POST-SEMIOTIC ANALYSIS ON THE PRODUCT PLACEMENT OF THE CITY PARIS REPRESENTED IN EMILY IN PARIS

UNDERGRADUATE THESIS

Proposed by:

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Concentration : Marketing Communication

In partial fulfilment
of the requirements for the degree
Bachelor of Arts in Communication



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The author would like to apologize in advance for any mistakes or lack of clarity that occurs in this thesis proposal. The authors hope that this thesis proposal can benefit the readers and give positive insight.

Jakarta, 18 August 2023



Tara Annesya Putri

RESEARCH ORIGINALITY STATEMENT

I, Tara Annesya Putri, a student of Bachelor's Degree Programme of LSPR Communication and Business Institute majoring in Public Relations International Class with a Student ID 2011.024.3026, certify that my undergraduate thesis entitled "Post-Semiotic Analysis on the Product Placement of the City Paris Represented in Emily in Paris" is my own work and adhered to academic integrity.

If, in the future, any part of this manuscript is proven to be a result of plagiarism, I am willing to accept the consequences that will lead to the cancellation of my bachelor degree from LSPR Communication and Business Institute.

Jakarta, 4 August 2023.



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ABSTRACT

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BACHELOR DEGREE IN COMMUNICATION

Name : **Tara Annesya Putri**
Student ID : **2011.024.3026**
Title : **Post-Semiotic Analysis on the Product Placement of the City Paris Represented in Emily in Paris**
Total Page : **113 Pages**
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Successful films will, of course, be in high demand and viewed by millions of people, and the use of product placement in cinematic media will reach the correct audience. As an innovative method of marketing communication in cities and regions, city placement is now one of the strategic forms of product placement on film. A Netflix produced film; Emily in Paris present the enchanted brandings of Paris that is directed by Darren Star. Emily In Paris tries to represent Paris as a brand that uses the product placement, but instead of showing the city's true character, they try to provide an airbrushed version of it throughout the entire series. The viewers' confusion over the differences between dream and reality serves as a reminder that Emily in Paris is a guilty pleasure and raises their expectations for the city. The film is analysed through its conversations by using John Stewart's account of Post-Semiotics to observe how the product placement of Paris as a brand represented in the Emily in Paris Season 3. This research reveal that the Emily in Paris portray five brandings using product placement, based on the scene that researcher analysed; the city of love, art and culture, Paris as character, glamorous settings, and escapism.

Keywords*: Marketing, Communication, Emily in Paris, Product Placement, City Branding, Post-Semiotics, Film*

ABSTRAK

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Jumlah Halaman : **113 Halaman**
Referensi : **15 Buku, 30 Jurnal, 13 Situs Web**

Film-film yang sukses tentunya akan banyak diminati dan ditonton oleh jutaan orang, dan penggunaan penempatan produk dalam media cinema akan menjangkau target pemasaran yang tepat. Sebagai metode pemasaran yang inovatif, penempatan kota kini menjadi salah satu bentuk penempatan produk pada film. Film produksi *Netflix*; *Emily in Paris* menampilkan *brandings* of Paris yang disutradarai oleh Darren Star. *Emily In Paris* mencoba untuk mewakili Paris yang menggunakan penempatan produk, tetapi alih-alih menunjukkan karakter kota yang sebenarnya, mereka mencoba memberikan versi *airbrushed* di seluruh seri. Film ini menciptakan kebingungan pada para penonton, antara branding yang diciptakan dan keadaan nyata dari kota Paris, mengingatkan bahwa Emily in Paris hanya menampilkan kota tersebut untuk membangun ekspektasi penonton terhadap Paris. Film ini dianalisis melalui *language* dengan menggunakan akun Post-Semiotika dari John Stewart untuk mengamati bagaimana penempatan produk Paris sebagai merek yang direpresentasikan dalam *Emily in Paris* Musim ke-3. Penelitian ini mengungkapkan bahwa *Emily in Paris* menggambarkan lima *branding* menggunakan penempatan produk, berdasarkan adegan yang dianalisis peneliti; *the city of love, art and culture, Paris as character, glamorous settings,* dan *escapism.*

Kata Kunci: *Pemasaran, Komunikasi, Emily in Paris, Penempatan Produk, Branding Kota, Post-Semiotika, Film*

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CHAPTER I

INTROUDCTION

1.1 Research Background

Marketing is one of the most commonly discussed communication topics in our everyday lives. Day by day, marketing has gradually become a part of everyone's daily lives. Simply said, we are surrounded by commercials that give information about numerous products and services wherever we go. As it is marketing communication, which refers to a brand's voice, which has the role of informing, persuading, and reminding consumers of a brand (Pelsmacker, Guens, & Den Bergh, 2013, p.60). Firmansyah (2020, p.2) believes that a company's "voice" is reflected through its marketing communications, which also serve as a channel for interaction and creating relations with customers. Customers can be informed and educated on how, why, who, where, and when a product is utilized through marketing communication. (Firmansyah, 2020, p.3). This is true for all types of products, including films.

Figure 1

Illustration of film as a form of marketing communication medium



From The Film Stage, 2022.

Film, which is the product of the advancement of video technology, is considered as one of the strongest forms of communication medium since it offers audience ways of seeing and feeling scenes that the they considered highly satisfying (Bordwell, Thompson, & Smith ,2020, p.2). According to Isomaa (2016), film is a cultural product that crosses national borders and is produced and disseminated globally by corporations from other nations, and filmmaking is affected by other films from various cultural backgrounds. Film will be easily embraced by people, businesses, and autonomous organizations with the objective of entertaining, informing, and educating others in an entirely unique way (Nwokedi, 2018). With a strong rivalry in the business sector, businesses have begun to share knowledge about their products through film media advertisements.

A company commonly employed advertising as one of its methods for promoting products and services. It can be used for a variety of purposes in a business or company. On advertising, the originality of the products also merits consideration, such as how product placement in a film's plot must appear natural, and filmmakers have to examine the film’s entertainment value, such as was the film diverting, thrilling, advancing? Was it something that people would remember long after they left the theater? (Lewis, 2017, p.184)

Figure 2

Dilan 1991 as the example of unnatural advertisement



From KINCIR.com, 2020.

A difficulty to give convincing actions occurs frequently because the way a film advertises a product or brand appears strange and unnatural. For example, in the Indonesian film Dilan 1991, a romantic drama centered around 1991. The film depicts an advertising from one of the communication carriers for cellphones

whose own brand was only sold in 2014, despite the fact that mobile phones utilized SIM cards as early as 1991. Back then, this, providers have not yet been used in Indonesia. It is obvious that neither consumer nor brand awareness can be generated.

As a result, companies are now using product and brand placement as an alternate channel in order to create positive feelings for the product being advertised. Product placement is a covert promotion or embedded marketing, which involves incorporating products into events or programs (Kurniawan, S., 2018). According to Soba and Aydin (2013), product placement is prevalent and usually serves as a marketing strategy in movies or television shows. As a result, the audience will be unaware of the promotions carried out in this media in the future, implying that the product or brand is part of the plot of a film or television program. (Jusufovic-Karisik, 2014). Instead, rather than directly advertising items to the audience, product placement, according to Jati Wibowo, P. T (2021), can assist the audience automatically create better ties with the brand.

Many individuals are unaware due to the fact that a city, like a country, is a brand. Making a location into a brand has a broad meaning, and Zenker and Braun define it as a network of associations in the minds of customers based on visual, linguistics, and behavioral manifestations embodied via objectives, communication, values, and culture (Kavaratzis, M., & Hatch, M.J., 2013). According to the Bloom Consulting Journal, a firm that specializes in country and

city branding, many marketing professionals and cultural analysts have chosen the approach of making a city into a brand that they may later utilize to compete for tourism and commerce. Berger claims that when he refers to a country or a city as a brand, he is referring to popular culture, national traits, customs, and culturally distinct qualities of a country or city that enable us to recognize them as a brand (2019, p.109). Thus, placement of a country or city in film may help to establish an image and reputation while also raising international awareness of what makes it special.

Figure 3

Actress Audrey Hepburn poses for a publicity still for "Breakfast at Tiffany's"



From GettyImages, 1961.

A city brand that acts as the backdrop for a scene plays an important role in letting audiences feel the scene as a whole. Breakfast at Tiffany's is one example of a film that we may relate to. This 1961 film is set in New York City, and the city is the ideal backdrop for demonstrating how we may overcome loneliness in the "busiest" metropolis in the world. Although the clothing, music, and Audrey Hepbrun contribute to the film's attractiveness, it is the city of New York that dictates the romantic ambiance established in Breakfast at Tiffany's. So not only New York is used as the setting for the film, but it also shows how a city's image can also forms the characteristics of a person.

In actuality, the selection of a country, region, area, or city for a film production is never deliberate, but rather the outcome of careful consideration. And, as an innovative method of marketing communication in cities and regions, city placement is now one of the strategic forms of product placement on film. According to Szromnik (2016), phrases like "silent," "without persuasion," and "implicit" are used to define the unique qualities of city placement, demonstrating the primary benefits of applying a city placement strategy to promote a territory. (Szromnik, 2016). According to Kalinoswa, a research and analysis of city marketing methods based on this strategy have revealed many urban structural components and systems that correspond to the films to be promoted. And the goal in this research is to see how Paris represented as product placement in Emily in Paris.

The city of Paris, France's capital, is located on the banks of the Seine River in northern France. Paris is Europe's third most populous city, with 11 million residents (including the Paris metro area), according to real-time data from the World Population Review; Istanbul is first, with more than 14.5 million residents, and Moscow is second, with over 12 million residents. And today, the French capital serves as an intercontinental transportation hub, hosting internationally renowned universities, sporting events, fashion shows, opera companies, and museums, making it the most popular tourist city in the world, with over 30 million foreign visitors per year.

Figure 4

The city of Paris



From France Voyager, 2021.

According to a recent assessment produced (2022) by the World Travel and Tourism Association, Paris has become as the most powerful city destination (Purkayastha, S, 2023). Paris was the scene of the French Revolution, which was aided by its environment and culture, which offered an intellectual climate in which artists and inventive thinkers could flourish. Because of the options it provides as one of the world's most significant cities, this city has become a location for business and commerce, learning, culture, entertainment; cuisine, haute couture, painting, literature, and various communities.

According to Adona, Nita, Yusnani, and Mafrudoh (2017), a city's potential is similar to a good or service that has been packaged and given a name (branding), so that it has qualities that set it apart from the potential of other cities. The tourism and economic sectors can typically be promoted as brands to the public by cities with locally grounded differentiation and relevance that already have their own branding (Anttiriko, 2014, p.62). In many respects, everyone is attracted to the branding created for the city of Paris, particularly with the branded phrases "city of light" and "city of love" that we frequently hear in movies (Gee, 2019). It is because of this branding that when the name Paris is said, the city of light and love "stereotype" appears in people's thoughts.

These enchanted brandings are represented in the Emily in Paris series. Darren Star, who was known as the writer and producer of Sex and the City, produced the American romantic comedy drama series film Emily in Paris. This

series, Emily in Paris first season was aired in 2020 and presently has 3 seasons that aired in 2021 and 2022. With 10 episodes each season, this have been already seen worldwide, with more than 117 million hours of watch time recorded by Netflix.

Figure 5

The cast of Emily in Paris



From REUTERS, 2022.

