings showed that many of these products appeared only once throughout the episodes. While some brands appeared multiple times. For example, in The Exchange Series, Mercedes appeared 6 times. In Finding Ola, Toyota appeared 18 times because it was used by the main character. As shown in Table (7) in Appendix (E).

Findings from Table 7 show that different brands and products were promoted in the four series. In the 6 episodes of Crashing Eid, a total of 16 products and brands were mentioned. From the multiplicity of times shown or mentioned, brands and products such as Mercedes, Hungry Bunny, Cadillac, and Kuwait Stock Exchange were given more prominence. And one particular brand, Hungry Bunny, appeared 9 times throughout the episodes in different scenes, suggesting a deliberate integration either through promotional agreement or contextual relevance within the storyline. Other brands such as, Al Mukhtar Magazine, Riberhus Cookies, Ers Sound System, Alpha Elite Uncation, Nissan, etc. were mentioned only once.

The Jinn series, with a total of 5 episodes, showed a lack of promoted products. The series covered only 9 products throughout the episodes. Popeyes, Chevrolet, Petra Development & Tourism Region Authority, Halibuna, Roya Tv, Dell, Ober, and Mitsubishi were all featured once, and only Toyota was mentioned twice. Crashing Eid consists of only 4 episodes, features a notable number of product placements. It was a total of 18 brands. Dairymilk, Homyroum Market, Swiss Taste, Information Warfare Book by Yaser Bakker, Sunsir Sewing Machine, Instagram, Colin's Store, Pull&Bear, Ctoiperfume, Vemto, Polo, and Adidas were only mentioned once. As for Almarai (l'Uzine), Snapchat, and Monopoly were featured twice. And Audie, Honda, and Apple were promoted 3 times. Finding Ola series spans 6 episodes and shows a noticeable

number of product placements with a total of 30 brands and products throughout the episodes. One particular brand, Toyota, was featured 18 times because it was used by the main character. As well as Apple products (iPhone and MacBook) were featured 15 times.

One of the key objectives is to figure out and highlight the specific brand names that appeared in each series to demonstrate how each producing country tends to feature products associated with its own local market, and an answer to Is there domestic product placement in the selected series?

Findings showed that there was a domestic placement aside with international brands. While international brands were occasionally featured, particular attention was given to local products reflecting each series' production country. In *The Exchange* (Kuwait), Different Kuwaiti brands were clearly featured throughout the episodes. For example, the Kuwait Stock Exchange was mentioned 5 times, and *Almukhtar Magazine* (An Arabic Kuwaiti Magazine that originated in 1965) was featured once. In *Jinn* (Jordanian), even though brand placement was limited in this series, it included multiple famous brands in Jordan. For example, Petra Development & Tourism Region Authority, Roya TV (Jordanian TV channel), and Halibna (a leading dairy brand founded in Jordan). In *Crashing Eid* (Saudi Arabia), It includes several scenes featuring local Saudi products. For example, Almarai (a Saudi company operating in the fields of agriculture, dairy products, and food distribution across Saudi Arabia). In *Finding Ola* (Egypt), it lacked any placement of Egyptian brands, being full of international brands.

A comparative distribution of branded product placement was conducted across the four analyzed series. Based on this analysis, Table (8) in Appendix (E).

It was developed to show how each series featured different types of brands, both international and local. The table displays the percentage distribution of each identified brand in each series, allowing for direct comparison and making a comparative overview of brand appearances across four different series: *Crashing Eid*, *Finding Ola*, *Jinn*, and *The Exchange*. Each series displays a unique pattern of brand integration, reflecting differing thematic focuses and audience engagement strategies.

Finding Ola demonstrates the most extensive brand variety, featuring globally recognized technology and automobile brands such as Apple iPhone (16.2%), Toyota (24.1%), and BMW (6.8%). This series also includes a noticeable presence of fashion and luxury items, such as Armani and Chanel, as well as digital platforms like WhatsApp and Facebook, further reinforcing its contemporary lifestyle orientation.

Crashing Eid incorporates a distinct blend of local and global brands, with notable appearances from regional entities like Almarai and Snapchat (each 7.4%), as well as consumer goods such as Monopoly and Apple MacBook (11.1%). The emphasis on vehicles like Honda and Audi (each 11.1%) and a scattering of personal items and retail stores indicates a diversified, character-driven branding approach.

Jinn presents a more limited but focused brand selection, prominently featuring vehicles (Toyota, Mitsubishi, Chevrolet—each at 10.0%) and tech-related products like Dell laptops. The repetition of 10.0% values across several brands points to a strategic yet restrained integration, likely tied to key scenes or character associations.

The Exchange stands out for its alignment with corporate and high-end brands such as Mercedes (16.6%), Cadillac (8.3%), and the Kuwait Stock Exchange (13.9%). The inclusion of business-related brands and luxury items aligns with the series' thematic backdrop of finance and elite social settings. Unique entries like Hungry Bunny (25.0%) dominate this dataset, possibly indicating a sponsorship or recurring in-scene presence.

Finding from RQ2, RQ3, RQ4, & RQ5

This section represents the findings of these questions:

RQ2: What is the nature of the brands represented in the selected series, and what is the most common?

RQ3: What is the most popular mode of presentation of product placement in each of the selected series, and in what theatrical context?

RQ4: What is the relationship between the placed products and the characters? Does the placement appear with the main or supporting character, or is it in the background?

RQ5: What is the duration of each product's appearance within the selected series?

The analysis of the data reveals insightful patterns regarding the appearance of brands within various streaming series and how they are represented. Findings from Table (9).

Table (9)

Descriptive Analysis of Brand Integration Patterns Across Selected Netflix Series

Variable	Level	N	N %
Series Name	The Exchange	36	24%
	Jinn	10	7%
	Finding Ola	74	50%
	Crashing Eid	27	18%
Nature of The Brand	Clothing and Shoes	6	4%
	Fashion Accessories	1	1%
	Food\Drink	27	18%
	Electronic Devices	26	18%
	Household Items	3	2%
	Business	7	5%
	Health\Beauty Item	8	5%
	Means of Transportation	52	35%
	Sporting Equipment	4	3%
	Communication Media	13	9%
Mode of Presentation	Audio	23	16%
	Visual	124	84%
	Both Audio and Visual	0	0%
Theatrical Context	Positive	108	73%
	Negative	6	4%
	Neutral	33	22%
Association with a Character	With a star	92	63%
	With a non-star	30	20%
	With none of the Characters	21	14%
	With Both Star and Non-Star	4	3%
Time Code	2 seconds and less	47	32%
	3 to less than 5 seconds	52	35%
	6 to less than 10 seconds	20	14%
	More than 10 seconds	28	19%

Table (9) presents the total number of product placements, their nature, mode of presentation, theatrical context, association with a character, and their time code, in the four selected series together as a whole. It also includes the overall percentage of each category based on the combined data from the four analyzed series.

Among the four featured series, Finding Ola dominated in terms of brand placements, accounting for half of all observed instances (50%), followed by The Exchange (24%), while Crashing Eid and Jinn held notably smaller shares at 18% and 7%, respectively. In terms of the nature of the brand, the most prevalent category was Means of Transportation (35%), reflecting perhaps the cinematic appeal and aspirational value associated with automobiles. Food and Drink and Electronic Devices shared equal percentages (18%), indicating their everyday relevance and visual marketability. Other categories, such as Clothing and Shoes (4%), Health/Beauty Items (5%), and Communication Media (9%), appeared less frequently but still contributed to the overall product diversity.

The mode of presentation was overwhelmingly visual (84%), emphasizing the importance of visual storytelling in brand integration. Audio mentions were relatively rare (16%), and interestingly, there were no instances of dual audio-visual integration, perhaps reflecting the nature of passive rather than narrative-driven product visibility. The theatrical context in which the brands appeared was mostly positive (73%), which aligns with the marketing objective of associating products with favorable emotions or outcomes. Neutral contexts constituted 22%, while negative portrayals were minimal (4%), likely avoided to preserve brand image.

When it comes to character association, the majority of placements (63%) were linked to star characters. A smaller portion was associated with non-star characters (20%) or appeared without any character interaction (14%). A mere 3% involved both star and non-star figures, possibly suggesting the rarity or complexity of such scenes.

The duration of brand exposure also varied, with the largest proportion of placements lasting between 3 to less than 5 seconds (35%), followed closely by very brief exposures of 2 seconds or less (32%). Longer durations were less frequent but still notable, with 14% falling in the 6–10 second range and 19% exceeding 10 seconds, indicating a selective strategy in balancing visibility with narrative flow.

In the following, Table 10, provides a detailed breakdown of product placement in each of the four analyzed series. This table will focus on each series independently, highlighting its key dimension related to the placed products.

Findings in Table (10), regarding the nature of the brand:

Table (10)

Descriptive Analysis of The Nature of the Brand Patterns Across Selected Netflix Series

		Series Name			
variable	level	The Exchange	Jinn	Finding Ola	Crashing Eid
Nature of the Brand	Clothing and Shoes	5.6%	0.0%	0.0%	14.8%
	Fashion Accessories	2.8%	0.0%	0.0%	0.0%
	Food\Drink	33.3%	20.0%	10.8%	18.5%
	Electronic Devices	11.1%	10.0%	24.3%	11.1%
	Household Items	0.0%	0.0%	0.0%	11.1%
	Business	16.7%	10.0%	0.0%	0.0%
	Health\Beauty Item	0.0%	0.0%	9.5%	3.7%
	Means of Transportation	27.8%	50.0%	41.9%	22.2%
	Sporting Equipment	0.0%	0.0%	4.1%	3.7%
	Communication Media	2.8%	10.0%	9.5%	14.8%
Mode of Presentation	Audio	11.1%	20.0%	17.6%	14.8%
	Visual	88.9%	80.0%	82.4%	85.2%
	Both Audio and Visual	0.0%	0.0%	0.0%	0.0%
Theatrical Context	Positive	80.6%	60.0%	70.3%	77.8%
	Negative	2.8%	10.0%	4.1%	3.7%
	Neutral	16.7%	30.0%	25.7%	18.5%
Association with a Character	With a star	61.1%	50.0%	58.1%	81.5%
	With a Non-Star	13.9%	40.0%	24.3%	11.1%
	With none of the Characters	16.7%	0.0%	17.6%	7.4%
	With Both Star and Non-Star	8.3%	10.0%	0.0%	0.0%
Time Code	2 seconds and less	27.8%	40.0%	35.1%	25.9%
	3 to less than 5 seconds	36.1%	40.0%	33.8%	37.0%
	6 to less than 10 seconds	11.1%	10.0%	13.5%	18.5%
	More than 10 seconds	25.0%	10.0%	17.6%	18.5%

Table (10) showed the highest presence of electronic devices (24.3%) and means of transportation (41.9%), while The Exchange had a significant proportion of food/drink brands (33.3%) and business-related placements (16.7%). Jinn featured means of transportation most prominently (50.0%) and shared similar patterns with The Exchange in food/drink placements. Crashing Eid, on the other hand, had a more diverse spread, including unique appearances of household items (11.1%) and a relatively high percentage of clothing and shoes (14.8%).

In terms of the mode of presentation, all series heavily favored visual placements, ranging from 80.0% in Jinn to 88.9% in The Exchange. Audio placements were minimal across the board, with Jinn leading slightly at 20.0%.

As for the theatrical context, all series predominantly presented brands in a positive light. The Exchange had the highest positivity rate (80.6%), while Jinn had the lowest (60.0%) and the highest rate of neutrality (30.0%) and negativity (10.0%).

When examining association with characters, Crashing Eid featured brands most often with stars (81.5%), while Jinn had a significant portion associated with non-star characters (40.0%). The Exchange presented a balanced distribution, including 8.3% of brands associated with both stars and non-stars.

Finally, for time code, Jinn and Finding Ola had the highest concentration of brief placements (under 2 seconds and between 3–5 seconds), while the Exchange included the largest share of longer exposures (more than 10 seconds at 25.0%).

3.2 Results Concerning the Survey

This chapter presents an analysis using SPSS (28), to explore the impact of the placed products in Arabic series on Palestinian consumer behavior and to see if they are aware of the placed products and if it positively affects their brand recall, purchase intention, and loyalty. This chapter will be separated into 3 parts: the first one: Sociodemographic analysis, the second part is the descriptive analysis, third part, testing the hypothesis.

3.2.1 Sociodemographic analysis

Table (11) provides a comprehensive overview of the sociodemographic characteristics of 390 university students from An-Najah National University who watch Arabic TV series on Netflix or other platforms. Several notable patterns emerge from the data that offer valuable insights into audience segmentation and viewing behavior.

Table (11)

Sociodemographic characteristics of university students in An Najah National University who watch Arabic series, either on Netflix or other platforms (n=390)

Variable	Level	N	N (%)
Gender	Male	121	31%
	Female	269	69%
School Year	First year	70	18%
	Second year	106	27%
	Third year	45	12%
	Fourth year or more	169	43%
Academic Level	Bachelor's	248	64%
	Master's	131	34%
	PhD	11	3%
The number of times you watch Arabic TV series on various platforms	Daily	87	22%
	Weekly	94	24%
	Monthly	209	54%
What type of content do you prefer to watch?	Drama	79	20%
	Comedy	174	45%
	Thriller	53	14%
	Other	84	22%

Source: SPSS outcome.

Table (11) demonstrates gender distribution indicating a significant predominance of female viewers (69%) compared to males (31%). This suggests that female students might be more engaged or interested in Arabic series, or perhaps more inclined to genre participate in such media-related surveys. Regarding academic level, students in their fourth year or more represent the highest group (43%), followed by second-year students (27%). This might indicate that more advanced students, possibly with more flexible schedules or academic maturity, engage more with entertainment platforms.

Additionally, the majority of respondents are Bachelor's students (64%), but there is also meaningful representation from Master's (34%) and PhD students (3%), highlighting a broad academic diversity among viewers. The data shows that over half of the students (54%) watch Arabic series on a monthly basis, while 24% do so weekly, and 22% watch daily. This suggests that Arabic TV series are more likely a form of occasional entertainment rather than part of daily routines, though a substantial minority engages with the content more regularly. As for content preferences, comedy leads as the most favored (45%), followed by drama (20%), thriller (14%), and other (22%). The high preference for comedy might reflect a cultural desire for light-hearted content amid academic or social pressures. The diversity in content preference also indicates the need for producers and platforms like Netflix to cater to varied tastes within the student demographic.

3.2.2 Descriptive Analysis

Descriptive analysis results show the mean and standard deviation for each statement to determine the highest or lowest mean in each dimension. The following scale is used to assess the impact of the placed products in Arabic series on Palestinian consumers (university students in An Najah National University) who watch Arabic series, either on Netflix or other platforms, This scale depends on interval length = range/number of intervals, $(5-1)/5=0.80$. The following scale represents the result: 1-less than 1.80 is very low; 1.80- less than 2.60 is low level, 2.60- less than 3.4 is medium level, 3.40-less than 4.20 is high, between 4.20-5 is very high level. (Cicenaite et al. , 2012).