In these stories, which take set in Paris, Lily Collins plays Emily Cooper, as a marketing specialist for the Gilbert Group. This series depicts the story of an American who replaces her boss's job by having the intention to move to Paris for a year, with the idea to provides an American perspective to a French marketing firm. Emily, who is set in Paris, must learn to adjust to and conquer the problems that arise as a result of her cultural differences, work, love life, and

friendships. As a result, Emily learns to manage her career and personal lives while attempting to adapt to the French way of life and work.

When Emily is informed that she has lived in Paris for a year in the third season of this show, which debuted on December 21, 2022, Emily is stunned by a circumstance in which she must choose who has the most effect on her life. In both her professional and love lives, Emily must make a decision between being devoted to 2 individuals with disparate personalities. Emily became aware of how much Paris had altered her life as she went about her experience there.

Almost from the beginning of media marketing communication via films, the camera has preferred Paris as a filming setting. No surprise, Paris is a really attractive city, with historic sites around every corner and a romantic atmosphere along its walkways. In 1895, the Grand Café in Paris hosted the first commercial cinema screenings. (Wit, A.D. & Hughes, D, 2023). The city's settings have made some of the most spectacular films ever created, from the Lumiere brothers' creations to Mission: Impossible.

Figure 6

Emily & Alfie Season 3 Official Individual Poster



From Netflix, 2022.

To let Emily in Paris's enthusiast know that season 3 is finally here, Netflix released posters of the characters posing individually to the camera. The first thing the audience will notice is how Emily steals the spotlight with her unique posture. Emily posed in a checkered monochrome jacket and skirt outfit with fringe accents on the sleeves. Kazi S (2022) stated that based on the poster itself, this season may not be as chaotic as previous seasons because Emily may have begun to connect with Parisian society.

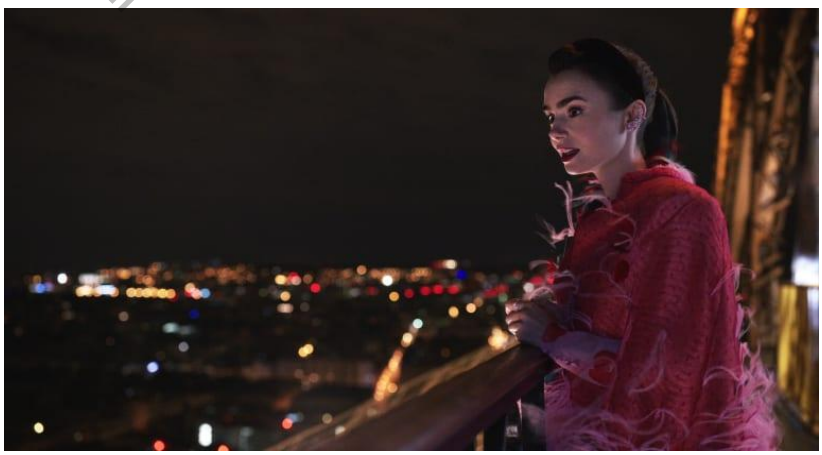
In the past seasons, Emily has always been connected with neon colored clothing, and this has been a contentious issue due to the fact that these colors do not reflect the city of Paris. According to Chavalier-Karfis C (2021), adults in France used to dress in what is now known as "business casual," with classic and subtle colors. Emily's basic and sophisticated clothes on the season 3

poster shows that she has finally established her identity in the city of Paris, where she is no longer perceived as a "tourist" due to her prior wardrobe choices.

Considering posters are intended for advertising, they represented not just existing characters, but also the city of Paris. On the poster, audience can easily recognize how the city of Paris is employed as a background. Not just any location in Paris, but the tourist attractions that make the city so appealing. Emily's poster depicts a far perspective of the Seine River, which still includes the Eiffel Tower. While Alfie's poster depicts the Pont Alexandre III, an old bridge adorned with carvings and statues. Not just Emily and Alfie, but every character in the Emily in Paris Season 3 poster has a background in Paris tourist attractions.

Figure 7

Emily on Season 3 Episode 3



From Netflix, 2022.

The Emily in Paris series shows how cultural barriers exist when we need to move in terms of work, not just to a new city, but to a foreign continent. In the series, it is shown that practically all office workers in Paris can speak English, demonstrating how prevalent English is in the city. This makes us consider the branding on how vital diversity of cultures is in Paris. Emily has been influenced by the city of Paris to adjust to a completely new culture. As an example, when Emily came, she couldn't speak French, so she went to school to study the language. According to the article Stillman Translations, this is demonstrated by the importance of knowing the people of Paris, their history, habits, and phrases.

Audiences have both praised and criticized the Emily in Paris series' idealized portrayal of Paris. In the first season, Julie Seguin (27), was interviewed by NBC News representatives Armelle De Oliveira and Saphora Smith about her thoughts on Emily in Paris, and she stated that she didn't understand the idea of how they would present Paris, and she didn't plan to watch the second season. Despite the fact that this series is one of the top ten Netflix programs in France, Alexandra Milhat (32), a Parisian, believes that Paris is more than only the Louvre, Saint Germain, and Tuileries gardens. The Emily in Paris series' lack of variety and restricted study of several Parisian districts irritated the audience. (Oliveira, A. D & Smith, S, 2022).

Everyone wants to live in Paris, whether it is to call it home or just by having vacation there. When people hear the name of "Emily in Paris" what most people recall is the city, Hannah J. Thompson claims that Paris is instantly recognized. The fictional Paris utilized in this series' product placement has virtually little similarity to the actual Paris. The fact that the characters in the series are aware that they live in the imaginary area of Paris can be taken as some solace. They frequently remark in conversation that living in Paris is a dream and contrast it with a Hollywood-style movie, not a French one. (Thompson, J, H. 2021). The goal of branding in this film is to make Paris as a brand not only capable of meeting the basic demands, but also to create a point of differentiation that focuses more on the emotional side (Mayasari, et al., 2020, p.18).

Simply put, to sum up, the series of Emily in Paris differs from the reality of Paris and wondering how Paris has been portrayed by other artists and filmmakers in terms of its story, characters, and themes. The film tries to represent Paris as a brand that used with the strategy of product placement, but instead of showing the city's true character, they try to provide an airbrushed version of it throughout the entire series. The viewers' confusion over the differences between dream and reality serves as a reminder that Emily in Paris is a guilty pleasure and raises their expectations for the city.

1.2 Problem Statement

As the research background above explains, the researcher would like to research in-depth on this film series to answer the following question.

(1) How is Paris using the city placement represented in the Emily in Paris Season 3 Series?

(2) How is the representation of Emily in Paris's branding compared to other films over the past three decades?

1.3 Study Objectives

In accordance to the research background and problem statement, the objectives of this study are as follows:

(1) To find how Paris was portrayed in the Emily in Paris season 3.

(2) To find how is a city as placement portrayed in comparison to product placement in Emily in Paris Season 3.

(3) To find how the attempt of Emily in Paris season 3 try to cover up the "City of Love" representation.

1.4 Significance of the Study

1.4.1 Academic Significances

(1) This research study hopes to contribute academically towards the development of communication science specifically towards film for all publics to understand every product placement scene and dialogue about Paris as a brand in this film.

(3) The researcher hopes that readers can have a better understanding and increase their knowledge on how to analyze product placement in a film with Post-Semiotic theory by John Stewart.

1.4.2 Practical Significances

The researcher hopes that this study will serve as an additional references or guideline for future students who are interested in researching on the product placement of the city Paris represented in Emily in Paris.

1.5 Scope and Delimitation

The scope of this research covers the conversation taking place in various situations in the series of Emily in Paris. The conversations themselves contains various perspectives that both the speaker and receiver would be provided with, thus concluding that a simple conversation might have different meaning to what it seems. The research is however, only limited to one series to represent the whole research, which is open to different interpretations.

CHAPTER II

CONCEPTUAL FRAMEWORK

2.1 Literature Review

Researchers gathered five previous journals that they hope would help reinforce the concept discussed in this study. Previous journals are often used to compare the benefits and drawbacks of this research. According to the research being conducted by researchers, evidence from journals can corroborate the observations made by researchers. The first journal that became a reference was "Destination as Product Placement: An Advertising Strategy to Impact Beliefs and Behavioral Intentions" published in 2019 by Eunkyeong Jung and Michelle Childs. The Journal of International Consumer Marketing was the first journal.

In order to determine how a destination may successfully collaborate with a brand as product placement in part of their advertising, Eunkyeong Jung and Michelle Childs (2019) looked at the impact of destination as product placement (present vs. absent) on consumer responses to the place and branded product, and the subsequent effect on consumers' intention to visit the destination and purchase the brand. Destination placement is a relatively new field of study that, in the opinion of this study, needs further investigation because relatively not much academic study has been done to determine whether it is beneficial.

Eunkyeong Jung and Michelle Childs (2019) conducted to select a brand name in the advertisement that perceived well with the country Ireland. Sample was collected from 47 online consumers panels and included U.S residents over 18 years old.

According to the findings of Eunkyeong Jung and Micehele Chils' (2019) study, the combination of brand and place through placement drives the customer behavioral responses. As a background on fashion product advertisement, it is proposed in the study to choose certain destinations that are familiar to the target audience. Consumers who are familiar with the destination are more likely to be drawn to the commercial, resulting in a positive response in perceptions and knowledge of both the product and the destination depicted in the campaign. Finally, this study discovered that customer beliefs can influence their intents when it comes to destination placement. This study found that consumers' views about a certain destination have a favorable influence on their visit intentions. This research is significant because it shows that consumers are willing to take action after seeing a branded commercial featuring a location. Numerous studies have found that a tourist's perception of a site is a crucial aspect in their decision-making process.

The researcher believes this research gives an idea of how destination promoted as a product placement. It is shows how featuring destination in media benefit from increased exposure to a mass marketing audience, since most are directed towards the effectiveness of it. Previous research has mainly examined

the effect of destination placement within TV and media; thus, this research is needed to verify the effect. Unlike the previous journal, this second journal is more concerned with city branding. The second journal that became a reference was "City Branding Through Cinema: The Case of Postcolonial Hong Kong" established in 2019 by Steven Chen and Eric Shih.

Steven Chen and Eric Shih (2019) did a research paper that investigates the extents of the city branding literature by creating a framework for city branding through cinema. The city branding literature examines the city as the primary unit of analysis and proposes concepts for advertising the city, as well as how cinema might be used to develop city branding. Researchers use the case of Hong Kong and its film industry to explore the issue. Steven Chen and Eric Shih (2019) undertook a content analysis of 81 Hong Kong films with theatrical release dates spanning five years, from January 2008 to December 2015.

This study's interpretations focused on latent content, which has to do with "interpretation of the underlying meaning on the text," and they categorized their research in accordance with Granehiem and Lundman (2004). The stages of coding include descriptive analysis, within-case analysis, and cross-case analysis. As a result, Steven Chen and Eric Shih (2019) discover that Hong Kong's identity work is frequently represented in its movies. Hong Kong highlighted its role as an international financial hub and a regional leader in

cultural output, which is chronicled in the Hong Kong film industry, through 2 branding well known projects, BrandHK and CreateHK.

Overall, this study highlighted the importance of cinema in city branding work. The findings demonstrate how Hong Kong's cinema contributes to city branding efforts by (1) leveraging local culture as a backdrop for storytelling, (2) emphasizing freedom of expression through films, (3) showcasing regional locations, and (4) claiming and mythologizing historical people. It explains how city leaders and media producers can use film to create a city brand. And how other aspects, such as the city's activity, advertising, graphic communication, and infrastructural requirements, must be considered.

The researcher claims that this study provides an in-depth insight of how film, similar to mega-events, can construct and express a city's identity to the rest of the globe. Not to mention, Granehiem and Lundman (2004) provided a detailed examination of how officials might communicate their city's cultural character and differentiate it from competitors through cinema. The similarities between Granehiem and Lundman's (2004) research and this researcher's research are that both focus on one particular city. However, the researcher will be conducting a semiotic analysis for the research, but Granehiem and Lundman (2004) will conduct a cinematic content analysis. Furthermore, the conclusions were derived solely from films released between 2008 and 2015, but this study will focus on a series set to debut in 2022. There may be some

variances, but the researcher believes that this study can help to assess the usage of cinema as a form of city branding communication.

The third journal conducted by Jorge Nieto Ferrando (2020) with the title of “Tourist Destination Placement in Fiction Films: An Applied Research Proposal,” examines to proposed draws on the concept of the so-called “film-induced tourism”, understood as a strategy for promoting tourist destinations in fiction films. The aim of this study was to developed a tool to analyze the inlay of the tourist space, in the audiovisual fiction story, as well as to test it with films that other researchers consider responsible for the increase of visitors to the locations where their stories are set or where they were shot. The development of the analysis tool was conducted by takin on Connell’s (2012) and Beeton’s (2016) proposal to bring research into film and fiction series closer to a systematic analysis of the audivisual content. This analysis tool seeks to identify the treatment of spaces and their features, relationship with other elements of the narrative, and the place in the structure of the story

This study notes that, beyond making a destination visible to a wide audience, audiovisual fiction contributes to its image formation. By image, Jorge Nieto Ferrando (2020) mean the target audience’s perception of a destination placement formed by the sum of beliefs, ideas and impression, expectation, and accumulated feelings that an audience has about it. From the early stage of this study, Jorge Niero Ferrando (2020) find aspects of related to placement, such as the more credible and less aggressive the presence of destination in

audiovisual fiction. This leads Jorge Niero Ferrando (2020) to placement, which is a commercial communication strategy that introduces products or brands into the audiovisual narrative with a certain degree of integration with the elements. In order to amplify the results of tourist space placement, media producers can try to contribute to design communicative initiative prior and parallel to the production and filmmaking process or after the launch, in the various release windows, such as providing making-offs, highlighting the shooting locations, tours, location guides, movie maps, and etc.

The researcher believes this study provides an in-depth understanding of how placement in films and series can contribute to creating an attractive image of the destinations, or spaces likely to become a destination, to the motivations for visiting or to increase the number of visitors. Which was one of the subjects that the researcher was doing in this research. This study also proposes an analysis of “city placement” by looking at the amount of exposure to a destination by the target audience and how a film tries to refer to it. Researcher believes it can provide a new perspective, because they both discuss the placement of cities as destination through fiction audiovisual content.

The fourth journal conducted by Bharath M. Josiam, Ph.D., Yi-Ju Tao, M.S., Yen Ju Chen, M.s., Tai Yi Huang Ph.D. Candidate, Bailey M. Moody, M.s., Tsong-Zen Liu, Ph.D. on 2020, with the title of “The Effect of Destination as Product Placement in Movies on Taiwanese Outbound Tourism,” examines on the “product placement” of destinations in film and how these placement affects

the tourist perception of the destination image. Authors believes the placement of destinations in film affects both destination image and the tourist behaviour, and both combine will create and influence film-induced tourism. Since there is little research that has been conducted of “Asia as the leading driver of international tourism”, this study will be focusing on Taiwanese population. This study employed a convenience snowball style sampling method utilizing an online survey. With the help of National Kaohsiung Hospitality and Tourism professionals, the survey was distributed in Taiwan, ensuring all survey respondents were above eighteen and a resident.

Many previous studies have shown that film have the ability, to not only influence tourism in a variety of ways, but also do so with paramount success. The present study compares over twenty locations, including Europe and America. By comparing multiple countries at once a greater range of findings are presented. As evidenced by the aforementioned statistics, the general Taiwanese population is highly engaged with film and motivated to partake in foreign travel. This makes the Taiwanese a prime target for this kind of research. Because not only the Taiwanese are willing and able, but also because they have the means and desire to travel abroad often. Furthermore, the data from this study has displayed how highly engaged the general Taiwanese public is with film. In fact, many respondents from this study claimed that if they are planning to travel abroad, locations represented in film would be a significant reference for them.

The researcher believes this study provides an in-depth understanding of how the representation of certain destinations in film can actually increase Taiwanese population willingness to travel abroad. Therefore, the authors mentioned if destination marketers give more attention to popular film, marketers can utilize the power of film on destination image to create effective marketing strategies that can attract more tourist to the destination. This study also not only highlighted destination in general, but the authors are using “place” that are aligned with this research.

The last research conducted by Xosé Somoza Medina on 2022 examines the link between cinema and the city of Porto, from the first film episode until the co-financing of the film Porto by Brazilian-born filmmaker Gabe Klinger by the local Film Commission. The fifth journal that became a reference was "Cinema and city placement of Porto: Manoel de Oliveira to Gabe Klinger." In this setting, cinema became a media platform for the filmmaker to promote the city's image as a tourist attraction and creative scene. The approaches employed in the study are bibliographic in sections associated to the roots of cinema in Porto and Manoel de Oliveira's work, and referential in the case of Gabe Klinger's film. Following on from Professor Alfonso Méndiz Noguero's (2015, 2018) approach examination of city placement. Xosé Somoza Medina (2022) draws a set of conclusions from a comparative observing of both directors' films that he believes may be of relevance in the context of the geographical study of urban areas and audiovisual fiction.

The objective of this research is to make the city into a product that must be sold on a worldwide scale in order to raise demand and thus multiply earnings. And, based on Xosé Somoza Medina's (2022) research, the local government can create an advertising campaign to reintroduce a more modern and effective version of the city (branding). From this study emerges the concept of city placement, or product-placement, positioning of the product, in this case the city, as an advertising marketing strategy in films.

Based on the research, Oliveira's filming method has evolved from rapid camera movement to fixed views that extend over time and dense, detailed texts. From 1975 to his death, he filmed 32 works, the most notable of which being Porta da minha infâcia (2001), a documentary about the city. Knowledge of the city is practically absolute in all of Oliviera's works. The historical city of Porto appears with its people and characters, local histories, and defining spaces, and in each scene, Xosé Somoza Medina (2022) visits the city's accumulated experience. Gabe Klinger's film, on the other hand, lacks this sense of city. The impression of the city conveyed in the film is gloomy, lonely, little city with no identity; Gabe Klinger's film Porto may not earn favorable reviews or significant accolades. However, it has disseminated the city's name all over the world, which according to Xosé Somoza Medina (2022), all cities where the film was officially displayed at film festivals, which made attention in the local press and media.

Through the analysis of several films, the researcher believes that this research provides an in-depth explanation of the evolution of the model of city placement and branding in Porto. This study by Xosé Somoza Medina (2022) also taught the goal to be attained for the benefit of the city, which is that people should produce and control the branding that is portrayed through films. The fundamental issue with this study is a misalignment between the image of the city as a tourist destination and the image given by the film "Porto."

2.2 Review of semiotics from John Stewart

A semiotic function assumed as a matter of fact by all who dive into the nature of physical, artistic, religious, and perceptual 'things' within the authorized limits of their respective fields of study (Stewart, 1995, p.96). Understanding the concept of 'world' profoundly alters the symbol model's basic link between language and world. As to what John Stewart indicated in his Language as Articulate Contact book, semiotic perspectives maintain that individuals (subjects) use language to symbolize or else represent characteristics of the (objective) world (1995, p.108). The efforts to characterize language, usually rely on some variation of the semiotic assumption that language is fundamentally a system of signs or symbols (1995, p.3). There is a requirement for symbols that can be utilized to communicate and so increase the entirety of a linguistic

community's and, eventually, humanity's knowledge, including functions, circumstances, processes, and symbols themselves (Stewart, 1995, p.4).

According to the symbol model of John Stewart (1995, p.6), language is basically a semiotic system, or a system of signs and/or symbols. Some semiotic language academics resist using the term 'symbol' openly, despite the fact that symbol is the most frequently used by scholars across fields to identify the basic essence of language. To completely understand semiotics from John Stewart's perspective, people should be familiar with the symbols models he developed, which were divided into five commitments: (1) Two worlds, (2) Atomism, (3) Representational, (4) System, and (5) Tool. These five commitments are linked together in various ways.

John Stewart believes that the two domains or worlds of the symbol model are the most basic, but they are described differently since some theorists feel that they are nearly inseparable. John Stewart refers to this fundamental ontological claim as the commitment to two realities. It claims that there is a qualitative difference between language or the world of "signifiers" and the other world of "things," "ideas," or "concepts." (2) The option to begin with analysis rather than synthesis, that is, to approach language by breaking it down into pieces, symbolizes atomism. In every case, the resulting decisions were made to emphasize one part of the communication experience while neglecting others. (3) The representational commitment has an unbreakable connection to the first two commitments. Given two universes or reals, each made up of units, the

question becomes how units in one connect to units in the other. (4) Ferdinand de Saussure stressed language as a system in order to emphasize how each linguistic unit is meaningful in relation to the other units that form its system (1997). (5) Adherence to the tool commitment emerged fairly late in the development of the symbol model. Certainly, throughout history, the primary application of the language tool has been understood to be the transmission of concepts or ideas. Stewart (1995, pp. 8–12).

All researchers would likely view language in semiotic to be in various respects as a relatively late evolution of the symbol mode (Stewart, 1995, p,12). According to Cireco, which John Stewart discovered, language is utilized for three different purposes; the first is to instruct, the second is to delight, and the third is move listeners. As stated by Stewart (1995), language is more or less a tool that humans employ to accomplish their aims, which has traditionally been considered as the principal use to communicate one's thoughts or ideas.

2.2.1 Limitations of the Symbol Model

John Stewart saw the symbol model as the essential perspective of language on the semiotic system. There are two limitations of the symbol model, according to John Stewart's book (1995).

a. The Reflexivity Problem

The problem of reflexivity arose when John Stewart examined languages that were more focused on historical description, such as

psychoanalysis, oratory, and literature, as indicated by Kristeca (1985). Kristeca's perspective on language is summarized by John Stewart (1995), and it is well recognized that the article of language is not the same as the system articulated by grammarians. According to Kristeca (1985), the practical application of language as a signaling system survives. By associating with language, Kristeca claims that every speaker is less cognizant of the idea that language symbolizes or describes true reality. John Stewart concluded his piece of Kristeca by stating that two sentences must be broken down into components that are tied to the object in specific marked ways.

According to Kristeca, John Stewart (1995) wrote that language units are related with certain things or facts that they represent. This claim is supported by the terms, speaker, words, and objects in these phrases. These broad categories are linked to a possibly identifiable “object” that they may represent; speaker, words, and objects. However, problems occur as a result of a lack of agreement among grammarians and linguist on what comprises a word and the technical meaning of object. Though Stewart (1995) avoided of being too precise, it appears that these words name, point to, or represent certain nonlinguistic elements in a rough sense.