Questions concerning the audience in the field study

To answer all the questions related to the questionnaire, means and standard deviations are calculated to know the general attitude of Palestinian university students towards Product placement, and to determine the level of the product placement with the highest recall and recognition

The following questions are derived from the main question:

Q1: What is the general attitude of Palestinian university students towards Product placement?

Table (12) presents the descriptive statistics related to the attitudes of Palestinian university students toward product placement in Arabic TV series.

Table (12)

Descriptive statistics of the general attitude of Palestinian university students towards Product placement

Statements	Mean	Standard Deviation	Level
I believe that Arabic TV series contain a high degree of product placement	3.17	0.94	Medium
I notice the presence of placed products in Arabic TV series	3.09	1.02	Medium
I find the placed products annoying	2.77	1.07	Medium
I find the placed products comfortable and useful	2.73	0.91	Medium
I believe that product placement in TV series helps make them more realistic	3.16	1.00	Medium
Total average	2.98	0.57	Medium

Table (12) demonstrates that the highest mean score (3.17) relates to the belief that “Arabic TV series contain a high degree of product placement”, indicating a moderate awareness among viewers regarding the visibility of branded content. Similarly, the statement “Product placement helps make TV series more realistic” scored a close 3.16, implying that students acknowledge its potential to enhance realism, albeit not strongly. The lowest mean was recorded for the item “I find the placed products comfortable and useful” (M = 2.73), showing limited perceived practical value in the embedded products. The score for “I find the placed products annoying” (M = 2.77) also remained in the medium range, revealing a lack of strong emotional response, whether positive or negative.

The overall mean score of 2.98 confirms a general attitude that is neutral but not strongly developed—viewers are aware of product placement and slightly understand its role, but they do not engage with it at a high level, either emotionally or cognitively.

Q2: Which mode of product placement has the highest recall and recognition among Palestinian university students?

The extent to which Palestinian university students recall and recognize product placements in Arabic TV series across both visual and auditory formats is revealed in table (13) in Appendix (E).

All items fall within the medium level (mean scores between 2.60 and 3.40), according to the given scale, suggesting moderate yet insufficient engagement with both types of product placement.

The highest mean was reported for the statement "I notice visual product placement while watching Arabic TV series" ($M = 3.29$, $SD = 0.92$), indicating that visuals are more effectively recognized by students compared to auditory ones. Similarly, the clarity of visual placement ($M = 3.25$) received a relatively high score within the same category, reaffirming that the visual aspect of product placement tends to be more noticeable and perhaps more impactful. Conversely, auditory product placement received lower scores ($M = 2.94$ for noticing and $M = 3.01$ for clarity), although still within the medium level. This suggests that while students do recognize auditory placements, they are less engaging than their visual counterparts. The total average score of 3.12 confirms that the overall recall and recognition of product placement remain moderate, with a slightly stronger inclination toward visual recognition.

Student perceptions of the most impactful product placement formats, both in terms of recall during viewing and influence on purchasing behavior is demonstrated in table (14) in Appendix (E).

When asked which format most affected their viewing experience and memory, the highest percentage of students (41%) chose "Both" (visual and auditory), followed closely by "Visual" only (35%). This reinforces the idea that multisensory integration (audio + visual) is perceived as the most powerful approach, while visual elements alone remain strongly influential. Only 13% selected audio as the sole impactful method, and 11% reported no effect.

A similar trend was observed regarding purchasing influence: 38% of respondents found that a combination of audio and visual was most persuasive, followed by 33% favoring visual-only placement. Audio again ranked lower (14%), while 15% of students felt none of the placement strategies influenced their purchasing decisions.

Q3. How does the frequency of product placement impact brand recall among Palestinian university students?

The extent to which repeated product placement in Arabic TV series affects brand recall and consumer perception among Palestinian university students is illustrated in table (15) in Appendix (E).

Based on the results and the adopted scale, most items fall within the medium level, with one item approaching the high level. The highest mean was recorded for the statement: “I believe that repeated exposure makes the products more desirable,” with a score of 3.61 (SD = 1.00). This is the only item in the high category; another notable item was “I believe that repeated exposure to products affects my perception of the brand,” with a mean of 3.38, just below the high threshold, indicating a strong medium-level influence. This suggests that students are somewhat aware of how repetition in media can shape or enhance brand impressions. The statement “I remember seeing the same brand or product appear multiple times in Arabic TV series” scored 3.31, reinforcing the idea that repetition aids memory retention, though still within the medium range. The lowest score in the table (M = 3.25) was associated with “Repeated exposure influences my desire to purchase the product”, which remains moderate. The overall mean of 3.39 places the general impact of product placement on brand recall and perception at the very top of the medium level, almost crossing into the high range. This indicates a relatively strong but not fully realized effect of repeated brand exposure via TV series.

Q4. How does the association of product placement with a main character, supporting character, or none of the characters influence audience perception and brand recall?

How associating brands or products with characters, particularly main characters, influences audience perception and recall. According to the results, all items fall within the high level is demonstrated in table (16) in Appendix (E).

The highest mean score was attributed to the statement: “I believe that a brand or product used by a main character is easier to remember,” with a mean of 3.87 (SD = 0.97). This highlights the powerful role that main characters play as influencers in the context of brand recall, suggesting that viewers tend to pay closer attention to what central figures in a storyline use or endorse. Closely following, the statement “I believe that a product or brand used by one of the main characters influences my likelihood of wanting to purchase it” scored 3.54, reinforcing the idea that product placement is more

effective when linked to high-visibility, emotionally engaging characters. The statement “I believe that a brand or product used by a character increases my purchase desire” also achieved a high-level rating ($M = 3.48$), indicating that character affiliation generally boosts consumer interest and intent. The overall mean of 3.63 situates the total average in the high category, underscoring the conclusion that product placement strategies are significantly more effective when the product is associated with a main character in the series.

Q5. How does the theatrical context influence audience perception and brand recall?

The descriptive statistics related to the influence of the theatrical context on audience perception and brand recall are demonstrated in table (17) in Appendix (E).

The results indicate that the overall average mean is 3.36 with a standard deviation of 0.73, reflecting a medium level of influence according to the applied scale.

The statement with the highest mean is: "I have noticed a product appearing in a positive context (for example, used by a main character in a positive situation)" with a mean of 3.62, indicating a high level of agreement among respondents. This suggests that audiences are particularly attentive to product placement when it occurs in favorable or appealing scenarios.

Conversely, the statement with the lowest mean is: "I have noticed a product appearing in a negative context (for example, associated with a villain or an unfavorable situation)" which scored a mean of 3.22, corresponding to a medium level. This implies that negative product placements are less frequently noticed or perhaps less impactful on the audience compared to positive or neutral contexts. In general, the findings demonstrate that the context in which a product appears—whether positive, negative, or neutral—has a moderate impact on audience perception and brand recall. The relatively higher mean scores for positive and neutral contexts suggest these are more effective in attracting attention and influencing brand trust or purchase intention.

Q6. How does the duration of a portrayed product placement on the screen influence audience perception and brand recall?

The descriptive statistics regarding the influence of the duration of portrayed product placement on screen on audience perception and brand recall are presented in table (18) in Appendix (E).

The overall average mean is 3.29 with a standard deviation of 0.73, indicating a medium level of influence. The statement with the highest mean is: "I believe the length of time a brand appears on screen affects my ability to remember it," with a mean of 3.47, categorized as high.

This suggests that the duration of exposure significantly enhances the audience's ability to recall the brand, emphasizing the importance of visibility time in brand memorability.

On the other hand, the statement with the lowest mean is: "I believe the duration of product appearance affects my likelihood of purchasing the product", which scored 3.14, falling within the medium level. This implies that while duration has an impact on awareness and perception, it is relatively less influential on actual purchase intention. Overall, the findings indicate that longer product appearances tend to be more effective in enhancing brand recall and awareness, though their influence on purchasing behavior remains moderate. The data underscores the relevance of screen time as a factor in strategic product placement, particularly for improving brand visibility and audience recognition.

The frequency intervals of time a brand needs to be visible on screen before it becomes unforgettable is demonstrated in table (19) in Appendix (E).

The most frequently selected time interval is "6 to less than 10 seconds," chosen by 177 respondents, representing 45.4% of the total. This suggests that nearly half of the participants believe that a brand needs to be visible for at least 6 seconds to leave a lasting impression.

The second most selected interval is "10 seconds or more," reported by 124 participants (or 31.8%), indicating that a significant portion of the audience associates longer screen time with stronger brand recall.

In contrast, shorter durations appear to be less effective:

- "3 to less than 5 seconds" was selected by only 17.9%,

- and "2 seconds or less" by just 4.9% of the respondents.

These results imply that brief product placements (under 5 seconds) are generally insufficient to make a brand memorable to viewers.

Q7. How does the series' genre influence audience perception and brand recall?

The descriptive statistics regarding the influence of a series' genre on audience perception and brand recall are demonstrated in table (20) in Appendix (E).

The overall average mean is 3.16, with a standard deviation of 0.82, indicating a medium level of influence. The statement with the highest mean is: "I believe the type of series affects my attention to the products and brands shown in it," which scored 3.30. This suggests that the genre of the series plays a notable role in attracting the audience's attention to branded products. The statement with the lowest mean is: "I find myself paying more attention to products shown in drama series compared to comedy series," with a mean of 3.02, reflecting a lower medium level of agreement. This implies that, overall, viewers do not strongly differentiate between drama and comedy when it comes to product attention, though there may be a slight preference for comedy. The remaining items indicate a general medium level of influence across both comedy and drama genres in terms of grabbing attention and affecting purchase decisions. Notably, the statement, "I find that products appearing in comedy series are more attention-grabbing compared to those in drama series," scored 3.21, reinforcing the idea that drama and comedy may have no differences in engaging viewers with product placements.

The frequency of the type of series that contains the highest number of placed products is demonstrated in table (21) in Appendix (E).

Table 21, presents the frequency and percentage of different series types perceived to contain the highest number of product placements.

- The Drama genre ranks highest, with 220 mentions (32%), indicating that audiences most commonly associate product placements with dramatic content.
- This is closely followed by Comedy, which accounts for 205 mentions (29%), suggesting that comedic series are also a strong platform for brand visibility.

- Action series come next with 115 mentions (17%), while Romance and Supernatural trail behind with 93 (13%) and 63 (9%), respectively.

The results highlight that Drama and Comedy combined account for over 60% of the perceived high product placement occurrences, underlining their effectiveness as marketing mediums in entertainment content.

Q8. How does increased brand awareness through product placement affect purchase intentions and brand loyalty among Palestinian consumers?

The descriptive statistics on the influence of series' genre and product placement on audience perception, brand recall, and consumer behavior are demonstrated in table (22) in Appendix (E).

The overall average mean is 3.10, with a standard deviation of 0.82, indicating a medium level of influence across all items. The highest-rated item is: "I believe that product placement in TV series has increased my brand awareness" with a mean of 3.31, suggesting that viewers generally recognize the role of product placement in enhancing brand visibility. On the other hand, the lowest-rated item is: "I have purchased a product after seeing it placed in an Arabic TV series" with a mean of 2.79, indicating that while awareness is moderately high, actual purchasing behavior based on placement is relatively limited. Statements such as "I believe that repeated exposure to a brand in a series influences my likelihood of purchasing its products" (mean = 3.21). and "If a brand I already use appears in a series, it enhances my loyalty to it" (mean = 3.19) suggests that familiarity and repetition contribute to brand reinforcement. Two statements tied at 2.98 — related to brand loyalty and emotional connection — received the lowest overall agreement (aside from direct purchasing), which may imply that affective ties to brands via series are less strong than cognitive awareness. In summary, the findings suggest that while product placement in TV series effectively builds brand awareness and can modestly influence purchase intentions, it has a weaker effect on emotional loyalty and actual purchasing decisions. The medium influence level across all statements highlights the importance of strategic placement for visibility, but also the need for complementary marketing to convert awareness into action.

2.2.3 Testing Hypothesis

To test the hypothesis, linear simple regression is used in each one.

H1 A: Visual product placement in Arabic series positively affects brand recall and leads to increased brand awareness among Palestinian audiences.

Table (23) in Appendix (E) presents the results of a regression analysis examining the effect of visual product placement in Arabic series on brand recall among Palestinian audiences. This effect is statistically significant at the 0.000 level, as confirmed by the t-value ($t = 4.06$). which means we accept the hypothesis. The analysis reveals a positive relationship between the two variables. The unstandardized coefficient ($B = 0.14$) indicates that for each Visual product placement in the Arabic series, brand recall, which leads to increased brand awareness among Palestinian audiences, increases by 0.14 units, holding all else constant. The following shows the linear regression equation:

$$\hat{y} = 2.75 + 0.14 X_1$$

Where:

\hat{y} : brand recall

β_0 : the constant

β_1 : Visual product placement in Arabic series

H1 B: Auditory product placement in Arabic series positively affects brand recall and leads to increased brand awareness among Palestinian audiences.

Table (24) in Appendix (E) presents the results of a regression analysis examining the effect of Auditory product placement in Arabic series on brand recall among Palestinian audiences. This effect is statistically significant at the 0.000 level, as confirmed by the t-value ($t = 3.68$). which means we accept the hypothesis. The analysis reveals a positive relationship between the two variables. The unstandardized coefficient ($B = 0.12$) indicates that for each Auditory product placement in Arabic series, brand recall, which leads to increased brand awareness among Palestinian audiences, increases by 0.12 units, holding all else constant. The following shows the linear regression equation:

$$\hat{y} = 2.80 + 0.12 X_1$$

Where:

\hat{y} : brand recall

β_0 : the constant

β_1 : Auditory product placement in Arabic series

H1 C: Both visual and auditory placement in Arabic series positively affects brand recall and leads to increased brand awareness among Palestinian audiences.

Table (25) in Appendix (E) presents the results of a regression analysis examining the effect of both visual and auditory placement in Arabic series on brand recall among Palestinian audiences. This effect is statistically significant at the 0.000 level, as confirmed by the t-value ($t = 4.98$). which means we accept the hypothesis. The analysis reveals a positive relationship between the two variables. The unstandardized coefficient ($B = 0.15$) indicates that for each, both visual and auditory placement in Arabic series, brand recall, which leads to increased brand awareness among Palestinian audiences, increases by 0.15 units, holding all else constant. The following shows the linear regression equation:

$$\hat{y} = 2.60 + 0.15 X_1$$

Where:

\hat{y} : brand recall

β_0 : the constant

β_1 : Both visual and auditory placement in Arabic series

H2: Higher frequency of product placement in Arabic series positively affects brand recall and leads to increased brand awareness among Palestinian audiences.

Table (26) in Appendix (E) presents the results of a regression analysis examining the effect of a higher frequency of product placement in Arabic series on brand recall among Palestinian audiences. This effect is statistically significant at the 0.000 level, as confirmed by the t-value ($t = 4.24$). which means we accept the hypothesis. The analysis reveals a positive relationship between the two variables. The unstandardized coefficient ($B = 0.24$) indicates that for each higher frequency of product placement in Arabic series, brand recall leads to increased brand awareness among Palestinian

audiences increases by 0.24 units, holding all else constant. The following shows the linear regression equation:

$$\hat{y} = 2.17 + 0.24 X_1$$

Where:

\hat{y} : brand recall

β_0 : the constant

β_1 : higher frequency of product placement in Arabic series

H3: Product placement portrayed within a main character leads to higher brand recall, leading to increased brand awareness among Palestinian audiences compared to placement with a supporting character or background appearance.

Table (27) in Appendix (E) presents the results of a regression analysis examining the effect of product placement portrayed within a main character leads to higher brand recall among Palestinian audiences compared to placement with a supporting character or background appearance. This effect is statistically significant at the 0.000 level, as confirmed by the t-value ($t = 2.00$). which means we accept the hypothesis. The analysis reveals a positive relationship between the two variables. The unstandardized coefficient ($B = 0.11$) indicates that for each product placement portrayed within a main character, brand recall leads to increased brand awareness among Palestinian audiences increases by 0.11 units, holding all else constant. The following shows the linear regression equation:

$$\hat{y} = 2.61 + 0.11 X_1$$

Where:

\hat{y} : brand recall

β_0 : the constant

β_1 : product placement portrayed within a main character

H4: Product placement portrayed in a positive theatrical context positively affects brand recall, leading to increased brand awareness among Palestinian audiences.

Table (28) in Appendix (E) presents the results of a regression analysis examining the effect of product placement portrayed in a positive theatrical context positively affects brand recall among Palestinian audiences. This effect is statistically significant at the 0.000 level, as confirmed by the t-value ($t = 4.79$). which means we accept the hypothesis. The analysis reveals a positive relationship between the two variables. The unstandardized coefficient ($B = 0.27$) indicates that for each Product placement portrayed in a positive theatrical context, brand recall leads to increased brand awareness among Palestinian audiences increases by 0.27 units, holding all else constant. The following shows the linear regression equation:

$$\hat{y} = 2.07 + 0.27 X_1$$

Where:

\hat{y} : brand recall

β_0 : the constant

β_1 : Product placement portrayed in a positive theatrical context

H5: Longer duration of portrayed product placement is more likely to positively affect brand recall and lead to increased brand awareness among Palestinian audiences.

Table (29) in Appendix (E) presents the results of a regression analysis examining the effect of longer duration of portrayed product placement on brand recall among Palestinian audiences. This effect is statistically significant at the 0.000 level, as confirmed by the t-value ($t = 10.80$). which means we accept the hypothesis. The analysis reveals a positive relationship between the two variables. The unstandardized coefficient ($B = 0.37$) indicates that for each longer duration of portrayed product placement, brand recall leads to increased brand awareness among Palestinian audiences increases by 0.37 units, holding all else constant. The following shows the linear regression equation:

$$\hat{y} = 1.76 + 0.37 X_1$$

Where:

\hat{y} : brand recall

β_0 : the constant

β_1 : longer duration of portrayed product placement

H6: The positive impact on brand recall among Palestinian audiences varies depending on the genre of the series.

Table (30) in Appendix (E) presents the results of a regression analysis examining the effect of genre of the series on brand recall among Palestinian audiences. This effect is statistically significant at the 0.000 level, as confirmed by the t-value ($t = 10.80$). which means we accept the hypothesis. The analysis reveals a positive relationship between the two variables. The unstandardized coefficient ($B = 0.35$) indicates that for each genre of the series, brand recall leads to increased brand awareness among Palestinian audiences, increases by 0.35 units, holding all else constant. The following shows the linear regression equation:

$$\hat{y} = 1.89 + 0.35 X_1$$

Where:

\hat{y} : brand recall

β_0 : the constant

β_1 : genre of the series

H7 A: Increased brand awareness from the effectively placed products leads to an increase in purchase intention among the Palestinian audience.

Table (31) in Appendix (E) presents the results of a regression analysis examining the effect of brand awareness on purchase intention among Palestinian audiences. This effect is statistically significant at the 0.000 level, as confirmed by the t-value ($t = 9.43$). which means we accept the hypothesis. The analysis reveals a positive relationship between the two variables. The unstandardized coefficient ($B = 0.25$) indicates that for each brand awareness, purchase intention among Palestinian audiences increases by 0.25 units, holding all else constant. The following shows the linear regression equation:

$$\hat{y} = 1.05 + 0.25 X_1$$

Where:

\hat{y} : purchase intention

β_0 : the constant

β_1 : brand awareness

H7 B: Increased brand awareness from the effectively placed products leads to enhanced brand loyalty among the Palestinian audience.

Table (32) in Appendix (E) presents the results of a regression analysis examining the effect of brand awareness on enhanced brand loyalty among Palestinian audiences. This effect is statistically significant at the 0.000 level, as confirmed by the t-value ($t = 10.12$). which means we accept the hypothesis. The analysis reveals a positive relationship between the two variables. The unstandardized coefficient ($B = 0.66$) indicates that for each brand awareness, enhanced brand loyalty among Palestinian audiences increases by 0.66 units, holding all else constant. The following shows the linear regression equation:

$$\hat{y} = 1.14 + 0.66 X1$$

Where:

\hat{y} : enhanced brand loyalty

β_0 : the constant

β_1 : brand awareness

Chapter Four

Discussions, Conclusion and Recommendations

4.1 Discussions

This section discusses the findings of the study in light of both the theoretical framework and the results of the previous studies. A connection will be made between the results of the content analysis of the four analyzed series and the results from the questionnaire conducted among the university students of An-Najah National University. Importantly, results from the survey and the content analysis presented here confirm many of the findings presented in previous studies.

As this thesis aims at understanding the use of the product placement technique in Arabic series and with respect to the content analysis of the four Arabic series originated by Netflix, they were chosen based on three criteria. One, Netflix's origin was to limit the study and narrow down the options in choosing a series. This narrowing down is made to ensure consistency in production standards and to analyze content created under the same platform influence, and Netflix is one of the most popular platforms nowadays. Second, the selected series were categorized based on their genre (drama, comedy, supernatural) to evaluate which genre contains more products and to make a clear comparison. Third, series were chosen based on their country of production (Saudi, Kuwaiti, Jordanian, Egyptian), to figure out whether the presence of the placed products, depending on their origin country, contains local products related to that country or not.

Results were shown based on the objectives related to the content analysis:

- To list the placed products, to determine the frequency, and to identify the most commonly featured product nature in the selected Arabic series on Netflix, and to see if there are any local products associated with the producing country.
- To determine the mode of presentation of the placed products and their theatrical context.
- To determine how the placement appears with the main character or a supporting character, or is it in the background?
- To measure the duration of each placement on the screen.

A total of 73 brands and products were placed in the four sampled series. 30 brands and products came from Finding Ola, which is an Egyptian comedy series with the highest number of product placements. These brands were repeated a total of 55 times throughout the episodes. Crashing Eid, a Saudi comedy series with 18 brands and products repeated 27 times. The Exchange, a Kuwaiti drama series with 16 product placements repeated 35 times, whereas Jinn, a Jordanian supernatural series, contains the least number of product placements of 9 products, repeated 11 times. These findings reflect a variation in brand appearance depending on the genre of the series. This can be supported by Leban, Zeidler, and Brussee (2018), who confirmed that product placement was significantly predicted by the genre of the show. And in their study, they analyzed 12 TV series: three drama original Netflix series productions, three comedies original Netflix series productions, three drama non-original Netflix series productions, and three comedies Netflix series productions, with a total of 368 product placements. Accordingly, this thesis revealed the following ranking in placing products: Comedy came first, followed by drama, and then supernatural. In 2009, Subba made a comparative content analysis of 20 films, divided between ten Hollywood and ten Bollywood productions, with a total of 348 placements. In contrast to the finding of Leban, Zeidler, and Brussee's study, which concluded that drama shows featured more placed products compared to comedy shows, this thesis revealed the opposite, comedy series (Finding Ola) contained more numbers of placed products than drama within the selected series. In terms of the origin country, the results showed that Finding Ola is the only series that did not contain any Egyptian products. While the Kuwaiti drama The Exchange featured one of the famous Kuwaiti magazines at that time, which is Al Mukhtar Magazine, in Jinn, the Jordanian series, different famous Jordanian brands were mentioned or shown, such as Halibna, which is a leading dairy brand in the Middle East, founded in Jordan. Roya TV, which is a Jordanian TV channel, was also featured in a scene on the TV of the main character, showing news. And in Crashing Eid, Almarai, the Saudi multinational dairy company, was featured.

As a researcher, I observed that the varied number of product placements across the analyzed series suggests that the genre influences product placement. For instance, comedy shows contain more products because of their spontaneous environment and fun. This instantly distracts the audience's attention.

Some series feature local products that reflect the cultural context of the producing country, indicating that the origin may also play a role in determining the products' placement.

The four series contained a variety of nature of brands. In this thesis it was found that Means of Transportation were the most frequently featured with a total of 35% in the four series, next Food\Drink and Electronic Devices with a total of 18%, Business and Health\Beauty Item with a total of 5%, Clothing and Shoes 4%, Sporting Equipment 3%, Household Items 2%, and Fashion Accessories 1%. It was different in Subbas (2009), findings showed that the most frequently placed category in both Hollywood and Bollywood films was food and drinks, with a total of 99 placements, accounting for 18% of all placements. Next comes electronic devices, there were 58 placements across both Hollywood and Bollywood movies, next comes means of transportation category had 35 placements in Hollywood and 51 in Bollywood, as for clothing and shoes, 26 placements in Hollywood and 35 in Bollywood, and communication media had an equal number of 15 placements in both Hollywood and Bollywood. Lastly, Sporting equipment has 4 placements in Hollywood and 10 in Bollywood. And by comparing these findings with previous studies, it became evident that the nature of the brand is also influenced by the genre of that series. This idea is supported by Leban, Zeidler, and Brussee's (2018) study, their Findings showed that the genre of the show significantly predicted whether the product placement was a beverage or an automobile brand. An example of this can be observed in the analyzed series, where the nature of the featured brands aligned with the series' genre. For example, in Finding Ola, the whole series was about Ola, who opens her beauty shop for body care and perfumes, so most of the products that were mentioned were about famous perfume brands such as Sauvage Dior, Shalimar Perfume, Hermes Perfume, and Armani Bois d'Encens Unisex. As for the Exchange, the settings of the series were dramatic and set in the 80's, because of that most of the featured products were famous ones back then, for example, Al Mukhtar Magazine, Alpha Elite Uncation, Becker Cassette, and Ers Sound System.

After observation, the nature of the brand is also varied based on the genre of the series. For example, lifestyle and beauty brands appear more in comedy series, while business products appear more in drama. Also, the originating country limits the brands and products portrayed based on the country's culture.

In terms of the mode of presentation, the majority of products in the four series appeared visually, with a total number of 124 products (84%), with auditory placement of 23 times (16%), but none of the products were mentioned in both audio and visual. This supports Boix-Romero, Vilaplana-Aparicio, & Ortiz (2021) when they conducted a content analysis of Original Netflix series, including Orange is the New Black, Jessica Jones, and House of Card, findings showed that the majority of placements were visual (73.5%), while auditory placement accounted for 22.7%, and both visual and auditory placement were 3.9% which is the least one. And similar to Walton's (2010) findings when he analyzed 9 to grossing films between 1950 and 1979, the majority of placements were visual, 85.19%, while auditory placement accounted for 11.11%, and both visual and auditory occurred in 3.70%. This proves that visual placement is more dominant than any other mode of presentation.

It is observed that the most common and used mode of presentation is the visual presentation, as it makes the product more noticeable and recognizable. And it makes it more memorable, which increases the chance of buying it.

In terms of the theatrical context, most products were placed in a positive environment, with a total number of 108 placements (73%) within the four series. Next comes the placed products in a neutral environment, being seen in the background with a total number of 33 placements (22%), and the least is the negative context with a total number of 6 placed products (4%). This aligns with Walton's (2010) findings, in his study, most placements appeared in 92.59%, with positive context at 6.48%, and negative context at just 0.93%. But it contrasts with Boix-Romero, Vilaplana-Aparicio, & Ortiz's (2021) study, most placements were neutral in tone (86.7%), while 8.9% were portrayed positively and 4.3% negatively. In Subba (2009), most placed products occurred in neutral contexts, 64%, followed by positive 29%, and lastly negative contexts, 7%. Similarly, in Makino's (2006) study, when he analyzed top-grossing Hollywood films from 2000 to 2004, most products appeared in a neutral context 48%, 44% of the placed products appeared in a positive context, and 8% were placed in a negative context.

It is observed that most of the placed products are portrayed in a neutral context, to make the product more natural, so the audience will feel more engaged, and to encourage them to purchase and like the product. The other most-used theatrical context

is placing the product in a positive context. It is a good way, but within the neutral context, it makes the product more natural and does not put any pressure on the audience to like that product by force. As for the negative context which is the least used one because it makes the product unwanted or it can give a negative idea about the product.

In terms of the Association with a Character, a significant portion of the placement was associated with a star character of a total number of 92 placed products (63%), amplifying their persuasive impact, especially when the character is admired, 30 product placements (20%) were with a non-star character, 21 products (14%) were seen in the background, and 4 products were with both a star and a non-star. This can be supported by Makino's (2006) study, his findings show that products related to a star character, 71%, were 24% linked to secondary characters, and 5% appeared in the background. But in other studies, product placement with a non-star character was more dominant. In Boix-Romero, Vilaplana-Aparicio, & Ortiz (2021), 39% with a non-star character, 27% of the products were used or associated with the main character, while 31.1% appeared in the background with none of the characters. And in Subba (2009), the most dominant placement was 120 times, not associated with any character in Hollywood, and 118 times, not associated with any character in Bollywood. Next comes 70 times with a non-star in Hollywood, 64 times in Bollywood, and 54 times with a main character in Hollywood, 58 times in Bollywood. At last, 32 for both star and non-star characters in Hollywood, 31 times in Bollywood.

The product being placed with a main character makes it more desirable, especially when that character is the favorite character for the audience. When people see that a product is being used by a famous actor, it raises their brand recall and purchase intention. And sometimes it makes them more loyal to that brand.

In measuring the duration, findings showed that the duration of brand exposure also varied. In the four series combined, the largest exposure was between 3 to less than 5 seconds (35%), followed closely by very brief exposures of 2 seconds or less (32%), with 14% falling in the 6–10 second range and 19% exceeding 10 seconds. This is similar to Boix-Romero, Vilaplana-Aparicio, & Ortiz's (2021) study, most placements lasted between 3 to 5 seconds (34.8%), 1-2 seconds (25.9%), 6-10 seconds (19.9%), and more than 10 seconds (19.3%). In contrast to Subba's (2009) study, she measured the

duration in minutes, and the longest exposure in Hollywood was observed in *I Now Pronounce You, Chuck and Larry*, with about 10 minutes of product exposure, and the shortest was 8 seconds in *The Condemned*. As in Bollywood, the longest duration was found in *Brothers*, reaching 12 minutes, and the shortest was 2 minutes in *Luke*.

Based on the results and previous studies, it is seen that if the products need to be memorable, their time exposure needs to be between 3 to less than 5 seconds. Most studies showed that if the product is portrayed in this time frame, it prints the product into the audience's mind, making it adequate for effective audience recognition, and can lead to purchasing it.