Stewart (1995) noticed that the interpretation of language might be unclear and difficult to apply to other terms in the two phrases. The

words in questions are symbols or actual states of affairs, not things or facts. Kristeva (1985) general argument about language cannot be applied to this particular instance of language because it is context-dependent and cannot be used to denote things or facts. Because the antecedent of the words is words, it is assumed that they represent words. There are, however two issues with Stewart's analysis. First, because the term words are difficult to define, the argument that it signifies words does not established a claim concerning any clearly definable "object" or "fact" (Stewart, 1995). Second, the notion that the word "signifies" the word words is merely a grammatical or syntactic observation about how the two words work. Nothing significant can be said about "the world", "objects", "facts", or anything else outside of language on this premise.

b. The Natural Language Problem

The nature of language is a complex concept that need a theoretical formulation that is informatively appropriate to its natural occurrence. Conversation is the prototypical instance of language, which is the verbal-nonverbal interchange between humans in real time, either face-to-face, or via technology means. This activity is typical, routine, natural, and continuous, accounting for the majority of most people's personal and professional lives. Many language theorists, on the other hand, concentrate on examples produced to

support their ideas. Linguists and semioticians have theorized on green thoughts and attempted to figure out pseudo-utterances.

The symbol model's insistence in focusing on hypothetical cases, according to John Stewart (1995), he has contributed to its inapplicability. Conversation analyst, on the other hand, analyze discourse closer to the actual conversation by employing audio and video recordings to the construct extensive transcripts. They employ print standards to represent nonverbal aspect of spoken language, such as vocal emphasis, pauses, and overlapped speech. These transcripts put the symbol model to the test by using capital letters, colons, brackets, and pauses to depict naturally occurring interchanges. Stewart (1995) then goes on to give two examples. Stewart provides two instances, each of which consists of two brief transcripts. Conversation analysts Douglas W. Maynard (1989) and Richard M. Frankel (1989) analyzed them both and used a range of symbols for nonverbal elements of spoken language.

Figure 8

One of the brief transcripts by conversation analysts

1. John: So what do you THI::NK about the bicycles on campus?
2. Judy: I think they're terrible.
3. John: Sure is about a MIL:LION of'em.
4. Judy: eh [he:h
5. John: [Duzit] SEEM da you: there's a lot more people this year?
6. Judy: The re- yea:ah, for su:re
7. John Go GOD, there seems to be a mILlion people
8. Judy: Yeah. (1.0) YE:ah, there's: way too many. I can't-at tIMEs the
9. bicycles get so bad I just got off mi [ne an
hh .h and gi(h)ve up!
10. John: [Oh riLleh]
11. John: I unno when I DODGE one then I have to DODGE another one'n
12. its an endless cycle.

From John Stewart, 1995

This transcript conveys a more intimate graps of language than philosophers, linguists, and semioticians generally utilize (Stewart, 1995). Informal language serves propositional content or truth value in part by allowing interlocutors to make contact and negotiate the identity. John Stewart stated that questions are just as crucial as replies, and pause, emphasis, and rhythm all play a role in the result of a conversation. This example is believed by Stewart (1995) to be more archetypal than normal hypotheticals, and anyone interested in language as it is lived should pay special attention to them.

Although the symbol model can be applied to this example, according to John Stewart, it is crucial to analyze whether the language depicted here meets the concept of language as a system of

signs or symbols that act both representationally and instrumentally. The symbol model appropriately describes many tangible nouns in the example, including bicycles, campus, and people. These language units label, denote, symbolize, and name objects or occurrences in the nonlinguistic world of the interlocutors (Stewart, 1995, p.19).

2.3 Concept of John Stewart's Post-Semiotics

Communication can be separated from its ethical and ontological consequences using semiotic theories of language's nature. The post-semiotic view, on the other hand, allows no such separation; rather, the post-semiotic underlined the fundamental relationship between human speech speaking and human being (Stewart, 1995, p.130). To gain a thorough understanding of John Stewart's post-semiotic concept, it is necessary to first comprehend the differences between semiotic and post-semiotic symbol models. The semiotics are divided into five models: (1) the symbol model claims that there is a separation between two realms or worlds, (2) the symbol model treats language as composed identifiable units, (3) the symbol model embraces a representation of distinction between subject and object, (4) the symbol model treats language as a system, and (5) the symbol model treats language as a tool humans use to accomplish their goals (1995, p.124 - 126).

The symbol model has its own post-semiotic understanding of the nature of language, which the researcher will be discussing and point the difference based on John Stewart, one-by-one. (1) The divide between two worlds, commonly referred to as 'linguistic' and 'non-linguistic'. And the commitment to the first symbol model is that the post-semiotic view of nature asserts that there can only be one form of human world, a pervasively linguistic kind (Stewart, 1995, p.124). (2) In the second symbol model, the post-semiotic alternative considers more than only recognizable components. Language as a fundamental convey interacted on the assumption that integration can contribute at least as much to language knowledge as analysis. (3) On the third symbol, it depicts the relationship between subject and object, with this post-semiotic cover language serving as the foundation for understanding rather than generating new units of language. On post-semiotic analysis, this means that language has become primary rather than secondary. (4) The fourth symbol views language as a system, whereas the post-semiotic view views language as an event. It is more productive for studies to focus on 'languaging,' 'interacting,' or 'transacting' rather than merely constitutive articulate interaction. At last, post-semiotic did not employ language as a tool to achieve their goals, but rather as constitutive articulate interaction (1995, p.124 - 126).

Stewart's recommended strategy for data selection and collection is based on conversation. John Stewart developed the theory of post-semiotics into 3 stages, namely everyday coping, languaging, and worlding. The first one is

everyday coping, in collaborative speech articulating what humans naturally and distinctively accomplished (Stewart, 1995, p.111). According to John Stewart, Heidegger claimed that humans do not live in a subject-object universe. Humans engage in a range of everyday coping into which they are socialized, but which 'we do not represent in our minds,' according to John Stewart. The process is essentially comprised of the interpretative participation activities that characterize human existence (1995, p.28). John Stewart defines "everyday coping" as the process consisting primarily of the activities of interpretive involvement that constitute human existence.

Languaging is the human's way of constructing world (Stewart, 1995, p.31). Thus, languaging is the way humans 'do' understand of the world they live in, to be 'build', 'remake', or 'modify' (Stewart, 1995, p.115). As defined by John Stewart (1995, p.112), languaging is both verbal and nonverbal and is deemed communicative conversing by philosophers and theorists. It can also be defined as a human manner of being. Stewart develops that using languaging allows humans to do more during this process of complex events (1995, p.113). This knowledge occurs in contact between individuals, which is to say that the experience is infinitely dialogic; it both enables differentiation and occurs paradigmatically as oral-aural interaction (Stewart, 1995, p.31).

Worlding is a process that occurs during address-and-response, speaking-and-listening, or verbal or nonverbal communication (Stewart, 1995, p.111). Worlding is the process through which humans make sense of their

surroundings. It comes from the phrase "world-building and rebuilding." The motion of worlding is constrained by the influences of culture, tradition, and context. Because cultural, ethnic, and family history assist to establish accessible meaning alternatives, and individual experience helps frame interpretation (Stewart, 1995, p.119), worlding in conversation is not a wholly relative or context dependent event.

Table 1

Differences between Post-Semiotic and Semiotic

No.	**Semiotic**			**Post-Semiotic**		
	Assumptions	**Items**	**Objects**	**Assumptions**	**Items**	**Objects**
1	Commitment 1 (Two Worlds)	Believes that there a distinction between two worlds	Between the linguistic (World 1) and nonlinguistic (World 2)	Commitment 1 (One World)	Believes that there is only one human world	The human world is always evolving
2	Commitment 2 (Atomism)	Approach language by breaking it down into units	Each unit is made up of words, phenomenon, or phrases	Commitment 2 (Holistic)	Explore language holistically	A human personal experience (contact)

3	Commitment 3 (Represen-tational)	Put on a certain object to be conveyed by words (subject-object connection)	Each unit is prompted to inquire as to how units in one connect to units in the other	Commitment 3 (Language is Primary)	Language is a constitutive factor that improves comprehension	Involves languaging, interacting, and transacting for human to make sense of the world they inhabit
4	Commitment 4 (System)	View language as a system	Linguistic unit only relevant in reference to other that comprise its system	Commitment 4 (Language is an event)	Since language is a fundamental kind of articulate contact, it is views as event	Humans occupy language, as their identity
5	Commitment 5 (Tool)	The world is where people have a subject-	Each subject is represented by a distinct word	Commitment 5 (Language is Primary)	Language is the essential way by which humans to be who they are	Instead of being represented, the world is evolved by

		object connection				humans and their language

From, Stewart, 1995

2.4 Film

Film was initially discovered around the end of the nineteenth century and has evolved in line with the advancement of supporting technology (Sumarno, 2017). Films began in black and white without sound, and by the late 1920s to 1930s, they had progressed to the point where they could be utilized as public visual arts, presented as works of art that drew a large audience. According to Sumarno (2017), films take various tactics, but all films have one purpose in common: to direct people's attention to the content of the problems depicted in the film. Essentially, films can be divided into 2 categories: story films and non-story films. Other viewpoints like to divide films into 2 categories, namely fiction films and non-fiction films

a. Story Film (Fiction)

Stories are the product that allows filmmakers to build imaginary realities that the audience can use as an alternative to real life. The story's premise or message is a sort of persuasion from the standpoint of communication. The type of film can be classified into numerous

categories. Horror films, war films, historical films, science-fiction films, comedy films, action films, musical films, and western films are some examples of feature films.

b. Non-story film (Non-fiction)

Non-story films are classified into 2 types: documentaries and factual films. Factual films generally solely present facts, and the camera only records pre-existing occurrences. Nowadays, factual films take the shape of news and documentary films. News films, for example, focus on the news component of a real incident, such as on television media. Documentary films, on the other hand, record events without further processing.

The aspects of film formation stated by Himawan Pratista, can be separated into 2 categories: narrative elements and cinematic elements. Each of these film-forming parts cannot stand alone and make a film (Hidayat et al., 2019).

a. Narrative Element

The narrative components of a story allow us to understand everything in life. People (the actors/actresses), issues (conflict throughout the film), objective (ending), setting, and a time frame are the main aspects of a narrative (Lestari, 2019).

b. Cinematic Element

1) *Mise-en-scene,* which is a setting whose elements are tied to the film's theme. The elements of decor, lighting, setting, costumer, and acting all have a role in determining the tone of the story (Sreekumar & Vidyapeetham, 2015).
2) Cinematography, image capture techniques are discussed in the science. Cinematography delivers messages about the film's plot, emotions, and general mood (Yin Wu & Christie, 2016).
3) Editing, in film, it is a technique for combining multiple shots into a single plot thread.
4) Sound, the sound that is timed with the film's scenes and can enhance the mood.

2.5 Advertising

Advertising plays a significant function in transmitting messages in today's culture; it is an essential part of our daily lives (Abdelaal & Sase, 2014).

Advertising is derived from the Latin word "advertise," which meaning "to turn to," but the dictionary defines it as "to give public notice or publicly announce" (Rehman et al., 2019). This term is also derived from the Latin word "*advertere*," which means "to direct the mind." According to Išoraitė (2016), advertising is the most extensively used marketing tool, and it consists mostly of pragmatically valuable social information related to the image of the advertisement, and it operates directly or indirectly, but pragmatically directed communication with the audience. Advertising must successfully incorporate every aspect of advertising into visual or verbal message that engages the target audience while simultaneously selling and building or maintaining an identity. To put it briefly, the purpose of advertising it to make money by providing information and enthusiasm (Blakeman, 2014, p.1).