In analyzing those four series, a noticeable and clear diversity of product placement was observed in both the types of product placements and the techniques used to present them. Findings show that the integration of multiple placement strategies, being placed visually (84%), in a positive context (73%), with a main character (63%), and sufficient screen time between 3 to less than 5 seconds (35%), contributes to enhancing brand recall and increase purchase intention.

After the completion of the content analysis, the next phase of this thesis focuses on measuring audience perception. With the survey distributed, the aim is to assess the awareness of the placed products and to figure out the general Palestinian attitude toward product placement in Arabic series. The survey used in this study was originally developed in English but distributed in Arabic to ensure the clarity of understanding of the Palestinian audience, whose mother language is Arabic. After data collection, the responses were analyzed using SPSS, and it was divided into 3 parts. Sociodemographic analysis, descriptive analysis, and the study hypotheses were tested. The questionnaire consisted of two parts, the first part focused on demographics, including gender (male, female), academic year (First, second, third, fourth or more), academic level (Bachelor's, Master's, or PhD), it has also included a question related to the frequency with which participant tend to watch Arabic series across different platforms (daily, weekly, monthly. Or not at all). As well as a question about their preferred genre (Comedy, Drama, Thriller, other). The second part of the survey contained 8 sections, each built upon one research question and hypothesis.

In answering the research questions, and from the students' answers on the survey. A scale is used to assess the impact of the placed products in Arabic series on Palestinian consumers (students in An Najah National University) who watch Arabic series, either on Netflix or other platforms. This scale depends on interval length = range/number of intervals, $(5-1)/5=0.80$. The following scale represents the result: 1-less than 1.80 is very low; 1.80- less than 2.60 is low level, 2.60- less than 3.4 is medium level, 3.40-less than 4.20 is high, between 4.20-5 is very high level. This scale will be used each determine the highest or lowest mean in each dimension. And in testing the hypothesis, linear simple regression is used in each one. After conducting an in-depth analysis of the collected data and due to our empirical findings and hypothesis testing, the following remarks were concluded:

From the Sociodemographic analysis, findings showed that female viewers (69%) are more compared to male (31%) viewers. This is similar to Kakkar and Nayak's (2019) study, where they aimed to examine whether consumers are affected by product placement in web series or not. When they gathered the responses from 152 participants, 78 female viewers were affected compared to 74 male viewers. Regarding academic level, students in their fourth year or more represent the highest group (43%), followed by second-year students (27%), first-year students (18%), and third-year students (12%). Additionally, the majority of respondents are Bachelor's students (64%), followed by Master's (34%) and PhD students (3%). As for content preferences, comedy leads as the most favored (45%), followed by drama (20%), thriller (14%), and other (22%).

In terms of mode of presentation, findings showed that there is a positive relationship between visual, auditory, and both in terms of brand recall. which leads to increased brand awareness among Palestinian audiences. These results were from the second part of the questionnaire titled The Impact of Product Placement — Visual, Auditory, or Both. It contains 6 questions (see Appendix B). And it answers RQ2: Which mode of product placement has the highest recall and recognition among Palestinian university students? Based on the analysis, all ill items fall within the medium level (mean scores between 2.60 and 3.40). The highest mode of presentation was visual placement. Palestinian audience tends to notice the visual placement of the product much more than the auditory placement. It was measured from the statement "I notice visual product

placement while watching Arabic TV series" ($M = 3.29$, $SD = 0.92$). But, for the auditory placement, it received a lower score of ($M = 2.94$ for noticing and $M = 3.01$ for clarity). But when it comes to both visual and auditory brand placement, it is seen as the most effective mode of placement on their viewing experience and memory. In which (41%) students chose both auditory and visual, while (35%) chose visual only, and 13% chose auditory placement, while some said that no mode affects their brand recall, 11%.

Palestinian university students notice the visual product placement in the Arabic series more than the auditory or both placements. But when it comes to the most effective mode in their viewing experience and what makes the products more memorable for them, it is when the brand or product is presented both visually and aurally.

In Dietrich's (2016) study, he wanted to determine whether product placement enhances brand awareness, generates a positive brand attitude, encourages attitudinal change, and increases purchase intention. His findings showed that a combination of audio and visual placement resulted in stronger placement memory. As in Ghanem, Negm, & Arslan's (2024) study, they conducted an experimental study where participants were shown a short video extracted from an Egyptian movie that contains product placement. They stated that when a product was more prominent in the scene, it significantly increased consumers' ability to recognize the brand. Similarly, in Wu, Yang, Zeng, & Chen's (2021) study, they explored how audiences perceive product placement in films, with particular focus on how genre and audience characteristics influence attitudes, with semi-structured interviews and a questionnaire that contained 11 questions focusing on the Transformers film series. In their findings, 57.3% preferred visual placement, and 20% preferred auditory. In contrast to Mohammad & Abu Zaid's (2022) study, they conducted a content analysis of two Egyptian films, their content analysis was on Assal Aswad and Kalemni Shukran. They've also conducted a survey for those who watched one of the mentioned movies to measure their awareness of product placement and their attitude. Their findings showed that the preferred mode of presentation is audio placement, with 19.35%, while 18.28% preferred visual placement. In Kakkar and Nayak's (2019) study, Auditory placement was seen as more memorable and impactful. But mostly, and based on the respondents' answers, they believe that the most impactful mode that affects their viewing experience and brings the product into their mind is both

the visual and auditory mode, with a percentage of 41%. And being the most influential method in encouraging them to purchase the products (see Table14).

H1 A, Visual product placement in Arabic series positively affects brand recall and leads to increased brand awareness among Palestinian audiences, is supported by the results of the linear regression analysis. The regression equation was $\hat{y} = 2.75 + 0.14 X_1$, where \hat{y} represents brand recall and X_1 represents visual placement. And, by t-value ($t = 4.06$) and a p-value of 0.0000. The constant $\beta_0 = 2.75$ indicates the expected brand recall level when there is no visual placement, while the coefficient $\beta_1 = 0.14$ suggests that for each unit increase in visual product placement, brand recall increases by 0.14 units, confirming that visual product placement has a positive and significant effect on brand recall.

H1 B, Auditory product placement in Arabic series positively affects brand recall and leads to increased brand awareness among Palestinian audiences, is supported by the results of the linear regression analysis. The regression equation was $\hat{y} = 2.80 + 0.12 X_1$, where \hat{y} represents brand recall and X_1 represents Auditory placement. And, by t-value ($t = 3.68$) and a p-value of 0.0000. The constant $\beta_0 = 2.80$ indicates the expected brand recall level when there is no auditory placement, while the coefficient $\beta_1 = 0.12$ suggests that for each unit increase in auditory product placement, brand recall increases by 0.12 units, confirming that auditory product placement has a positive and significant effect on brand recall.

H1C, Both visual and auditory placement in Arabic series positively affect brand recall and lead to increased brand awareness among Palestinian audiences, is supported by the results of the linear regression analysis. The regression equation was $\hat{y} = 2.60 + 0.15 X_1$, where \hat{y} represents brand recall and X_1 represents both visual and auditory placement. And, by t-value ($t = 4.98$) and a p-value of 0.0000. The constant $\beta_0 = 2.60$ indicates the expected brand recall level when there is no visual and auditory placement, while the coefficient $\beta_1 = 0.15$ suggests that for each unit increase in visual and auditory product placement, brand recall increases by 0.15 units, confirming that visual and auditory product placement has a positive and significant effect on brand recall.

In terms of frequency, findings showed that there is a positive relationship between high frequency and brand recall among the Palestinian audience. The results were from the

third part of the questionnaire titled The Effect of Product Placement Frequency. It contains 4 questions (see Appendix B). And in this section, RQ3: How does the frequency of product placement impact brand recall among Palestinian university students? Is answered. Based on the results and the adopted scale, most items fall within the medium level, with one item approaching the high level. The highest mean was recorded for the statement: “I believe that repeated exposure makes the products more desirable,” with a score of 3.61 (SD = 1.00). As for “I believe that repeated exposure to products affects my perception of the brand,” with a mean of 3.38, indicates a strong medium-level influence. The lowest score in the table (M = 3.25) was associated with “Repeated exposure influences my desire to purchase the product”. These findings show that when the products or brands are repeated more than once, it makes them more recognizable and memorable by the audience, which makes them more aware of the brand and can lead to high purchase intention and brand loyalty.

H2, Higher frequency of product placement in Arabic series positively affects brand recall and leads to increased brand awareness among Palestinian audiences, is supported by the results of the linear regression analysis. The regression equation was $\hat{y} = 2.17 + 0.24 X_1$, where \hat{y} represents brand recall and X_1 represents higher frequency. And, by t-value ($t = 4.24$) and a p-value of 0.0000. The constant $\beta_0 = 2.17$ indicates the expected brand recall level when there is no high frequency with product placement, while the coefficient $\beta_1 = 0.24$ suggests that for each unit increase in high frequency with product placement, brand recall that leads to increased brand awareness among Palestinian audiences increases by 0.24 units, confirming higher frequency of product placement in Arabic series affects brand recall leading to increased brand awareness.

In terms of association with a main character, supporting character, or none of the characters. Findings showed that when a brand or a product is used by a main character, it is more noticeable by the audience. Results were from the fourth part of the survey titled: The Impact of Product Placement with a Main Character, Supporting Character, or in the Background. It contains 4 questions (See Appendix B). And it answers RQ4: How does the association of product placement with a main character, supporting character, or none of the characters influence audience perception and brand recall? Based on the results and the adopted scale, most items fall within the high level. The highest mean with score of 3.87 (SD = 0.97), was recorded in question 17 in the

statement: “I believe that a brand or product used by a main character is easier to remember”, audience believe when they keep seeing the product with a star character either in the same series or any other series, it makes it makes it easy for them to remember that product because of seeing it with a main character, because linking it with the main character tend to be part of the storyline, which makes it more memorable.

Another statement with a mean of 3.54 is “I believe that a product or brand used by one of the main characters influences my likelihood of wanting to purchase it.” And “I believe that a brand or product used by a character increases my purchase desire.” With a mean of 3.48. The overall mean of 3.63 situates the total average in the high category, indicating that viewers are more likely to purchase a product when it is linked to a main character, especially if they admire or relate to it. It also builds trust and an emotional connection with it.

H3, Product placement portrayed within a main character leads to higher brand recall, leading to increased brand awareness among Palestinian audiences compared to placement with a supporting character or background appearance, is supported by the results of the linear regression analysis. The regression equation was $\hat{y} = 2.61 + 0.11 X_1$, where \hat{y} represents brand recall and X_1 represents product placement portrayed within a main character. And, by t-value ($t = 2.00$) and a p-value of 0.0000. The constant $\beta_0 = 2.61$ indicates the expected brand recall level when the product is portrayed within a main character, while the coefficient $\beta_1 = 0.11$ suggests that for each unit increase in portrayed product within a main character, brand recall that leads to increased brand awareness among Palestinian audiences increases by 0.11 units, confirming that when a product or a brand is used by a main character it increases brand recall, leading to increase brand awareness.

In terms of the theatrical context, findings showed that the context in which a product appears—whether positive, negative, or neutral—has a moderate impact on audience perception and brand recall. Results were from the fifth part of the survey, titled: The Impact of Product Appearance in a Positive, Negative, or Neutral Context (Dramatic Context), consisting of 5 statements (See Appendix B, and answering RQ5: How does the theatrical context influence audience perception and brand recall? Results showed that the overall average mean is 3.36 with a standard deviation of 0.73, reflecting a

medium level of influence according to the applied scale. The highest mean of 3.62, in statement 20 "I have noticed a product appearing in a positive context (for example, used by a main character in a positive situation)", and the lowest mean of 3.22, in statement 21 "I have noticed a product appearing in a negative context (for example, associated with a villain or an unfavorable situation)". Results show that whether the product appeared in a neutral context, negative or positive, Palestinian viewers are aware of it. and they believe that it affects their purchase intention, in statement 23, "I believe the context in which the product appears (positive, negative, or neutral) affects my purchase intention," it was a mean of 3.23. In conclusion, most viewers observed that products appeared in a positive theatrical context in Arabic series.

H4, Product placement portrayed in a positive theatrical context positively affects brand recall, leading to increased brand awareness among Palestinian audiences, is supported by the results of the linear regression analysis. The regression equation was $\hat{y} = 2.07 + 0.27 X_1$, where \hat{y} represents brand recall and X_1 represents product placement portrayed in a positive theatrical context. And, by t-value ($t = 4.79$) and a p-value of 0.0000. The constant $\beta_0 = 2.07$ indicates the expected brand recall level when the product is portrayed in a positive theatrical context, while the coefficient $\beta_1 = 0.27$ suggests that for each unit increase in portrayed product in a positive theatrical context, brand recall that leads to increased brand awareness among Palestinian audiences increases by 0.27 units, confirming that when a product or a brand is portrayed in a positive theatrical context it increases brand recall, leading to increase brand awareness.

In terms of the time frame (duration) of the portrayed product, findings showed that it does affect audience preconception and awareness of the brand. Results were from the sixth part of the survey, titled: Duration of Product Appearance and Its Impact on the Viewer, consisting of 6 statements, and answering Q6. How does the duration of a portrayed product placement on the screen influence audience perception and brand recall? Results showed that the overall average mean is 3.29, indicating a medium level of influence. The highest mean of 3.47 and categorized as high is in statement 25, "I believe the length of time a brand appears on screen affects my ability to remember it". Other statements in this section are at the medium level. And based on statement 27 "I believe the amount of time a brand needs to be visible on screen before it becomes unforgettable is" the highest answer was 6 to less than 10 seconds," chosen by 177

respondents, and the lowest "2 seconds or less" by just 4.9% of the respondents. Based on these findings, Palestinian audiences believe that the longer a product remains visible on screen, the more likely it is to capture their attention and leave a lasting impression. They noted that if a product is shown for 10 seconds or longer, it is easier to notice, recognize, and remember. But they think that if a product is shown for 2 seconds or less, it tends to go unnoticed. Brief appearance fails to deliver the same impact as a longer duration, as it gives the product a sense of purpose and makes it convincing with its value and relevance.

H5, Longer duration of portrayed product placement is more likely to positively affect brand recall and lead to increased brand awareness among Palestinian audiences, is supported by the results of the linear regression analysis. The regression equation was $\hat{y} = 1.76 + 0.37 X_1$, where \hat{y} represents brand recall and X_1 represents the longer duration of portrayed product placement. And, by t-value ($t = 10.80$) and a p-value of 0.0000. The constant $\beta_0 = 1.76$ indicates the expected brand recall level when the product is portrayed in a longer duration, while the coefficient $\beta_1 = 0.37$ suggests that for each unit increase in the longer duration of portrayed product placement, brand recall that leads to increased brand awareness among Palestinian audiences increases by 0.37 units, confirming that when a product is portrayed in longer time frame it increases brand recall, leading to increase brand awareness.