The messages in advertising can be transmitted in a particular manner and style that have been agreed upon at times that matches the company's requirements (Alireza Aghighi, 2015). In general, advertising promotion can be done using a variety of media, such as print media (newspapers and magazines), electronic media (radio, television, interactive media), and interactive media (banners, billboards, brochures, and posters) (Wanita, 2016). But media that are commonly used in advertising are electronic media and print media (Oktari, Wahab, & Widiyanti, 2020). But Oktari, Wahab & Widiyanti (2020) also stated that with the rise of internet usage, business of all sized and types are increasingly using certain advertising tool, such as search engine results,

social network, blogs, and e-mail. There are several objectives of advertising, and depending on their purpose it can be systemtized in (Alexandrescu & Milandru, 2018):

a. Information objectives - aimed at:
    1) Informing the market about the existence of a new product;
    2) Suggesting new uses of the product;
    3) Communicating the price change;
    4) Explaining the functionality of the product;
    5) Describing the available services;
    6) Correcting false impressions;
b. Persuasion objectives – directed at:
    1) Attracting consumer's preferences towards a brand;
    2) Encouraging their orientation;
    3) Changing the way the attributes of the products are perceived;
    4) Convincing purchase
    5) Convincing to accept a commercial visit
c. Reminder objectives – targeted at:
    1) Recalling a future need;
    2) Reminding of the place of purchase
    3) Keeping the product in the attention of the buyers;
    4) Mantaining the buyer well-informed about the product.

2.6 Product Placement

Purnomo (2015) defines product placement as an alternate media used by marketers to promote brands and products by placing them into films or television programs. Product placement is typically done in secret, which is the most natural method that many marketers have used for a long time. Because product placement generates the idea that the brand or product is part of the story line, the audience is frequently unaware of the occurrence of product placement advertisements. Purnomo (2015) defines product placement as a promotion that is similar to a sponsorship plan. The distinction is that product placement does not explicitly disclose that the product or brand is associated with the sponsor.

In order to establish the company's aims for marketing its brand or product, employing a suitable medium that is consistent with the company must be considered. According to Purnomo (2015), numerous media can be used for product placement advertising, including:

a. Film

   Successful films will, of course, be in high demand and viewed by millions of people, and the use of product placement in cinematic media will reach the correct population, exposed to exposure. The benefits of incorporating product placement in films include increased brand exposure. Because, on average, the audience who views the film will

focus and carefully watch the film, which they will be unaware of and believe is part of the brand or product.

b. Television Program

Variety shows, soap operas, information, sport, and cultural programs are all examples of television programming. When compared to film, television promotion with product placement has a drawback. Most viewers are not particularly concentrated and pay attention, and it's also possible that audience may change the television station.

c. Computer or Video Games

A wide range of games have been developed for a variety of device sizes, to be enjoyed by people of all ages. This provides marketers with a concept for how to use product placement in video game media. For example, if there is a game about automobile racing, the car brands incorporated in the game are the actual brands and types of cars.

d. Music

Placement using music has not been widely publicized, yet marketers are able to utilize it. This can be accomplished by including a brand or product on the album packaging or referencing it in the lyrics of a song.

On a daily basis, product placement is getting more popular as a marketing approach employed in cinema and television media, and there are 2 key reasons for this, according to Kumar (2017). First, as stated by Kumar, product

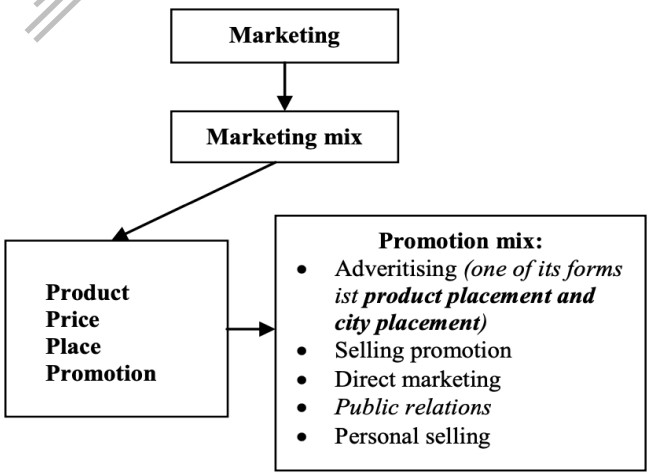
placement could make the audience believe that the placement, as well as the product itself, it has increased the credibility in the minds of the audience. Second, since so many television shows are now digital due to existing technology, product placement expands the role that can lead to brand purchase

2.7 City Placement

The effect of placement use in film and marketing has been confirmed time and again, and it produces long-lasting habits and behaviors (leisure activities, eating habits, clothing choices, and physical appearance), as a result, the use of product placement has spread and universalized (Szromnik, 2016). The potential of using a product placement approach did not escape the notice of territorial marketing specialists.

Figure 9

Connections of product placement-city placement with marketing



From Kasprzyk & Ujma, 2016

City placement is a type of placement in which a city is innovatively presented and promoted in material such as films, series, television, radio, and others (Kasprzyk & Ujma, 2016). According to Szronmnik (2015), city placement is part of the territorial unit's promotion mix, which entails making selected cities, regions, countries, or other aspects (urban, architectural, or environmental) available for commercial use in future periods of time. In cultural events such as film, theater, music, natural literature, sports, and others that are recorded in a medium that may be replicated in exchange for direct or indirect promotion by increasing the unit's visibility to the public. Identification of the city utilized as a location in film production is mostly based on verbal, symbolic, or pictorial information presented in the script film (Szromnik, 2016).

A significant area of focus emerges in arguments regarding to urban growth and strategic placement of cities — the usage of the “product placement strategy” for the development of cities and regions. This strategy, which was developed and widely used by a wide range of companies of products and services, has substantial strategic implications when applied to the setting of cities and regions. The integration of product placement is intended to organically and gently integrate products or services into the story, enhancing their visibility and attractiveness among consumers. When applied to the context, product placement comprises the delibrate blending of a cities or

regions major features, offerings, and distinctive selling factors into a variety of public discussion, marketing campaigns, and promotional activities (Szromnik, 2016).

According to Szromnik (2016), the strategic adaption from product placement to city placement enables cities and regions to efficiently exploit product placement principles to increase their visibility and appeal to prospective individuals, investors, tourists, and enterprises. The realization came quickly that the modern marketing of cities and its connected regions, as well as numerous territorial and administrative organizations, might gain considerably from the implementation of creative promotional tactics. Szromnik claimed these methods were viewed as powerful complements to the long-practiced conventional marketing mix. Stakeholders can effectively position their city or region as an appealing and viable destination for diverse target audiences by carefully highlighting its particular qualities, cultural richness, economic prospects, and quality of live (Szromnik, 2016).

According to Smalec (2019), the "Elements" used by a city to use a city placement strategy include cultural heritage, science, history - both material and human objects, movable and immovable objects, natural environment; human behavior, such as group, family, and organizational behavior; and unique traditional and regional products. Because it has a high level of recollection in the minds of the audience, city placement is an interesting method of communication. A city's uniqueness can be strengthened by enhancing the

components that people can encounter through city placement. However, the most significant qualities are those that we cannot take, such as a city's atmosphere, culture, and local community. The deliberate and intentional integration of a brand or product into the central theme, narrative, project materials, or artistic creation is the scenario that typically succeeds in audio-visual production (Szronmnik, 2015). In order to have a positive promotional impact on a city, one marketer must be particularly associated with a well-known city and be able to arouse favorable connections in beliefs, attitudes, and behaviors. The individual who is chosen to represent this city placement will exhibit the admirable qualities shared by its citizens.

2.8 City Branding

The process of city branding involves branding. A place, city, region, or country can 'speak' to an audience indirectly by using a place branding approach. According to Mihardja, Mulyasari, Widiastuti, and Bintoro (2019), city branding can be defined as the process of creating a brand for a city or region so that it is recognized by the city's target market (investo-tourist, talent, or event). This is done by using icons, slogans, exhibitions, and good positioning in various forms of promotional media. It should be noted that city branding is more than just a slogan or a promotional campaign; it is a mental picture of thoughts, feelings, associations, and expectations that arise when a person sees or hears

a name, logo, services, products, events, or various symbols and designs that describe a city.

Simon Anholt introduced the idea of city branding for the first time in his 2003 book "Brand New Justice" (Luthfi & Widyaningrat, 2018). Applying an identity that is typically used for products to create the required location branding for key stakeholders is known as city branding. According to Andrea Insch in Raharjo (2015), city branding involves four strategic measures, specifically:

a. Identity

   It is the process of recognizing a city's assets, traits, and aspects, as well as its personality.

b. Objective

   Is the process of determining the reason for undertaking municipal branding. The primary rationale for city branding is that a city with a strong brand stimulates economic growth.

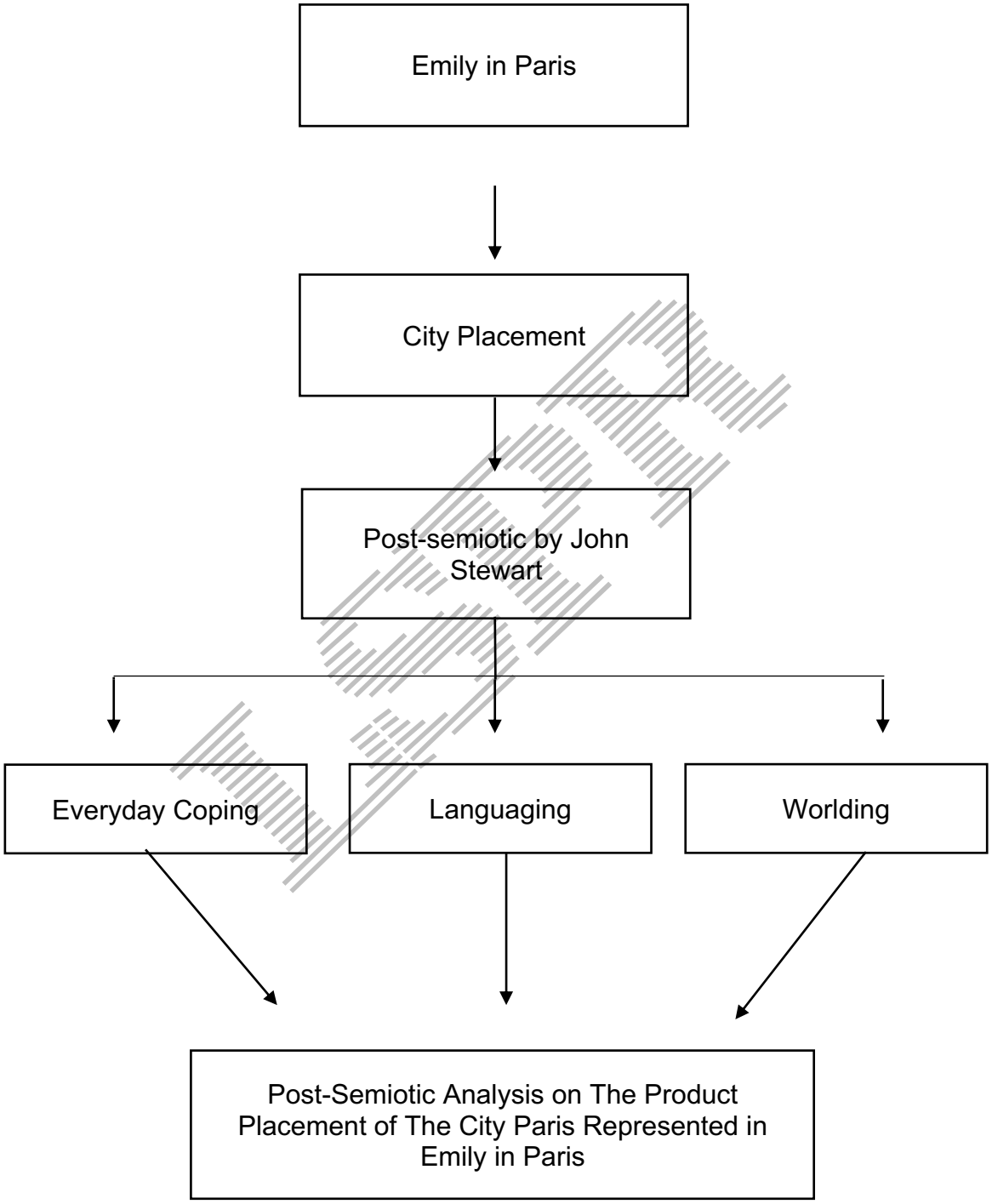
c. Communication

   It is the process of interacting with city stakeholders. One-way and two-way communication, as well as online and offline communication, are all possible.

d. Coherence

   It is a method of ensuring that the form of a city's communication program is integrated, consistent, and sends messages that are aligned.