In terms of the genre, findings showed that product placement varies depending on the genre of the TV series, and it positively affects brand recall, leading to brand awareness. Results were from the seventh part of the survey titled: Genre of the TV Series and Its Effect on Viewers' Brand Perception, consisting of 5 statements, and answering Q7. How does the series' genre influence audience perception and brand recall? Results showed that answers were at the medium level of influence, with an average mean of 3.16. The highest statement, with a mean of 3.30, is statement 32, "I believe the type of series affects my attention to the products and brands shown in it". Next comes statement 33 "I find that products appearing in comedy series are more attention-grabbing compared to those in drama series" with a mean of 3.21, next statement 35 "The likelihood that products in comedy series influence my purchase decisions compared to drama series is" with a mean of 3.09, and the lowest is statement 34 " I find myself paying more attention to products shown in drama series compared to

comedy series” with a mean of 3.02. From statement 31, I believe the type of series that contains the highest number of placed products is, answers were comedy, drama, supernatural, romance, and action in order.

Based on these findings, the genre of the series plays a significant role in shaping the Palestinian audience’s perspective. They believe that drama series tend to contain more product placement than any other genre. However, they tend to notice the product placement in the comedy genre because it is highlighted in a humorous atmosphere, making it more visible, memorable, and engaging.

H6, The positive impact on brand recall among Palestinian audiences varies depending on the genre of the series, is supported by the results of the linear regression analysis. The regression equation was $\hat{y} = 1.89 + 0.35 X_1$, where \hat{y} represents brand recall and X_1 represents the genre of the series. And, by t-value ($t = 10.80$) and a p-value of 0.0000. The constant $\beta_0 = 1.89$ indicates the expected brand recall level when the product is portrayed in a specific genre, while the coefficient $\beta_1 = 0.35$ suggests that for each genre of the series, brand recall leads to increased brand awareness among Palestinian audiences, increases by 0.35 units, holding all else constant. The following shows the linear regression equation, confirming that each genre has a different brand recall.

In conclusion, and in terms of increased brand awareness affecting the audience’s purchase intention and brand loyalty, the results were from the first part of the survey titled: General Attitude Toward Product Placement, the eighth part titled: The Impact of Product Placement on Purchase Intentions and Brand Loyalty, as well as the general answers from all survey parts. And answering for Q8. How does increased brand awareness through product placement affect purchase intentions and brand loyalty among Palestinian consumers? and, Q1: What is the general attitude of Palestinian university students towards Product placement? The Result showed that the highest mean of 3.31 was in statement 36, “I believe that product placement in TV series has increased my brand awareness.” This reflects the fact that Palestinian audiences believe in placing products as a means of raising awareness about a specific product or a brand. And they believe that Arabic series does contain product placement as stated in statement 1, with a mean of 3.17. “I believe that Arabic TV series contain a high degree of product placement.” But they don’t always notice them, as stated in statement 2, “I

notice the presence of placed products in Arabic TV series,” with a mean of 3.09. and they believe that placing products in Arabic series makes these series more realistic and closer to their real life as stated in statement 5: “I believe that product placement in TV series helps make them more realistic,” with a mean of 3.16.

They have also stated that when they are exposed to these brands in any series they watch, it affects their decision in buying it, as it encourages them to do so. Because it increases their brand awareness, as stated in statement 39, “I believe that repeated exposure to a brand in a series influences my likelihood of purchasing its products,” with a mean of 3.21. And in statement 37, “I believe that increased brand awareness through product placement has influenced my decision to purchase the product”. With a mean of 3.17. But when it comes to loyalty for a specific brand or a product, in statement 42: “If a brand I already use appears in a series, it enhances my loyalty to it,” with a mean of 3.19. This shows that if they see a brand they use, they will feel more loyal to it, but when it comes to any other brand that they don’t use, it has a lower mean of 2.98, as stated in statement “I believe that product placement in TV series strengthens my loyalty to the brand,”. This shows that it is not necessary for a brand to be portrayed in a specific series to be loyal to it. They also feel more connected to the brands that appear in their favorite series or their most watched ones, as stated in statement 41, “I feel more connected to brands that appear frequently in the series I watch,” with a mean of 2.98.

Results also showed that some of the Palestinian audience believes that placed products are annoying, as stated in the statement 3 “I find the placed products annoying” with a mean of 2.77, while others find it useful in the statement 4 “I find the placed products comfortable and useful” with a mean of 2.73.

Based on these findings, many Palestinian viewers noticed the presence of product placement in Arabic TV series, while not all viewers notice them, the general perception is that it does contain product placement. They believe that placing these products raises their awareness of the brands, as it creates familiarity with certain products if they are mentioned or repeated over time, this increases their brand recognition if the product is placed in the right way which leads to high brand recall and sticks the products at the top of their mind. Viewers believe that placing these products adds realism to the

storyline of the TV series, making it seem natural, and that makes the audience more connected.

H7 A, Increased brand awareness from the effectively placed products leads to an increase in purchase intention among the Palestinian audience, is supported by the results of the linear regression analysis. The regression equation was $\hat{y} = 1.05 + 0.25 X_1$, where \hat{y} represents purchase intention and X_1 represents brand awareness. And, by t-value ($t = 9.43$) and a p-value of 0.0000. The constant $\beta_0 = 1.05$ indicates that the level of purchase intention when brand awareness is absent, while the coefficient $\beta_1 = 0.25$ suggests that for each unit increase in brand awareness, leads to an increase in 0.25-unit increase, indicating a strong positive relationship between brand awareness and purchase intention.

H7 B, Increased brand awareness from the effectively placed products leads to enhanced brand loyalty among the Palestinian audience, is supported by the results of the linear regression analysis. The regression equation was $\hat{y} = 1.14 + 0.66 X_1$, where \hat{y} represents enhanced brand loyalty and X_1 represents brand awareness. And, by t-value ($t = 10.12$) and a p-value of 0.0000. The constant $\beta_0 = 1.14$ reflects the expected level of brand loyalty, while the coefficient $\beta_1 = 0.66$ indicates that for each brand awareness, enhanced brand loyalty among Palestinian audiences increases by 0.66 units, confirming that when brand awareness increases, it leads to brand loyalty.

4.2 Conclusion

This thesis was conducted to measure brand awareness of the Palestinian audience about product placement in Arabic series and to prove that there is product placement. And based on the learnt data and investigation of individual answers, which were consistent, this thesis was successful in achieving its goal. Content analysis of 4 series, as well as a distributed survey to university students in An-Najah National University, was used.

The four analyzed series were originated by Netflix, The Exchange, a dramatic Kuwaiti series, Finding Ola, a comedy Egyptian series, Jinn, a Jordanian supernatural series, and Crashing Eid, a comedy Saudi series. They were chosen because of their diverse genres and countries of origin. The main objectives were to list the placed products, to determine their frequency, and to see if there are any local products associated with the

producing country, to identify the most commonly featured product nature, to determine the mode of presentation, to determine whether the placement appeared with a main character or a supporting character, or is it in the background and measure the duration of each placement on the screen. Based on these objectives the coding sheet consisted of, series name, brand name, nature of the brand (clothing and shoes, fashion accessories, food/drink, electronic devices, household items, business, health/beauty items, means of transportation, sporting equipment, and communication media), mode of presentation (visual, auditory, both visual and auditory), theatrical context (positive, negative, and neutral), association with a character (with a star character, non-star character, none of the characters, both star and non-star character), and time code (2 seconds and less, 3 to less than 5 seconds, 6 to less than 10 seconds, more than 10 seconds). Findings showed that:

- Finding Ola consisted of 74 products, means of transportation was the most common nature, visual placement was dominant, in a positive context, mostly with a star character, and 2 seconds and less was the most portrayed duration. In terms of products related to the origin country, it did not contain.
- The Exchange consisted of 36 products, food/drink was the most common nature, visual placement was dominant, in positive content, mostly with a star character, and 3 to less than 5 seconds was the most portrayed duration. In terms of products related to the origin country, it did contain.
- Crashing Eid consisted of 27 products, means of transportation was the most common nature, visual placement was dominant, in positive content, mostly with a star character, and 3 to less than 5 seconds is the most portrayed duration. In terms of products related to the origin country, it did contain.
- Jinn consisted of 10 products, means of transportation was the most common nature, visual placement was dominant, in positive content, mostly with a star character, and 3 to less than 5 seconds and 2 seconds and less are the most portrayed durations. In terms of products related to the origin country, it did contain.

The distributed survey consisted of eight parts, each part highlighting an objective and hypothesis. It was distributed to university students in An-Najah National University from all majors, and from master's, bachelor and PhD students. The main objectives were to show if visual, auditory, or both visual and auditory placement positively

affects brand recall, to show if high frequency of product placement, the association of the brand with a main character, the theatrical context, the duration of a portrayed product placement on the screen, and the role of the series genre influences audience perception and brand recall, and to show how increased brand awareness through product placement affects purchase intentions and brand loyalty among Palestinian consumers. A scale that depends on interval length = range/number of intervals, $(5-1)/5=0.80$, is used to show the mean of each statement and to determine the highest or lowest mean in each dimension. And to test the hypothesis, linear simple regression is used in each one.

Findings showed that:

- From the sociodemographic analysis, female students were dominant, which indicated that the female audience is more engaged with product placement in TV series. Also, the responses indicate that the majority of Arab viewers watch TV series regularly, but the most time watched is on a monthly basis, next comes weekly, and daily. It is also noted that the comedy genre is most favored by the audience, followed by drama, thriller, and others.
- In terms of the mode of presentation, it was proved that the Palestinian audience notices the visually placed products more than auditory placement, and they believe that visual placement is portrayed clearly than the auditory placement. But they believe that both visual and auditory mode to be the most effective mode in their viewing experience, bring the product into their mind, and encourage them to purchase it. The hypothesis related to this part is confirmed and accepted. This indicates that visual, auditory, and both visual and auditory product placement have a positive and significant effect on brand recall.
- In terms of the frequency, it was proved that the Palestinian audience believes that if the product is portrayed more than once, it becomes more memorable. The hypothesis related to this part is confirmed and accepted, and there is a positive relationship between high frequency and brand recall among the Palestinian audience.
- In terms of the association with a main character, it was proved that the Palestinian audience believes that when a brand or a product is used by a main character, it is more noticeable by the audience. The hypothesis related to this part is confirmed and

accepted, and when a brand is portrayed with a main character, it increases brand recall, leading to an increase in brand awareness.

- In terms of the theatrical context, the Palestinian audience believes that the positive context in portraying a brand or a product positively affects their brand recall. The hypothesis related to this part is confirmed and accepted, and when a brand is portrayed in a positive context, it increases brand recall, leading to an increase in brand awareness.
- In terms of the duration, the Palestinian audience believes that the time frame in which the product is portrayed does affect their memory in remembering the brand; they believe that the longer a product remains visible on screen, the more likely it is to capture their attention. The hypothesis related to this part is confirmed and accepted, and when a brand is portrayed for 10 seconds or longer, it is easier to notice, recognize, and remember. When a product is portrayed in a longer time frame, it increases brand recall, leading to an increase in brand awareness.
- In terms of the series' genre, the Palestinian audience believes that the genre of the series affects their interest in product placement and their brand recall. They believe that drama series contain more products than any other genre, but they tend to notice the placed products in the comedy genre more because comedy genre because it is highlighted in a humorous atmosphere. The hypothesis related to this part is confirmed and accepted, and when a brand is portrayed in a specific genre, it has a different brand recall.

Based on these findings, for a product placement to be successful in Arabic TV series based on the Palestinian audience, the following facts should be taken into consideration:

- A. Product placement needs to be seen visually and mentioned aurally.
- B. It needs to be in a positive theatrical context.
- C. It needs to be associated with a star character (main character).
- D. Its time frame needs to be 10 seconds or more.
- E. To be integrated more effectively, product placement needs to be portrayed in a comedy genre.

These results and findings supported the stages outlined in the pyramid of brand awareness model. And it explored brand loyalty and purchase intention as behavioral

outcomes of exposure to product placement in Arabic TV series. Many viewers may be unaware of the brand, but when the placement follows the strategic criteria for a placed product to be successful, viewers begin to notice. These elements help in shifting the audience perception to the next stage of brand awareness, which is brand recognition. With repeated exposure under the successful strategic criteria, their awareness develops into brand recognition, where they can identify the brand when they see it again, and over time when the brand is consistently in memorable or emotional scenes, brand recall is formed, allowing the audience to remember the brand even without seeing it directly. Eventually, the brand stays at the top of the mind and becomes the first thing that comes to mind when something related to it is mentioned or seen. When this happens, brand loyalty begins to develop. Viewers begin to trust and prefer that brand, which leads to purchase intention. In short, An-Najah National University students, who represent the broader Arab audience, notice the product placement in Arabic TV series, and have a positive brand attitude.

4.3 Recommendation & limitations

Despite this thesis contribution, there are some missing points:

- Time limitation: because of the limited time the researcher had, only 4 series were analyzed. While the 4 series presented interesting results that suggest the use of product placement in Arabic TV series. This limited number of series, and the fact that most of them consisted of a few episodes, restricts the content analysis. Future research is encouraged to analyze a larger sample of series, including more recent productions and longer-running shows, to allow for broader generalization and deeper insight.
- Origin limitation: this thesis did not deeply explore the cultural product placement, when a specific series portrays products related to the origin country of that series. The researcher was interested in examining whether local products are portrayed in the selected series; however, due to the scope and focus of this study, this aspect was not analyzed in detail. Future research needs to investigate this aspect further, as it can provide valuable insights into how national identity, economic interest, and local industry are reflected in Arabic production.
- Another limitation is that there are very few research and studies done about product placements in Arabic production. And while there is a growing body of literature that

explores the historical development and effectiveness of product placements in Western media, there is a significant gap when it comes to examining this aspect in Arabic production. Few studies have traced how product placement has evolved in the Arabic media, or how the Arab audiences perceive and respond to it. Future research needs to be done about this.

- Another limitation is that the researcher applied the study only to university students of An-Najah National University, representing only the Palestinian audience. This targeted group did offer valuable insights into the audience perception of product placement in Arabic TV series; findings may not be fully generalizable to the wider Arab population, that have diverse culture, media consumption habits, and brand exposure. Future research should consider expanding the sample to include participants from different Arab countries in order to capture a broader range.

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Appendices

Appendix (A)

IRB Certification

8/5/25, 9:50 AM

IRB Approved Letter.docx - Google Docs



جامعة النجاح الوطنية
An-Najah National University

مكتب مجلس المراجعة المؤسسية
Office of Institutional Review Board (IRB)

حضرة الدكتور عامر قاسم المحترم

يسعدنا أن نعلمك أنه تم الموافقة على اقتراح بحثك بعنوان:

اثر موضوعة المنتج على الوعي التجاري وسلوك المستهلك لدى الجمهور الفلسطيني في أفلام الوطن العربي عبر منصة Netflix

من قبل مجلس المراجعة المؤسسية (IRB) في جامعة النجاح الوطنية.

فيما يلي تفاصيل الموافقة:

تم التقديم من قبل:	عامر قاسم، سميرة الاخير.
تاريخ الموافقة:	8/5/2025
رقم بروتوكول:	Fgs/ Hum. May. 2025/13

نرجو منك التكرم بإيلاغ المجلس عن أي تعديلات قد تطرأ على بروتوكول الدراسة لإجراء المراجعة المناسبة. إذا كانت لديك أي استفسارات أو تحتاج إلى مزيد من المعلومات، فلا تتردد في التواصل معنا عبر البريد الإلكتروني irb@najah.edu. نشكرك على التزامك بالمعايير الأخلاقية في البحث العلمي.