2.9 Research Framework



From, researcher's data 2023

The researcher will describe how this theory will be applied in the theoretical framework above. After seeing and evaluating the film, the researcher will break it down into scenes and sort them according to the Paris placement the researcher wants to highlight. Then, the scenes will be examined in light of John Stewart's post-semiotic theory. The first analysis will be to see how the Emily in Paris Season 3 is related with the city placement of Paris in the film. John Stewart (1995) quoted from Heidegger, he noticed that humans engage in what could be called everyday coping, because they move around without much thought. Following that, languaging will occur during the interaction of characters, with the activity of languaging focusing on the producing rather than the product (Stewart, 1995, p.70). Lastly, Worlding is the procedure where is shows how and what the placement of the city Paris is showed in the Emily in Paris series. This research focuses on the Netflix series' audio, visual, conversation, backdrop, and environment. The findings of the analysis are utilized to portray Paris. The analysis's conclusions and findings are used to represent Paris as product placement in the film Emily in Paris.

CHAPTER III

RESEARCH DESIGN AND METHOD

3.1 Research Approach

The qualitative research approach will be adopted by the researchers in this research. According to Grossoehme (2014), as mentioned in Malterud's book Qualitative research: standards, challenges, and guidelines, The idea of qualitative research is to examine the meaning of social phenomena as they are experienced by the individual, in their context of origin, through the methodical gathering, organizing, and interpretation of textual data derived from speech or conversation. This research will be using descriptive methods. Research that are analytical in form are referred to as qualitative descriptive. The qualitative method has been described as vital and appropriate for research questions centered on determining the who, what and where of events or experiences, as well as gathering insights from informants about a poorly understood phenomenon (Kim, Sefcik & Bradway, 2016).

3.2 Research Method

This study will employ John Stewart's post-semiotic (1995) as the research method. The researcher will be watching the film and examine the situations utilizing John Stewart's post-semiotic elements, such as everyday coping,

languaging, and worlding. The researcher will then categorize and analyze them. This research will be focusing on the 'holistic' method, that labels the continual interaction between mind and action, language and speech, all of which are contextualized in a human environment (Stewart, 1995, p.232).

3.3 Unit Analysis

Tripartite Typology, a term created by Cristel Antonia Russel that translates to three-dimensional structure, was applied in order to choose which scenario researcher used to analyse (Kristanto and Brahmana, 2016).

a. Visual Placement

   This dimension happens when a product, service, or logo can be simply viewed in the environment of a television show or film.

b. Auditory Placement

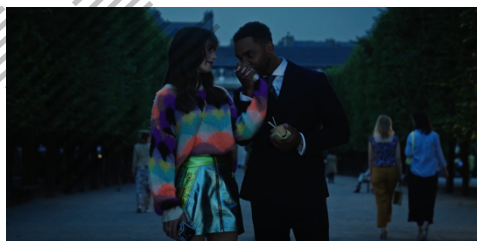
   This dimension arises when a character in a television show or film states a brand or product verbally.

c. Plot Connection

   This placement dimension is the most commonly used in media and is considered the most successful when compared to visual and auditory placement.

Table 2

Analytical Unit

Scene	Analytical Unit	Element	Visual Screenshots
1	Episode 1 11.01 - 11.29	Amplified Expressiveness	
2	Episode 1 17.45 – 18.00	Pervasiveness	
3	Episode 1 23.04 – 23.13	Amplified Expressiveness	
4	Episode 2 01.03 – 01.18	Public Presentation	

5	**Episode 2** **26.31 – 26.50**	**Pervasiveness**	
6	**Episode 3** **26.56 – 27.25**	**Pervasiveness**	
7	**Episode 4** **00.26 – 00.43**	**Public** **Presentation**	
8	**Episode 5** **14.02 – 14.13**	**Pervasiveness**	
9	**Episode 9** **12.38 – 12.57**	**Public** **Presentation**	

10	**Episode 9** **13.17 – 13.23**	**Amplified** **Expressiveness**	
11	**Episode 9** **12.29 – 12.49**	**Public** **Presentation**	
12	**Episode 10** **05.23 – 05.35**	**Impersonality**	

From, researcher's data, 2023

3.4 Data Collection Technique

Researchers must collect data in order to conduct their studies. After additionally pointed out that the significance of data gathering stems from the fact that research cannot be conducted without specific information. This study takes use of both primary and secondary data.

3.4.1 Primary Data

Primary data contained data that was obtained for the first time, as well as data that was original and fresh (Mazhar et al., 2021). The observation

approach is the primary data collection method used. For this primary data collection, the researcher will directly watch the Emily in Paris season 3 series on Netflix. The season 3 of Emily in Paris consist of 10 episodes with each of it varies to 27 to 38 minutes.

3.4.2 Secondary Data

Secondary data is information gathered by a party unrelated to the research study but gathered for other purposes and at other times in the past (Kalu, Unachukwu, & Ibiam 2018). Secondary data for this study was gathered through the internet and by going directly to the library. The secondary data that the researchers have studied and will observe are from experts in the field of film, advertising, product placement, city placement, and city branding. The data used are book literature references (downloaded online), journal papers, previous research, and internet websites with proven credibility.

3.5 Data Verification Technique

3.5.1 Theory Triangulation

Triangulation is an approach used to ease readers' concerns regarding the research that has been conducted. Triangulation is a multi-method strategy used by researchers while collecting and analyzing data (Alfansyur & Mariyani, 2020). Triangulation is used to improve the theoretical, methodological, and

interpretive capabilities of qualitative research (Mekarisce, 2020). According to David Hales (2010), theory triangulation is a strong method used in research and analysis, especially when analyzing a complicated situation or problem. This strategy entails using more than one theory or concept to completely examine and comprehend the subject matter. The basic concept of this research is to examine the city placement and branding from the researcher perspectives, examining it through other viewpoint and exploring it with sets of research problems. Researcher hope to get a through grasp of the subject under examination by embracing theory triangulation.

3.6 Data Analysis Technique

The technique of post-semiotic analyst John Stewart, who refers an account of the nature of language, is used to analyzed the research data. Language should be understood first and foremost as constitutive articulate contact, according to a post-semiotic perspective. Everyday coping focused to the human daily activities that they carry out ‘without thinking’, such as consuming, driving, avoiding or interacting with others, and conducting business both personally and professionally. Languaging means by which human ‘do’ understanding, in doing so, cooperatively ‘construct’, ‘reform’ or ‘alter’ the world. The worlding activities of everyday coping -awareness, perceiving, understanding, and thinking- are conterminous with language processes.

3.7 Research Focus

This research focuses on assessing and analyzing the forms of representation presented in the series 'Emily in Paris, the researcher will concentrate the research on the four elements of advertising from Firmansyah (2020) that are used in this study:

Table 3

Research Focus

Research Focus	Element	Evidence
Advertising through Product Placement	Public Presentation	Based on the Product Placement of Paris in Emily in Paris series that contains Public Presentation, Pervasiveness, Amplified Expressiveness, and Impersonality
	Pervasiveness	
	Amplified Expressiveness	
	Impersonality	

From reseacher's data, 2023

a. Public presentation: The public nature of advertising lends legitimacy to the product and creates the appearance of a standardized offering.
b. Pervasiveness: Repeatedly deliver the same message.

c. Amplified Expressiveness: Allows an opportunity and its products to be dramatized through the use of physical, sound, and color.

d. Impersonality: Advertisement don't need audiences to pay attention.

3.8 Time and Place of Study

This study was carried out in the researcher's house, the National Library of Indonesia, and the Common Grounds Cafe in Pondok Indah.

Table 4

Time and Place of Study

2023	Mar	Apr	May	Jun	Jul	Aug
Literature Review						
Chapter I						
Chapter II						
Chapter III						
Proposal Defense						
Chapter IV						
Chapter V						
Thesis Collection						

From, researcher's data, 2023

3.9 Limitations of Research

In this research, the researcher is mainly interested in researching how the product placement of the city of Paris, which is represented in the season 3 of Emily in Paris series. This study employs qualitative approaches and the post-semiotics method, which this study is subjective.



CHAPTER IV

ANALYSES AND DISCUSSIONS

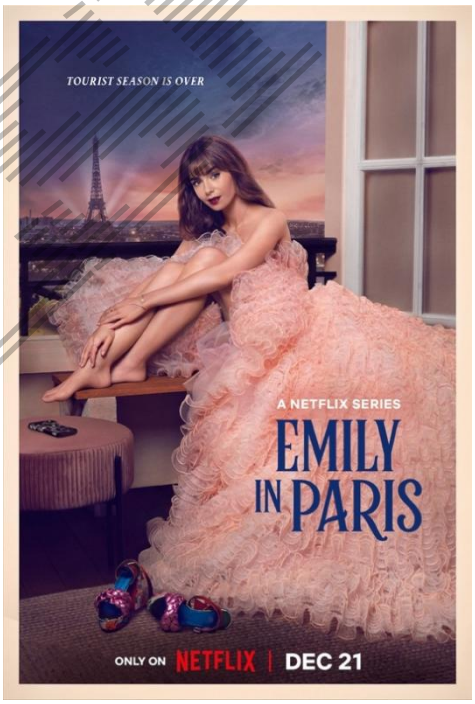
4.1 Overview of Research Object

4.1.1 Film Synopsis of Emily in Paris

Following are some details about Emily in Paris Season 3 to help with interpretation of the researcher's analysis.