مع أطيب التحيات،

د. نعيم قناتة،



رئيس مجلس المراجعة المؤسسية (IRB)

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Appendix (B)

English Version Questionnaire

Survey

Dear student,

Greetings,

The researcher is conducting a study to explore the level of awareness among the Palestinian public—specifically university students in the West Bank—regarding product placement in Arabic TV series across various platforms. This study is part of the requirements for obtaining a master's degree in Contemporary Public Relations.

Therefore, you are kindly requested to answer the following questions according to what you find appropriate. Please note that the information provided in this questionnaire will be used for academic research purposes only.

Thank you for your kind cooperation.

Student: Sameera Aghbar

Section One

Demographic information

A. Gender

Male Female

B. School Year

First Second

Third Fourth and More

C. Academic Level

Bachelor's Master's PhD

D. The number of times you watch Arabic TV series on various platforms

Daily Weakly

Monthly Never

E. What type of content do you prefer to watch? (You may select all that apply)

Drama Comedy

Thriller Other

Section Two

Part One: General Attitude Toward Product Placement

Definition of Product Placement:

Product placement refers to the appearance or use of a product or brand within a scene or storyline of a TV series, whether visually (such as the product appearing in the background or during a scene) or audibly (such as the product being mentioned in dialogue).

This section aims to assess your level of awareness regarding product placement in Arabic TV series on various platforms. Please answer based on your personal experience and opinions.

1	I believe that Arabic TV series contain a high degree of product placement	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
2	I notice the presence of placed products in Arabic TV series	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
3	I find the placed products annoying	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
4	I find the placed products comfortable and useful	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
5	I believe that product placement in TV series helps make them more realistic	Very Strongly	Strongly	Moderately	Slightly	Very Slightly

Part Two: The Impact of Product Placement — Visual, Auditory, or Both

This section aims to explore how products appear in these series, whether visually, audibly, or both, and how this affects your experience as a viewer.

6	I notice visual product placement while watching Arabic TV series	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
7	I believe the visual placement of products in Arabic TV series is clear.	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
8	I notice auditory product placement while watching Arabic TV series	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
9	I believe the auditory placement of products in Arabic TV series is clear	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
10	I believe the most impactful method of product placement I have noticed in Arabic TV series—one that affects my viewing experience and brings the product to mind—is:	Visual	Audio	Both	None	

11	I believe the most influential method of product placement in terms of encouraging me to purchase the product is	Visual	Audio	Both	None
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Part Three: The Effect of Product Placement Frequency

Repetition in the context of product placement refers to how many times a product or brand appears within a scene or throughout a series over a certain period.

This section will explore how the frequency of product placement in a series affects your experience as a viewer. The questions will focus on how repeated appearances of products influence your perceptions of the brands, your interest in the product, and the likelihood of purchasing it.

The goal of this section is to measure the relationship between the frequency of product placement and its impact on your preferences and consumer behavior.

12	I remember seeing the same brand or product appear multiple times in Arabic TV series	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
13	I believe that repeated exposure to products affects my perception of the brand	Very strong effect	Strong effect	Moderate effect	Slight effect	No effect at all
14	I believe that repeated exposure makes the products more desirable	Strongly agree	Somewhat agree	Neutral	Somewhat disagree	Strongly disagree
15	I believe that repeated exposure to a series of products influences my desire to purchase the product.	Very strong effect	Strong effect	Moderate effect	Slight effect	No effect at all

Part Four: The Impact of Product Placement with a Main Character, Supporting Character, or in the Background

This section focuses on how the placement of a brand influences your perception as a viewer, your interest, and the likelihood of purchasing the product when it is associated with a main character, a supporting character, or shown only in the background.

16	I have noticed before that a brand or product appears with a main character or only in the background (you may select more than one option)	With A Star	With A non-Star	In the Background	Did not Notice	
17	I believe that a brand or product used by a	Strongly agree	Somewhat agree	Neutral	Somewh at	Strongly disagree

	main character is easier to remember				disagree	
18	I believe that a product or brand used by one of the main characters influences my likelihood of wanting to purchase it	Very strong effect	Strong effect	Moderate effect	Slight effect	No effect at all
19	I believe that a brand or product used by a character increases my purchase desire	Strongly agree	Somewhat agree	Neutral	Somewhat disagree	Strongly disagree

Part Five: The Impact of Product Appearance in a Positive, Negative, or Neutral Context (Dramatic Context)

The dramatic context of product placement refers to the environment in which the product appears within the series—whether positive, negative, or neutral.

In this section, we will explore how the context in which a product appears affects your perception of it and your interest in the product.

20	I have noticed a product appearing in a positive context (for example, used by a main character in a positive situation)	Strongly agree	Somewhat agree	Neutral	Somewhat disagree	Strongly disagree
21	I have noticed a product appearing in a negative context (for example, associated with a villain or an unfavorable situation)	Strongly agree	Somewhat agree	Neutral	Somewhat disagree	Strongly disagree
22	I have noticed a product appearing in a neutral context (for example, simply present in the background without strong positive or negative associations)	Strongly agree	Somewhat agree	Neutral	Somewhat disagree	Strongly disagree
23	I believe the context in which the product appears (positive, negative, or neutral) affects my purchase intention	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
24	I am more likely to	Very	Strongly	Moderately	Slightly	Very

	trust or be interested in a brand that appears in a positive context	Strongly				Slightly
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Part Six: Duration of Product Appearance and Its Impact on the Viewer

The duration of product appearance refers to the length of time the product is visible on screen during a particular scene or throughout the series.

This section focuses on how the length of time a product is shown affects your perception as a viewer, your interest in the product, and the likelihood of purchasing it.

25	I believe the length of time a brand appears on screen affects my ability to remember it	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
26	I believe the duration of product appearance in a scene affects my brand awareness	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
27	I believe the amount of time a brand needs to be visible on screen before it becomes unforgettable is	2 seconds or less	3 to less than 5 seconds	6 to less than 10 seconds	10 Seconds or More	
28	A short appearance of the product affects my brand awareness	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
29	I believe that showing the product for a longer time is more effective in influencing my perception of the brand compared to a short appearance	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
30	I believe the duration of product appearance affects my likelihood of purchasing the product	Very Strongly	Strongly	Moderately	Slightly	Very Slightly

Part Seven: Genre of the TV Series and Its Effect on Viewers’ Brand Perception

The genre of the series can influence how much attention viewers pay to the displayed products and how well they remember them. Comedy, drama, and fantasy series offer different viewing experiences that may affect focus, emotional engagement, and brand recall.

This section aims to explore whether the type of series affects viewers’ perception and memory of the brands featured in the scenes. Please answer the following questions based on your personal viewing experience.

31	Based on the genre, I believe the type of series that contains the highest number of placed products is (You may select more than one option)	Comedy	Drama	Supernatural	Romance	Action
32	I believe the type of series affects my attention to the products and brands shown in it	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
33	I find that products appearing in comedy series are more attention-grabbing compared to those in drama series	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
34	I find myself paying more attention to products shown in drama series compared to comedy series	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
35	The likelihood that products in comedy series influence my purchase decisions compared to drama series is	Very Strongly	Strongly	Moderately	Slightly	Very Slightly

Part Eight: The Impact of Product Placement on Purchase Intentions and Brand Loyalty

This section explores how product placement in Arabic TV series across different platforms influences your brand perception, purchase intentions, and long-term brand loyalty.

Your responses will help understand whether repeated exposure to brands in entertainment content affects consumer decisions in Palestine.

36	I believe that product placement in TV series has increased my brand awareness	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
37	I believe that increased brand awareness through product placement has influenced my decision to purchase the product	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
38	I believe that product appearances in TV series affect my intention to buy them	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
39	I believe that repeated exposure to a brand in a series influences my likelihood of purchasing its products	Very Strongly	Strongly	Moderately	Slightly	Very Slightly

40	I believe that product placement in TV series strengthens my loyalty to the brand	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
41	I feel more connected to brands that appear frequently in the series I watch	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
42	If a brand I already use appears in a series, it enhances my loyalty to it	Very Strongly	Strongly	Moderately	Slightly	Very Slightly
43	I have purchased a product after seeing it placed in an Arabic TV series	Very Strongly	Strongly	Moderately	Slightly	Very Slightly

Thank you

Appendix (C)

Arabic Version Questionnaire

الاستبيان

عزيزي الطالب اعزيزتي الطالبة..

تحية طيبة وبعد..

تقوم الباحثة بإجراء دراسة للتعرف الى مدى وعي الجمهور الفلسطيني وتحديدًا طلبة الجامعات في الضفة الغربية لموضعة المنتج في المسلسلات العربية عبر المنصات المختلفة، استكمالًا لمتطلبات الحصول على درجة الماجستير في تخصص العلاقات العامة المعاصرة، لذلك ارجو من حضرتكم بالتكرم بالإجابة عن الاسئلة التالية حسب ما ترونه مناسبًا، علما بان المعلومات الواردة في الاستبانة ستستخدم لأغراض البحث العلمي فقط.

شاكرة لكم حسن تعاونكم.

الطالبة: سميرة الاغبر

القسم الأول

المعلومات الديموغرافية

أ. الجنس

() ذكر () انثى

ب. السنة الدراسية

() أولى () ثانية

() ثالث () رابعة فأكثر

ج. المستوى الأكاديمي

() دبلوم () بكالوريوس

() ماجستير () دكتوراه

د. عدد المرات التي تشاهد فيها المسلسلات العربية عبر المنصات المختلفة

() يوميا () اسبوعيا

() شهريا () لا اشاهد ابدا

ذ. ما نوع المحتوى الذي تفضل مشاهدته؟ (إمكانية اختيار جميع ما ينطبق)

() دراما () كوميديا

() اثارة () أخرى

القسم الثاني

المحور الأول: الموقف العام تجاه موضوعة المنتج

يعنى بموضوعة المنتج: ظهور أو استخدام منتج أو علامة تجارية داخل المشهد أو القصة في المسلسل، سواء كان ذلك بشكل مرئي (مثل ظهور المنتج في الخلفية أو أثناء المشهد)، سمعي (مثل ذكر المنتج في الحوار).

ويهدف هذا القسم الى معرفة مدى وعيك بموضوعة المنتجات في المسلسلات العربية عبر المنصات المختلفة. يرجى الإجابة بناء على تجربتك الشخصية وأفكارك.

1	انا اعتقد ان المسلسلات العربية تحتوي على موضوعة منتج	كبيره جدا	كبيره	متوسطة	قليلة	قليلة جدا
2	الاحظ وجود المنتجات الموضوعة في المسلسلات العربية	كبيره جدا	كبيره	متوسطة	قليلة	قليلة جدا
3	أجد ان المنتجات الموضوعة مزعة	كبيره جدا	كبيره	متوسطة	قليلة	قليلة جدا
4	أجد ان المنتجات الموضوعة مريحة ومفيدة	كبيره جدا	كبيره	متوسطة	قليلة	قليلة جدا
5	اعتقد ان موضعه المنتج في المسلسلات يساعد على جعلها أكثر واقعية	كبيره جدا	كبيره	متوسطة	قليلة	قليلة جدا

المحور الثاني: تأثير موضوعة المنتج: الظهور البصري، السمعي، أو كليهما

يهدف هذا القسم إلى استكشاف كيفية ظهور المنتجات في هذه المسلسلات، سواء كان ذلك بشكل مرئي، سمعي، أو كلاهما معاً، ومدى تأثير ذلك على تجربتك كمشاهد.

6	الاحظ خلال مشاهدتي للمسلسلات العربية موضوعة منتج بصرية	كبيره جدا	كبيره	متوسطة	قليلة	قليلة جدا
7	اعتقد ان الوضع المرئي للمنتجات الموضوعة في المسلسلات العربية واضح	كبيره جدا	كبيره	متوسطة	قليلة	قليلة جدا
8	الاحظ خلال مشاهدتي للمسلسلات العربية موضوعة منتج صوتية	كبيره جدا	كبيره	متوسطة	قليلة	قليلة جدا
9	اعتقد ان الوضع الصوتي للمنتجات الموضوعة في المسلسلات العربية واضح	كبيره جدا	كبيره	متوسطة	قليلة	قليلة جدا
10	اعتقد ان أكثر طريقة عرض لموضوعة المنتجات لاحظتها في المسلسلات العربية	مرئي (ظهور شعار	صوتي (نكر المنتج	الاثنين معا	ولا واحدة	

		صوتيا من خلال (النص)	المنتج، او ظهور منتج معين في الخلفية)	تؤثر على تجربتي في المشاهدة والتي تحضر المنتج إلى ذهني هي	
ولا وحدة	الاثنين معا	صوتي	مرئي	اعتقد ان اكثر طريقة عرض تؤثر بي من ناحية تشجيعي على شراء المنتج هي	11

المحور الثالث: تأثير تكرارات موضوعة المنتج

التكرار في سياق موضوعة المنتجات يشير إلى عدد المرات التي يظهر فيها المنتج أو العلامة التجارية داخل مشهد أو مسلسل خلال فترة معينة. في هذا القسم، سنستعرض تأثير تكرار موضوعة المنتجات في المسلسل على تجربتك كمشاهد. ستركز الأسئلة على كيفية تأثير تكرار ظهور المنتجات على تصوراتك تجاه العلامات التجارية، وكذلك على اهتمامك بالمنتج واحتمالية شرائه. هدف هذا القسم هو قياس العلاقة بين تكرار موضوعة المنتجات ومدى تأثير ذلك على تفضيلاتك وسلوكك كمستهلك.

12	أذكر رؤية نفس العلامة التجارية أو المنتج تظهر عدة مرات في المسلسلات العربية	بدرجة كبيرة جدا	بدرجة كبيرة	بدرجة متوسطة	بدرجة قليلة قليلة جدا
13	اعتقد أن تكرار عرض المنتجات يؤثر على تصوري للعلامة التجارية	ليس له تأثير اطلاقا	له تأثير بسيط	له تأثير متوسط	له تأثير كبير شديد جدا
14	اعتقد أن تكرار عرض المنتجات يجعل المنتجات مرغوبة أكثر	اعارض بشدة	اعارض الى حد ما	محايد	أوافق الى حد ما أوافق بشدة
15	اعتقد أن تكرار عرض سلسلة المنتجات يؤثر على رغبتني في شراء المنتج	ليس له تأثير اطلاقا	له تأثير بسيط	له تأثير متوسط	له تأثير كبير شديد جدا

المحور الرابع: تأثير موضوعة المنتج مع شخصية رئيسية أو شخصية غير رئيسية، او في الخلفية

في هذا القسم، سوف تركز الأسئلة على تأثير وضع العلامة التجارية في إدراكك كمشاهد، واهتمامك واحتمالية شرائها إذا تم وضع المنتج مع شخصية رئيسية، أو مع شخصية ثانوية، او إذا تم وضعها فقط في الخلفية.

16	لاحظت من قبل ظهور العلامة التجارية او المنتج مع شخصية رئيسية أو ظهر فقط في الخلفية (إمكانية اختيار اكثر من خيار)	ظهر مع شخصية رئيسية		ظهر في الخلفية	لم الاحظ
17	اعتقد أن العلامة التجارية أو المنتج الذي يتم استخدامه من قبل الشخصية الرئيسية يجعل تذكره أسهل	أوافق بشدة	أوافق الى حد ما	محايد	اعارض الى حد ما بشدة
18	اعتقد أن المنتج أو العلامة التجارية التي يستخدمها أحد الشخصيات الرئيسية تؤثر على احتمالية الرغبة في شراء المنتج	له تأثير شديد جدا	له تأثير كبير	له تأثير متوسط	له تأثير بسيط اطلاقا

19	اعتقد أن العلامة التجارية أو المنتج الذي يستخدمه الشخصية يزيد الرغبة الشرائية	أوافق بشدة	أوافق الى حد ما	محايد	اعارض الى حد ما	اعارض بشدة
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المحور الخامس: تأثير ظهور المنتج في سياق إيجابي أو سلبي أو محايد (السياق الدرامي)

يشير السياق الدرامي لموضعه المنتج إلى البيئة التي يظهر فيها داخل المسلسل، سواء كانت إيجابية، سلبية، أو محايدة. في هذا القسم، سنستكشف كيف يؤثر السياق الذي يظهر فيه المنتج على تصورك واهتمامك به.

20	لاحظت يومًا ظهور منتج في سياق إيجابي (على سبيل المثال، استخدامه من قبل شخصية رئيسية في موقف إيجابي)	لاحظت بشدة	لاحظت بشدة	لاحظت بشدة	لاحظت بشدة	لاحظت بشدة
21	لاحظت يومًا ظهور منتج في سياق سلبي (على سبيل المثال، مرتبط بشخص شرير أو موقف غير مواتٍ)	لاحظت بشدة	لاحظت بشدة	لاحظت بشدة	لاحظت بشدة	لاحظت بشدة
22	لاحظت ظهور منتج في سياق محايد (على سبيل المثال، موجود ببساطة في الخلفية دون ارتباطات إيجابية أو سلبية قوية)	لاحظت بشدة	لاحظت بشدة	لاحظت بشدة	لاحظت بشدة	لاحظت بشدة
23	اعتقد ان السياق الذي يظهر فيه المنتج (إيجابيًا أو سلبياً أو محايدًا) يؤثر على رغبتني الشرائية	له تأثير شديد جدا	له تأثير كبير	له تأثير متوسط	له تأثير بسيط	ليس له تأثير اطلاقا
24	من المرجح أن اتق أو اهتم بالعلامة التجارية التي تظهر في سياق إيجابي	له تأثير شديد جدا	له تأثير كبير	له تأثير متوسط	له تأثير بسيط	ليس له تأثير اطلاقا

المحور السادس: مدة ظهور المنتج وتأثيرها على المشاهد

تعرف مدة عرض المنتج إلى طول الوقت (المدة) الذي يظهر فيه المنتج على الشاشة أثناء مشهد معين أو طوال المسلسل. في هذا القسم، ستركز الأسئلة على تأثير مدة عرض المنتج على إدراكك كمشاهد، واهتمامك به واحتمالية شرائه.

25	اعتقد ان طول مدة ظهور العلامة التجارية على الشاشة يؤثر في قدرتي على تذكرها	له تأثير شديد جدا	له تأثير كبير	له تأثير متوسط	له تأثير بسيط	ليس له تأثير اطلاقا
26	اعتقد أن مدة ظهور المنتج في المشهد تؤثر على وعي بالعلامة التجارية	له تأثير شديد جدا	له تأثير كبير	له تأثير متوسط	له تأثير بسيط	ليس له تأثير اطلاقا

27	اعتقد ان المدة التي تحتاجها العلامة التجارية لتكون مرئية على الشاشة حتى تصبح غير قابلة للنسيان هي	2 ثانية وأقل	3 ثواني الى اقل من 5 ثواني	6 إلي أقل من 10 ثواني	10 ثواني فأكثر
28	يؤثر الظهور القصير للمنتج على وعي بالعلامة التجارية	له تأثير شديد جدا	له تأثير كبير	له تأثير متوسط	له تأثير بسيط
29	اعتقد أن عرض المنتج لمدة أطول أكثر فعالية في التأثير على تصوري للعلامة التجارية مقارنة بالعرض لمدة قصيرة	له تأثير شديد جدا	له تأثير كبير	له تأثير متوسط	له تأثير بسيط
30	اعتقد ان مدة ظهور المنتج على احتمالية شرائي المنتج	يزيد الاهتمام بشكل كبير جدًا	يزيد الاهتمام بشكل كبير	يزيد الاهتمام بشكل معتدل	لا يوجد تأثير

المحور السابع: نوع المسلسل وأثره على إدراك المشاهد للعلامة التجارية

يمكن أن يؤثر نوع المسلسل على مدى انتباه المشاهدين للمنتجات المعروضة وتذكرهم لها. فالمسلسلات الكوميديّة والدرامية والخيالية تقدم تجارب مشاهدة مختلفة قد تؤثر على التركيز، والتفاعل العاطفي، واسترجاع العلامات التجارية. يهدف هذا القسم إلى استكشاف ما إذا كان نوع المسلسل يؤثر على إدراك المشاهدين وتذكرهم للعلامات التجارية التي تظهر في الأحداث. يرجى الإجابة على الأسئلة التالية بناءً على تجربتك في المشاهدة.

31	بناءً على النوع برأي ان النوع الذي يحتوي على عدد أكبر من المنتجات الموضوعة هو (إمكانية اختيار أكثر من خيار)	كوميدي	دراما	خوارق	رومانسي	اكشن
32	اعتقد أن نوع المسلسل يؤثر على انتباهي للمنتجات والعلامات التجارية المعروضة فيه	له تأثير شديد جدا	له تأثير كبير	له تأثير متوسط	له تأثير بسيط	اطلاقا
33	أجد أن المنتجات التي تظهر في المسلسلات الكوميديّة تكون أكثر لفتاً للانتباه مقارنة بالمسلسلات الدرامية	نعم بدرجة كبيرة جدا	نعم بدرجة كبيرة	نعم بدرجة متوسطة	نعم بدرجة قليلة	نعم بدرجة قليلة جدا
34	أجد نفسي اولي اهتماماً أكبر للمنتجات المعروضة في المسلسلات الدرامية مقارنة بالكوميديّة	نعم بدرجة كبيرة جدا	نعم بدرجة كبيرة	نعم بدرجة متوسطة	نعم بدرجة قليلة	نعم بدرجة قليلة جدا

35	احتمال أن تؤثر المنتجات في المسلسلات الكوميديية على قرارات الشراء لدي مقارنة بالمسلسلات الدرامية	نعم درجة كبيرة جدا	نعم درجة كبيرة	نعم درجة متوسطة	نعم درجة قليلة	نعم درجة قليلة جدا
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المحور الثامن: تأثير موضعة المنتج على نوايا الشراء وولاء العلامة التجارية

يستكشف هذا القسم كيفية تأثير موضعة المنتجات في المسلسلات العربية عبر المنصات المختلفة على إدراكك للعلامات التجارية، ونواياك الشرائية، وولائك طويل الأمد لها. ستساعد إجاباتك في فهم ما إذا كان التعرض المتكرر للعلامات التجارية في المحتوى الترفيهي يؤثر على قرارات المستهلكين في فلسطين.

36	اعتقد أن موضعه المنتجات في المسلسلات زادت من وعي بالعلامة التجارية	نعم درجة كبيرة جدا	نعم درجة كبيرة	نعم درجة متوسطة	نعم درجة قليلة	نعم درجة قليلة جدا
37	اعتقد ان زيادة وعي بالعلامة التجارية من خلال موضعه المنتج أثر على قراري بشراء المنتج	نعم درجة كبيرة جدا	نعم درجة كبيرة	نعم درجة متوسطة	نعم درجة قليلة	نعم درجة قليلة جدا
38	اعتقد ان ظهور المنتج في المسلسلات يؤثر على نيتي لشرائه	نعم درجة كبيرة جدا	نعم درجة كبيرة	نعم درجة متوسطة	نعم درجة قليلة	نعم درجة قليلة جدا
39	اعتقد ان التعرض المتكرر لعلامة تجارية في المسلسل يؤثر على احتمالية شرائي لمنتجاتها	له تأثير شديد جدا	له تأثير كبير	له تأثير متوسط	له تأثير بسيط	ليس له تأثير اطلاقا
40	اعتقد أن موضعة المنتجات في المسلسل تعزز ولاءي للعلامة التجارية	نعم درجة كبيرة جدا	نعم درجة كبيرة	نعم درجة متوسطة	نعم درجة قليلة	نعم درجة قليلة جدا
41	اشعر بمزيد من الارتباط بالعلامات التجارية التي تظهر بشكل متكرر في المسلسلات التي اشاهدها	نعم درجة كبيرة جدا	نعم درجة كبيرة	نعم درجة متوسطة	نعم درجة قليلة	نعم درجة قليلة جدا
42	إذا ظهرت علامة تجارية استخدمها بالفعل في مسلسل، فإن هذا يعزز من ولائي لها	أوافق بشدة	أوافق الى حد ما	محايد	اعارض الى حد ما	اعارض بشدة
43	سبق لي شراء منتج بعد رؤيته موضوعاً في مسلسل عربي	أوافق بشدة	أوافق الى حد ما	محايد	اعارض الى حد ما	اعارض بشدة

انتهى.... شكرا لحسن تعاونكم.

Appendix (D)

Panel of Experts for the Questionnaire Validation

Name of the Reviewer	University	Academic Rank	Area of Experties
Dr. Suha Sbouh	An-Najah National University	Assistant Professor	Media and Public Relations
Dr. Hafez Abu Ayyash	An-Najah National University	Assistant Professor	Digital Media and Public Relations
Dr. Ibraheem Okh	An-Najah National University	Assistant Professor	Journalism and Media
Dr.Hussein AlAhmad	Arab American University	Assistant Professor	Media and Communication

Appendix (E)

Tables

Table (7)

Product Placement Analysis and Frequency

The Exchange		
N	Product	Times Shown\Mentioned (Frequency)
1	Mercedes	6
2	Almukhtar Magazine	1
3	Hungry Bunny	9
4	Carnation Milk	1
5	Cadillac	3
6	Kuwait Stock Exchange	5
7	Riberhus Cookies	1
8	Ers Sound System	1
9	Echo Clothing Store	1
10	Virginia Cigarettes	1
11	Alpha Elite Uncation	1
12	PowerPoint	1
13	Casio Calculator	1
14	Rolex Oyster	1
15	Nissan	1
16	Becker Cassette	1
Jinn		
1	Popeyes	1
2	Chevrolet	1
3	Petra Development & Tourism Region Authority	1
4	Halibna	1
5	Roya TV	1
6	Dell Laptop	1
7	Uber	1
8	Toyota	2
9	Mitsubishi	1
Crashing Eid		
1	Almarai (l'Uzine)	2
2	Snapchat	2
3	Dairymilk	1
4	Homyroum Market	1
5	Swiss Taste	1
6	Information Warfare Book by Yaser Bakker	1
7	Apple Macbook	3
8	Sunsir Sewing Machine	1
9	Instagram	1

10	Colin's Store	1
11	Pull&Bear	1
12	Audie	3
13	Ctoiperfume	1
14	Vemto	1
15	Monopoly	2
16	Polo	1
17	Honda	3
18	Addidas	1
	Finding Ola	
1	Among Us Video Game	1
2	Fortnite Video Game	1
3	Panadol	1
4	Whatsapp	2
5	Apple (Macbook &Iphone)	15
6	7up	2
7	Toyota	18
8	Instagram	1
9	Ceox	3
10	Jeep	3
11	Nike	2
12	Hermes Perfume + Un Jardin	
	Sur Le Nil Hermès	1
13	Souvage Dior	1
14	Xbox	1
15	Coco Chanel	1
16	Shalimar Perfume	1
17	Armani Bois d'Encens Unisex	2
18	Kiri	1
19	Kia	1
20	Ocea	1
21	Vlokswagen	1
22	Starbucks	1
23	Facebook	2
24	Beats Headphones	1
25	Lifefitness Treadmill	1
26	Hyundai	2
27	BMW	5
28	Chevrolet	1
29	Panadol	1
30	PlayStation	1

Table (8)

Comparative distribution of branded product placements across four Arab series

Brand name	series			
	Crashing Eid	Finding Ola	Jinn	The Exchange
7up	0.0%	2.7%	0.0%	0.0%
Addidas	3.7%	0.0%	0.0%	0.0%
Almarai (l'Uzine)	7.4%	0.0%	0.0%	0.0%
Almukhtar Magazine	0.0%	0.0%	0.0%	2.8%
Alpha Elite Uncation	0.0%	0.0%	0.0%	2.8%
Among Us Video Game	0.0%	1.4%	0.0%	0.0%
Apple iPhone	0.0%	16.2%	0.0%	0.0%
Apple Macbook	11.1%	4.1%	0.0%	0.0%
Armani Bois d'Encens Unisex	0.0%	2.7%	0.0%	0.0%
Audie	11.1%	0.0%	0.0%	0.0%
Beats Headphones	0.0%	1.4%	0.0%	0.0%
Becker Cassette	0.0%	0.0%	0.0%	2.8%
BMW	0.0%	6.8%	0.0%	0.0%
Cadillac	0.0%	0.0%	0.0%	8.3%
Carnation Milk	0.0%	0.0%	0.0%	2.8%
Casio Calculator	0.0%	0.0%	0.0%	2.8%
Ceox	0.0%	3.4%	0.0%	0.0%
Chevrolet	0.0%	1.4%	10.0%	0.0%
Coco Chanel	0.0%	1.4%	0.0%	0.0%
Colin's Store	3.7%	0.0%	0.0%	0.0%
Ctoiperfume	3.7%	0.0%	0.0%	0.0%
Dairymilk	3.7%	0.0%	0.0%	0.0%
Dell Laptop	0.0%	0.0%	10.0%	0.0%
Echo Clothing Store	0.0%	0.0%	0.0%	5.6%
Ers Sound System	0.0%	0.0%	0.0%	2.8%
Facebook	0.0%	2.7%	0.0%	0.0%
Fortnite Video Game	0.0%	1.4%	0.0%	0.0%
Halibna	0.0%	0.0%	10.0%	0.0%
Hermes Perfume	0.0%	1.4%	0.0%	0.0%
Homyroum Market	3.7%	0.0%	0.0%	0.0%
Honda	11.1%	0.0%	0.0%	0.0%
Hungry Bunny	0.0%	0.0%	0.0%	25.0%
Hyundai	0.0%	2.7%	0.0%	0.0%
Information Warfare Book by Yaser Bakker	3.7%	0.0%	0.0%	0.0%