Figure 10

Poster of the Emily in Paris Season 3



From, Netflix 2022

Title : Emily in Paris Season 3

Genre : American romantic comedy-drama

Release Date : December 21, 2022

Director : Andrew Fleming, Erin Ehrlich, Peter Lauer, Katina Medina Mora

Production Company : MTV Entertainment Studios

Synopsis Season 1

"Emily in Paris" follows Emily Cooper's journey as she relocates to Paris to fill in for her Chicago boss, Madeline Wheeler. Initially facing a language barrier at her new workplace, Saviour, Emily navigates the contrast between French and American cultures, leading to her supervisor Sylvie firing her for not fitting the French refinement stereotype. Despite challenges, Emily forms connections with colleagues Julien and Luc and developed a romantic interest in her neighbor, Gabriel. Throughout her adventure, Emily advances in her career, nurtures her friendship with Mindy, and grows her social media presence. Despite a career setback following a fashion show stunt, Emily's connection helps her recover. The season concludes with Mindy's job change, Gabriel's decision to stay in Paris, and potential challenges in their future as a couple.

Synopsis Season 2

In the season 2 of Emily in Paris, Emily's journey through love, fashion, and career takes captivating turns. Gabriel's decision to stay in Paris for love and a restaurant venture surprises Emily, reshaping their connection. Emily had thought she would never see him again after their spectacular one-night affair.

Emily seeks to maintain her friendship with Camile while avoiding any interference in her relationship. And the growing complexity, Emily feels compelled to explain her situation to Camille. Meanwhile, her efforts to address her mistakes, both personally and professionally, inadvertently lead to further complications, leaving the other overwhelmed by it.

Synopsis Season 3

The narrative of Emily Cooper and Paris seemed to go on forever. Emily reevaluates her commitment to working on both sides in light of Sylvie's resignation from the Saviour. Emily must choose between her commitment to Paris and her loyalty to her employer after her Chicago boss, Madeline, announces the impeding closure of Saviour and her return to America. Unfazed, Emily eventually decides to separate from Saviour, the Gilbert Group, and Madeline in order to find happiness for herself. She temporarily loses focus on her professional obligations as a result of this choice, but Alfie and Gabriel provide her with encouragement.

However, Emily's return to the French workplace presents new obstacles, especially with Julien, who feels overwhelmed by Emily's original concepts and self-sufficient presentation style. Meanwhile, her tense friendship with Mindy makes her life even more complicated. In addition to Emily's challenges in her career and personal life, her complex love story continues to be a major concern, leading to recurring issues and unresolved emotions. Their relationship

is in limbo, because Emily is reluctant to tell Gabriel the truth about Camille's affair, and she struggles with her contradictory feelings. Emily tries to concentrate on her relationship with Alfie, but the commotion caused by Camille's actions on the wedding night derail her plans for a new life in Paris.

"Emily in Paris" Seasons 1 and 2 both depict Paris as a physically appealing and culturally rich city. They show the French capital in ways that are very similar. Both seasons highlight notable landmarks prominently, emphasising the city's beauty. Season 3 places a larger emphasis on romantic spots that viewers may use for proposals. Furthermore, both Seasons 1 and 2 emphasise on the city's role as a fashion centre. Season 3 brings new branding and storylines while preserving the cultural and romantic components that make Paris such an important part of the series, building on the foundation laid in previous seasons. Emily, the primary character, evolves differently in Season 3 than in prior seasons. Seasons 1 and 2 focused on her adaption to the Parisian lifestyle out of necessity, however Season 3 depicts her as someone who willingly embraces and wants to be a part of the city's culture.

4.1.2 Characters and Actors of Emily in Paris Season 3

Below are the characters and actors from the film of Emily in Paris

1. Emily Cooper (Lily Collins)

Figure 11

The cast of Emily Cooper



From, Netflix, 2022

Emily Cooper, played by Lily Collins, is the show's pleasant, charming, and slightly irresponsible protagonist. With a Master's degree in marketing, she jumps at the chance to relocate to Paris for an unexpected work opportunity. She is tasked with providing an American perspective to a French marketing agency.

2. Sylvie (Philippine Leroy-Beaulieu)

Figure 12

The cast of Sylvie



From, Netflix, 2020

Sylvie is a French, is played by Phillppine Leroy-Beaulieu. Sylvie doesn't get along with Emily at first since she thinks that American are quite intrusive.

3. Mindy Chen (Ashley Park)

Figure 13

The cast of Mindy Chen



From, Netflix, 2022

Mindy Chen, a Chinese Korean former nanny and aspiring singer played by Ashley Park, becomes Emily's first acquaintance in Paris. Mindy assists Emily in adjusting to the Parisian culture.

4. Camille (Camille Razat)

Figure 14

The cast of Camille



From, Netflix, 2022

Camille Razat portrays Emily's first French acquaintance in Paris, Camille. Camille works at an art gallery in Paris, and has the eye of an avant-garde arts of French.

5. Gabriel (Lucas Bravo)

Figure 15

The cast of Gabriel



From, Netflix, 2022

Gabriel, the lovely upstairs neighbor of Emily, that played by Lucas Bravo. The city's rich gastronomic culture and reputation for fine dining provide him opportunities and challenges in his journey.

6. Alfie (Lucien Laviscount)

Figure 16

The cast of Alfie



From, Netflix, 2022

Alfie began to appeared in Season 2, Lucien Laviscount plays Alfie, a 30-year-old banker whom Emily meets in her French class. In this

series, Alfie plays the part where at first, a British refuse to fully adapt or integrate into the Parisian culture.

4.2 Results of Research Analysis

4.2.1 The Emily in Paris Season 3 with John Stewart's Post-Semiotics

This research study is aimed to show how is the product placement of Paris as a brand is represented in the Emily in Paris Season 3 Series. Analysis will be demonstrated by the researcher by analyzing the selected scenes from the 10 episodes of Season 3. These scenes will be analyzed using John Stewart's (1995) perspective of the theory of Post-Semiotics. The analysis will be carried out also based on the elements outlined in John Stewart's Language as Articulate Contact book (1995). It was believed to be divided into three elements, which are Everyday Coping, Languaging, and Worlding.

The researcher will initially first use Everyday Coping to analyze the scenes. Humans perform Everyday Coping in collaborative speech communication in a natural and characteristic manner. Everyday coping is the initial point of contact because this is how humans experience and exist in reality. Which will be followed by Languaging, often known as the human approach of constructing the world. Languaging refers to the aspects of comprehension in speech communication events that occur when people come into contact with one another. Finally, Worlding is a process that occurs during

address-and-response, speaking-and-listening, and verbal-nonverbal communication. Although worlding in conversation is difficult, it does point to the speech qualities of certain scenes. These elements are going to show what and how Paris was portrayed in each scene during Season 3.

4.2.2 Research Analysis

Scene 1, Episode 1 (11.01 – 11.29)



Dialogue:

Gabriel : Have you been to a McDonald in Paris?

Emily : No. Why?

Gabriel : Hmm. Let me take you to lunch.

Emily : This is so chic. There's no Grimace, no Hamburglar.

Gabriel : What's a Hambuglar?

Emily : Never mind.

Emily : It's still McDonald's but it's adapted to the French culture.

Everyday Coping

In this scene, Gabriel is inviting Emily out for a lunch since she said she never been to a McDonald in Paris.

Languaging

This scene shows Gabriel's willingness to accompany Emily so that she might have an idea of how McDonald appears in Paris. Emily, on the other hand, was unaware of such a big shift at first.

Worlding

When analyzing the characteristics of each character in this scene, Gabriel is attempting to show off the contrasts between McDonald's in Paris and America. His intention is to convince Emily about the uniqueness of the McDonald's experience in Paris, implying that he is enthusiastic about sharing the experience. Emily's curiosity and adventurous characteristics make her engaging for the viewers, as she becomes a conduit for them to discover the unique aspect of McDonald in Paris. This interaction helps the viewers understand why they should consider trying McDonald's in Paris when they visit the city.

Scene 1: In this scene, the placement that Emily in Paris trying to represent was categorized as the Amplified Expressiveness of advertising through product placement by Firmansyah (2020). Meaning, that this advertising gives the film to create a dramatic effect of the McDonald company or product. It is demonstrated by the plot product placement of Emily and Gabriel's script, in which they

discuss how "chic" the store's layout is. The product comparison in Paris continues when Emily realizes there are no "Grimace" and "Hamburglar" characters from the McDonald's American campaign. Lastly, the visualization of a McDonald's store and products in Paris were also displayed visual product placement.

Scene 2, Episode 1 (17.45 – 18.00)



Dialogue:

Emily : I wanna throw you a going away party tomorrow night. Gabriel set aside some tables.

Alfie : That sounds nice. I figured it would be me and you--

Emily : Well, everyone wants to see you off. You've made quite the impression on this city, even if you still can't stand it here.

Alfie : That's not true. Parts of it have grown on me.

Alfie : Like… this part.

Everyday Coping

In this scene, Emily and Alfie walk through the romantic garden in Paris together. Emily wanted to throw away a farewell party before Alfie leaving back to London.

Languaging

The scene shows Emily's desire for Alfie to have the best time possible with her and their friends in Paris before returning to London. Alfie merely wanted to spend time with Emily. But, because their friends want to see him off before he returns to London, Alfie is willing to have a one last time party in Paris with them as long as Emily is present.

Worlding

When analyzing the traits of each character in this scene, Emily concludes that Alfie has yet to develop a love for Paris. In truth, despite the fact that Alfie is one of the characters who initially refuses to adapt to French society, portions of it have grown on him without his knowledge. And the parts that follow are about the city and the romance he discovers there. Even though he doesn't speak French, the Parisian was proven to have a favorable impression of the British character.

Scene 2: In this scene, the placement that Emily in Paris trying to represent was categorized as the Pervasiveness of advertising through product placement by Firmansyah (2020). Meaning, that this advertising message was intended to be

repeated, so it can create a positive impression about the success of Paris in the film. The idea that Paris is a city of love was successful on this event. Alfie implied the success of Paris as a city of love through auditory product placement, saying, "Parts of it have grown on me." "Like... this part," he continued, referring to the scene in Paris where he met his girlfriend, Emily.

Scene 3, Episode 1 (23.04– 23.13)



Dialogue:

Sylvie : Let’s talk through your presentation. And Julien, make a reservation, eight o’clock at the Resto Jules Verne on the Eiffel Tower.

Sylvie : Americans love that place.

Emily : Eiffel Tower?

Sylvie : See?

Everyday Coping

In this scene, Emily was trying to convince Sylvie to take the McDonald account. As finally she was convinced and the client is only in Paris for a while, Sylvie told Julien to make a reservation at the Resto Jules Verne for the meeting.

Languaging

This scene shows how the Americans are fond with the idea of Paris and the Eiffel tower. To make a good impression of the client that came all the way from America, Sylvie had the idea to make an impression by arranging the meeting with the client at the Resto Jukes Verne, which located on the Eiffel tower.

Worlding

When analyzing the characteristics of each character in this scene, Sylvie appears to have a proactive and planned attitude to the client, implying that she values providing the client with a great time in Paris. This identifies Sylvie as a strategic and detail-oriented individual. Emily's enthusiasm for the Eiffel Tower suggests that Americans may favor the popular and well-known sights to convey the beauty and grandeur of Paris to the client. These attributes can influence how they approach meetings and their communication style.

Scene 3: In this scene, the placement that Emily in Paris trying to represent was categorized as the Amplified Expressiveness of advertising through product placement by Firmansyah (2020). Meaning, that this advertising gives the film to

create a dramatic effect of the Eiffel Tower as a product. Sylvie created the impression that all Americans adore the notion of the Eiffel Tower through auditory product placement. Americans adore the artistic and modern design, which they feel will continue to inspire and enchant tourists to make this the symbol of love all over the world.

Scene 4, Episode 2 (01.03– 01.18)



Dialogue:

Emily : This is gonna be the longest day.