Instagram	3.7%	1.4%	0.0%	0.0%
Jeep	0.0%	4.1%	0.0%	0.0%
Kia	0.0%	1.4%	0.0%	0.0%
Kiri	0.0%	1.4%	0.0%	0.0%
Kuwait Stock Exchange	0.0%	0.0%	0.0%	13.9%
Lifefitness Treadmill	0.0%	1.4%	0.0%	0.0%
Mercedes	0.0%	0.0%	0.0%	16.6%
Mitsubishi	0.0%	0.0%	10.0%	0.0%
Monopoly	7.4%	0.0%	0.0%	0.0%
Nike	0.0%	2.6%	0.0%	0.0%
Nissan	0.0%	0.0%	0.0%	2.8%
Ober	0.0%	0.0%	10.0%	0.0%
Ocea	0.0%	1.4%	0.0%	0.0%
Panadol	0.0%	1.4%	0.0%	0.0%
Petra Development & Tourism Region Authority	0.0%	0.0%	10.0%	0.0%
PlayStation	0.0%	1.4%	0.0%	0.0%
Polo	3.7%	0.0%	0.0%	0.0%
Popeyes	0.0%	0.0%	10.0%	0.0%
PowerPoint	0.0%	0.0%	0.0%	2.8%
Pull&Bear	3.7%	0.0%	0.0%	0.0%
Riberhus Cookies	0.0%	0.0%	0.0%	2.7%
Rolex Oyster	0.0%	0.0%	0.0%	2.8%
Roya TV	0.0%	0.0%	10.0%	0.0%
Shalimar Perfume	0.0%	1.4%	0.0%	0.0%
Snapchat	7.4%	0.0%	0.0%	0.0%
Souvage Dior	0.0%	1.4%	0.0%	0.0%
Starbucks	0.0%	1.4%	0.0%	0.0%
Sunsir Sewing Machine	3.7%	0.0%	0.0%	0.0%
Swiss Taste	3.7%	0.0%	0.0%	0.0%
Toyota	0.0%	24.1%	20.0%	0.0%
Vemto	3.8%	0.0%	0.0%	0.0%
Virginia Cigarettes	0.0%	0.0%	0.0%	2.7%
Vlokswagen	0.0%	1.4%	0.0%	0.0%
Whatsapp	0.0%	2.7%	0.0%	0.0%
Xbox	0.0%	1.4%	0.0%	0.0%
Total	100.0%	100.0%	100.0%	100.0%

Table (13)

Descriptive statistics show the level of the product placement that has the highest recall and recognition among Palestinian university students

Statements	Mean	Standard Deviation	Level
I notice visual product placement while watching Arabic TV series	3.29	0.92	Medium
I believe the visual placement of products in Arabic TV series is clear.	3.25	0.93	Medium
I notice auditory product placement while watching Arabic TV series	2.94	1.01	Medium
I believe the auditory placement of products in Arabic TV series is clear	3.01	0.98	Medium
Total average	3.12	0.72	Medium

Source: SPSS outcome.

Table (14)

Descriptive statistics show the frequency and percentage of the product placement that has the highest recall and recognition among Palestinian university students

Statements	level	frequency (N)	N %
I believe the most impactful method of product placement I have noticed in Arabic TV series—one that affects my viewing experience and brings the product to mind—is:	None	44	11%
	Both	159	41%
	Audio	52	13%
	Visual	135	35%
I believe the most influential method of product placement in terms of encouraging me to purchase the product is	None	59	15%
	Both	150	38%
	Audio	54	14%
	Visual	127	33%

Table (15)

Descriptive statistics show the level of the product placement impact on brand recall among Palestinian university students

Statements	Mean	Standard Deviation	Level
I remember seeing the same brand or product appear multiple times in Arabic TV series	3.31	1.04	Medium
I believe that repeated exposure to products affects my perception of the brand	3.38	1.03	Medium
I believe that repeated exposure makes the products more desirable	3.61	1.00	High
I believe that repeated exposure to a series of products influences my desire to purchase the product.	3.25	1.05	Medium
Total average	3.39	0.78	Medium

Source: SPSS outcome.

Table (16)

Descriptive statistics show the level of the association of product placement with a main character, supporting character, or none of the characters influence audience perception and brand recall

Statements	Mean	Standard Deviation	Level
I believe that a brand or product used by a main character is easier to remember	3.87	0.97	High
I believe that a product or brand used by one of the main characters influences my likelihood of wanting to purchase it	3.54	1.02	High
I believe that a brand or product used by a character increases my purchase desire	3.48	1.00	High
Total average	3.63	0.86	High

Source: SPSS outcome.

Table (17)

Descriptive statistics show that the level of the theatrical context influences audience perception and brand recall

Statements	Mean	Standard Deviation	Level
I have noticed a product appearing in a positive context (for example, used by a main character in a positive situation)	3.62	0.91	High
I have noticed a product appearing in a negative context (for example, associated with a villain or an unfavorable situation)	3.22	0.99	Medium
I have noticed a product appearing in a neutral context (for example, simply present in the background without strong positive or negative associations)	3.44	0.90	High
I believe the context in which the product appears (positive, negative, or neutral) affects my purchase intention	3.23	1.09	Medium
I am more likely to trust or be interested in a brand that appears in a positive context	3.28	1.08	Medium
Total average	3.36	0.73	Medium

Source: SPSS outcome.

Table (18)

Descriptive statistics show that the level of the duration of a portrayed product placement on the screen influences audience perception and brand recall

Statements	Mean	Standard Deviation	Level
I believe the length of time a brand appears on screen affects my ability to remember it	3.47	1.01	High
I believe the duration of product appearance in a scene affects my brand awareness	3.34	1.00	Medium
A short appearance of the product affects my brand awareness	3.25	0.94	Medium
I believe that showing the product for a longer time is more effective in influencing my perception of the brand compared to a short appearance	3.27	1.02	Medium
I believe the duration of product appearance affects my likelihood of purchasing the product	3.14	1.05	Medium
Total average	3.29	0.73	Medium

Source: SPSS outcome.

Table (19)

The intervals of time a brand needs to be visible on screen before it becomes unforgettable

Interval	Frequency	Percent%
10 Seconds or More	124	31.8
6 to less than 10 seconds	177	45.4
3 to less than 5 seconds	70	17.9
2 seconds or less	19	4.9
Total	390	100

Table (20)

Descriptive statistics show the level of the series' genre influence on audience perception and brand recall

Statements	Mean	Standard Deviation	Level
I believe the type of series affects my attention to the products and brands shown in it	3.30	1.05	Medium
I find that products appearing in comedy series are more attention-grabbing compared to those in drama series	3.21	1.02	Medium
I find myself paying more attention to products shown in drama series compared to comedy series	3.02	1.04	Medium
The likelihood that products in comedy series influence my purchase decisions compared to drama series is	3.09	1.07	Medium
Total average	3.16	0.82	Medium

Source: SPSS outcome.

Table (21)

The frequency of the type of series that contains the highest number of placed products

Type of series	frequency	percentage
Comedy	205	29%
Drama	220	32%
Supernatural	63	9%
Romance	93	13%
Action	115	17%
Total	696	100%

Table (22)

Descriptive statistics show the level of the series' genre influence on audience perception and brand recall

Statements	Mean	Standard Deviation	Level
I believe that product placement in TV series has increased my brand awareness	3.31	1.02	Medium
I believe that increased brand awareness through product placement has influenced my decision to purchase the product	3.17	0.96	Medium
I believe that product appearances in TV series affect my intention to buy them	3.14	1.04	Medium
I believe that repeated exposure to a brand in a series influences my likelihood of purchasing its products	3.21	1.05	Medium
I believe that product placement in TV series strengthens my loyalty to the brand	2.98	1.02	Medium
I feel more connected to brands that appear frequently in the series I watch	2.98	1.08	Medium
If a brand I already use appears in a series, it enhances my loyalty to it	3.19	1.03	Medium
I have purchased a product after seeing it placed in an Arabic TV series	2.79	1.02	Medium
Total average	3.10	0.82	Medium

Source: SPSS outcome.

Table (23)

The effect of visual product placement in Arabic series on brand recall among Palestinian audiences

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
	(Constant)	2.75	0.10		
Visual product placement in Arabic series	0.14	0.03	0.20	4.06	0.000

R = 0.202, R square = 0.041, F = 16.515, sig.= 0.000

a. Dependent Variable: brand recall

Table (24)

The effect of Auditory product placement in Arabic series on brand recall among Palestinian audiences

Model	Coefficients			t	Sig.
	Unstandardized Coefficients		Standardized Coefficients		
	B	Std. Error	Beta		
(Constant)	2.80	0.09		29.93	0.000
Auditory product placement in Arabic series	0.12	0.03	0.18	3.68	0.000

R = 0.184, R square = 0.034, F = 13.554, sig = 0.000

a. Dependent Variable: brand recall

Table (25)

The effect of Both visual and auditory placement in Arabic series on brand recall among Palestinian audiences

Model	Coefficients			t	Sig.
	Unstandardized Coefficients		Standardized Coefficients		
	B	Std. Error	Beta		
(Constant)	2.60	0.08		30.91	0.000
Both visual and auditory placement in Arabic series	0.15	0.03	0.18	4.98	0.000

R = 0.232, R square = 0.053, F = 19.412, sig.= 0.000

a. Dependent Variable: brand recall

Table (26)

The effect of a Higher frequency of product placement in Arabic series on brand recall among Palestinian audiences

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
	(Constant)	2.17	0.20		
Higher frequency of product placement in Arabic series	0.24	0.06	0.32	4.24	0.000

R = 0.320, R square = 0.103, F = 17.945, sig= 0.000

a. Dependent Variable: brand recall

Table (27)

The effect of product placement portrayed within a main character leads to higher brand recall among Palestinian audiences

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
	(Constant)	2.61	0.20		
Product placement portrayed within a main character	0.11	0.05	0.16	2.00	0.000

R = 0.158, R square = 0.025, F = 4.016, sig= 0.047

a. Dependent Variable: brand recall

Table (28)

The effect of Product placement portrayed in a positive theatrical context on brand recall among Palestinian audiences

Model	Coefficients			t	Sig.
	Unstandardized Coefficients		Standardized Coefficients		
	B	Std. Error	Beta		
(Constant)	2.07	0.20		10.41	0.000
Product placement portrayed in a positive theatrical context	0.27	0.06	0.36	4.79	0.000

R = 0.357, R square = 0.127, F = 22.926, sig= 0.000

a. Dependent Variable: brand recall

Table (29)

The effect of longer duration of portrayed product placement on brand recall among Palestinian audiences

Model	Coefficients			t	Sig.
	Unstandardized Coefficients		Standardized Coefficients		
	B	Std. Error	Beta		
(Constant)	1.76	0.12		15.14	0.000
Longer duration of portrayed product placement	0.37	0.03	0.48	10.80	0.000

R = 0.481, R square = 0.231, F = 116.678, sig= 0.000

a. Dependent Variable: brand recall

Table (30)*The effect of genre of the series on brand recall among Palestinian audiences*

Model	Coefficients			t	Sig.
	Unstandardized Coefficients		Standardized Coefficients		
	B	Std. Error	Beta		
(Constant)	1.89	0.10		19.09	0.000
genre of the series	0.35	0.03	0.50	11.46	0.000

R = 0.503, R square = 0.253, F = 131.366, sig= 0.000
a. Dependent Variable: brand recall

Table (31)*The effect of brand awareness on purchase intention among Palestinian audiences*

Model	Coefficients			t	Sig.
	Unstandardized Coefficients		Standardized Coefficients		
	B	Std. Error	Beta		
(Constant)	1.05	0.22		11.10	0.000
brand awareness	0.25	0.09	0.50	9.43	0.000

R = 0.402, R square = 0.162, F = 86.132, sig= 0.000
a. Dependent Variable: purchase intention

Table (32)*The effect of brand awareness on enhanced brand loyalty among Palestinian audiences*

Model	Coefficients			t	Sig.
	Unstandardized Coefficients		Standardized Coefficients		
	B	Std. Error	Beta		
(Constant)	1.14	0.20		5.74	0.000
brand awareness	0.66	0.07	0.46	10.12	0.000

R = 0.457, R square = 0.209, F = 102.317, sig= 0.000
a. Dependent Variable: brand loyalty



جامعة النجاح الوطنية
كلية الدراسات العليا

أثر موضعه المنتج على الوعي التجاري وسلوك المستهلك لدى
طلاب جامعة النجاح الوطنية في مسلسلات الوطن العربي
-مسلسلات منصة NETFLIX نموذجاً-

إعداد

سميرة ظافر ماهر أغبر

إشراف

د. عامر قاسم

قدمت هذه الرسالة استكمالاً لمتطلبات الحصول على درجة الماجستير في العلاقات العامة المعاصرة،
من كلية الدراسات العليا، في جامعة النجاح الوطنية، نابلس - فلسطين.

أثر موضعه المنتج على الوعي التجاري وسلوك المستهلك لدى طلاب جامعة النجاح الوطنية في مسلسلات الوطن العربي -مسلسلات منصة NETFLIX نموذجاً-

إعداد

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الملخص

يعد الترويج للمنتجات عبر موضعها في المسلسلات والأفلام أداةً فعالة للتواصل التسويقي، ويتعين على شركات العلاقات العامة الاهتمام بها. تبين من خلال الدراسات السابقة استخدامها أكثر في وسائل الاعلام الغربية وافتقارها في العالم العربي. بالتالي، هدفت هذه الأطروحة الى إثبات وجود موضعة المنتج في المسلسلات والأفلام العربية، وتحليل تأثيرها على الجمهور العربي تحديداً طلاب جامعة النجاح الوطنية وفقاً لهرم الوعي بالعلامة التجارية. وتم اعتبار موضعة المنتج شكلاً من أشكال التسويق الخفي وقد تم تضمين خصائص موضعة المنتج الناجح. تناولت الدراسة تحليل نوعي وكمي مفصل. تم اجراء تحليل مضمون لاربعة مسلسلات عربية متوفرة عبر منصة نينفلكس، أظهرت النتائج ان الأكثر شيوعاً هي الموضوعة الصوتية، السياق الإيجابي، وارتباط المنتج بشخصية رئيسية، بمدة تتراوح بين 3 الى اقل من 5 ثواني، بالإضافة الى ذكر أنواع المنتجات، وتسليط الضوء على المنتجات الوطنية التي تم وضعها في كل مسلسل. اما في المنهج الكمي تم اجراء استبيان على عينة مكونة من 390 طالب جامعي، وقد تبين ان الطلاب يتمتعون بالوعي العالي تجاه موضعة المنتج ويتأثرون بها، ويعتقدون ان المزيج بين الصوت والصورة هو الأكثر تأثيراً بهم. كما وجدوا ان السياق الإيجابي وارتباط المنتج بشخصية رئيسية يعززان التأثير. وكلما زادت عدد مرات الظهور ارفع الأثر، ولكن رغم ان مسلسلات الدراما تحتوي على اكبر عدد من المنتجات، الا ان الكوميديا تلاحظ بشكل اكبر وتؤثر بشكل اقوى، واعتبر المشاركون ان مدة 10 ثواني، فاكثر هي الأنسب لترك الأثر. باختصار، تبين ان موضعة

المنتج ترفع النية الشرائية لدى الجمهور، وفي بعض الحالات تعزز الولاء من العلامة التجارية، مع مرور وعي الجمهور لعدة مراحل الوعي بالعلامة التجارية.

الكلمات المفتاحية: موضعة المنتج، منصة نيتفلكس، مسلسلات عربية، الوعي بالعلامة التجارية، التسويق الخفي.