Mindy : Actually, the day after tomorrow is the longest day. It's solstice.

Emily : Oh, well, thanks for the pagan calendar update.

Mindy : It's a thing in Paris. The whole city celebrates. It's my favorite.

Mindy : Called Fête de la Musique. The band and I will play in the third.

Everyday Coping

In this scene, Emily and Mindy was outside having a conversation while picking out flowers. With having a lot of problems in her work life, Emily said this will be her longest day in Paris.

Languaging

This scene shows how the French still hang onto many of the pagan holidays, and the summer solstice is one of many.

Worlding

When analyzing the characteristics of each character in this scene, Mindy stood out as the kind and caring friend who wants to assist Emily by distracting her from talking about her own problems. Mindy chooses to discuss Solstice to divert Emily's attention, knowing that it may provide delight and positive emotions as it's her first time celebrating it since moving to Paris. Emily characteristics is portrayed as a troubled but appreciative friend who is willing to participate in order to support her best friend.

Scene 4: In this scene, the placement that Emily in Paris trying to represent was categorized as the Public Presentation of advertising through product placement by Firmansyah (2020). Meaning, that this advertising gives a kind of legitimacy to the value of the French tradition of Solstice (The Festival of Music). Mindy was attempting to impart information about French pagan holidays through plot product placement in order for the audience to gain a better understanding of how Parisians celebrate these holidays. With the language being upfront about

promoting the Solstice, viewers may be persuaded to try to celebrate the Solstice when they visit Paris later.

Scene 5, Episode 2 (26.31 – 26.50)



Dialogue:

Emily : You know, I'll give it to Paris. Even when you're having a bad day, the city is looking great. It's feeling good, it's having fun and it kind of rubs off on you, you know?

Gabriel : Solstice is a very important time of the year. It brings so much opportunity.

Camille : Yeah. It's like the sun saying, "Okay, let's try this again."

Emily : [Smile]

Everyday Coping

In this scene, Camille, Emily, and Gabriel are celebrating the Solstice together. They were having a conversation while looking at the scenery of Paris.

Languaging

This scene shows Emily's reaction to having fun and feeling good after having a terrible day at work and just breaking up with Alfie. Emily believed that there was an influence from Paris that had a favorable impact on her, had an effect on her mood, and made her feel better.

Worlding

When analyzing the characteristics of each character in this scene, the three characters, Emily, Gabriel, and Camille, all have a positive perception of the city Paris. This common perspective may have been affected by living in Paris and experiencing its beauty and charm. Emily, in particular is emotionally affected by her recent breakup, and sees Solstice as a chance to make amends and reconnect with Alfie. Gabriel and Camille, on the other hand, consider Solstice as a time for a new beginning, implying that they approach life with optimism and openness to new experiences.

Scene 5: In this scene, the placement that Emily in Paris trying to represent was categorized as the Pervasiveness of advertising through product placement by Firmansyah (2020). Meaning, that this advertising message was intended to be repeated, so it can create a positive impression of the appeal of Paris in the film. This scene was trying to remind the audience through auditory product placement that where you live makes a major difference in your life and might be the number one thing that makes you happy or miserable. Despite the troubles

Emily is facing, Paris, as seen in this moment, brings enjoyment and possibility to her life.

Scene 6, Episode 3 (26.56 – 27.25)



Dialogue:

Madeline : Em, it's going to be okay. You were in over your head, that's all. We'll figure out what you're going to say on the plane ride home.

Emily : No.

Madeline : No? What?

Emily : I'm not going back to Chicago.

Madeline : But… Wait, what are you saying?

Emily : I guess I'm saying… I quit.

Madeline : Emily. Slow down. Think this through. Are you sure you want to run away from everything that you've worked so hard for? The raise, the big promotion. Remember?

Emily : Madeline, I'm not running away. I'm running towards the life I want. And that's here. In Paris.

Madeline : I get it, I do. It's always been a dream of mine to live and work here. And I did it [laughs].

Everyday Coping

In this scene, Madeline was telling Emily to go back to Chicago. But Emily resist to go back, so she quits her job.

Languaging

This scene shows how Paris is always regarded as the top city in which people wish to live and work at least once in their lives, as Emily and Madeline did. Unlike Madeline, Emily chose to quit her job and seek the happiness that she discovered in Paris.

Worlding

When analyzing the characteristics of each character in this scene, Emily is an experienced dedicated employee who has spent over a year working in Paris. Emily has fallen in love with Paris throughout her time in Paris, and the city's allure has a strong influence on her decision-making process. Overall, this point outs Emily's character development from the previous season, as she abandons of her strict career plans and prioritizes her own happiness. Madeline's understanding of living in Paris, as well as her support emphasize the significance of finding happiness beyond material success. The scene

conveys a positive message about appreciating one's emotional well-being and following one's actual desires.

Scene 6: In this scene, the placement that Emily in Paris trying to represent was categorized as the Pervasiveness of advertising through product placement by Firmansyah (2020). Meaning, that this advertising message was intended to be repeated, so it can create a positive impression about the success of Paris in the film. Through auditory and plot product placement, this scene shows that Emily realized that what she is attempting to achieve by working so hard is not the salary or position that she will obtain by living in Paris, but rather the happiness that Emily is pursuing there. In other words, this will convey to viewers that neither things nor position matter here; if you seek happiness, come to Paris.

Scene 7, Episode 4 (00.26 – 00.43)



Dialogue:

Emily : Bonjour, it's Emily, in Paris. Today is Day 1 of fun-employment. I want to know where and what you guys want to see.

Emily : I am your eyes and ears to this beautiful city. Wow, oh! A lot of you are joining already. Let's see here, "I want to see Monet's Water Lilies." So do I. "Can you try Angelina's hot chocolate?" I do not need excuse for that, so yeah, I will be. And "Go back to… Go back to America."

Emily : No, I think we're done here. For now.

Everyday Coping

In this scene, Emily was doing a live streaming on her Instagram. Since she quitted her job, she has plenty of time to show Paris to her followers.

Languaging

This scene shows how Emily, an American influencer, has followers who are passionate about the city of Paris. Emily encourages her followers to let her know what they want Emily to visit or experience in Paris in order to establish interactions and become an influencer with her own charm.

Worlding

When analyzing the characteristics of each character in this scene, this shows Emily's Instagram influencer journey revolved her life and love for Paris. By including her passionate followers in her adventures, not only she strengthens her bond with them, but she also establishes her identity as an American living in Paris influencing charm. Emily demonstrates that value her follower's opinion and want to include them in her journey in Paris by asking for

suggestions. For Emily to stand out on Instagram, this scene emphasizes the necessity of engagement, community building, and personal branding.

Scene 7: In this scene, the placement that Emily in Paris trying to represent was categorized as the Public Presentation of advertising through product placement by Firmansyah (2020). Meaning, that this advertising gives a kind of legitimacy to the value of Paris tourist destinations and activities. Emily is recognized as an influencer, and her fans typically value her opinions, which in this case are about Paris. Through the auditory and visual product placement, Emily was attempting to influence the viewers to learn more about what was going on in Paris, as well as showcasing that there are other attractions than the Eiffel Tower and the Louvre that the viewers could visit. A visual of Paris was also flashed throughout the scene to help attract the audience's attention and reinforce the idea more effectively.

Scene 8, Episode 5 (14.02 – 14.13)



Dialogue:

Camille's friend : I'm not much of a city person, but Paris really is magical.

Camile : Mmm-hmm. I live here and I never get over how beautiful it is.

Camille's friend : The people are beautiful too.

Everyday Coping

In this scene, Camille and her friend is enjoying the view of Paris from Alfie's rooftop while having a chat.

Languaging

This scene shows a dialogue between Camille, who lives in Paris, and Camille's friend, who lives in Greece but has been working in Paris for some time. Both think Paris is a magnificent city, and Camille, who lives there, will never get over how gorgeous it is.

Worlding

When analyzing the characteristics of each character in this scene, it shows two friends with different tastes and backgrounds who have a mutual passion for the lovely city of Paris. Camille's love of her city and intent to share its beauty demonstrate her friendliness. Camille's friend, on the other hand, demonstrates her desire to enjoy moments in Paris with Camille despite the fact that she is not a city person. When Camille's friend compliments the beauty of the people in Paris, it appears to be an indirect way of expressing her admiration

for Camille herself. Camille's attractiveness may have been subtly complemented by the comparison to the beauty of Paris.

Scene 8: In this scene, the placement that Emily in Paris trying to represent was categorized as the Pervasiveness of advertising through product placement by Firmansyah (2020). Meaning, that this advertising message was intended to be repeated, so it can create a positive impression about the scenery of Paris. Through the auditory and visual product placement, Camille's line "I never get over how beautiful it is," was intended to show the viewers there might not be a city as beautiful and as unforgettable as Paris. The remark about Paris being gorgeous may be repeated throughout the season, but what distinguishes it is Camille's friend's response, "The people are beautiful too," emphasizing how nice the Parisians are. The visual in the scene's background lets viewers envision themselves there.

Scene 9, Episode 9 (12.38 – 12.57)



Dialogue:

Emily : Anyway, this is the most cinematic option. Classic monument, amazing views. But I think we'd want to shoot from above so we can get the full backdrop of the city.

Gabriel : It's beautiful up here but there's… it's a lot of tourists.

Emily : True, but that's because it's iconic. I'm sure we could coordinate crowd control. Not too much because you want it to be authentic.

Crowd : [screams] Yes, yes, yes! I do, yes! Oh, my God, we're getting married! [woman] We're getting married!

Gabriel : I don't think you're the first to have this idea.

Everyday Coping

In this scene, Emily was showing Gabriel the option to where he can propose Camille. They were strolling around the tourist spot to find the romantic location.

Languaging

This scene shows one of the romantic destinations that tourists commonly used to propose to their partners. Emily believes Gabriel should propose to Camille at a classic monument with a cinematic option because their proposal will be one of the contents for a brand. But, as it turned out, another couple was proposing, so Gabriel didn't believe this location was special enough for them.

Worlding

When analyzing the characteristics of each character in this scene, it can be concluded that Gabriel does not want his proposal to be like any other. He's looking for a special and intimate proposal that can represent his relationship with Camille throughout the previous years in Paris. In this scene, Emily and Gabriel have opposing viewpoints; Emily wants it to be showing the cinematic proposal of Paris for the brand marketing, while Gabriel wants it to suits his taste. At the end, Emily grasps the situation and moves on to look for more places.

Scene 9: In this scene, the placement that Emily in Paris trying to represent was categorized as the Public Presentation of advertising through product placement by Firmansyah (2020). Meaning, that this advertising gives a kind of legitimacy to the Paris romantic destination spot. Through the auditory product placement, Emily and Gabriel were talking about a romantic tourist destination. But instead of saying it was overused, Emily was attempting to emphasize that this spot was "iconic," which is why so many people used it to have an unforgettable experience with another. The scene briefly represents why Paris is known as the "city of love."

Scene 10, Episode 9 (13.17 – 13.23)



Dialogue:

Emily **:** The Museum of Romantic Life. What do we think? It’s pretty cute, right? Very Instagrammable and there’s lots of art for your gallery girl.

Gabriel : True, but I feel like Camille’s tastes are a bit more avant-garde.

Everyday Coping

In this scene, since the classic monument wasn’t that special to Gabriel and Camile, Emily showed an option of the proposal being held at the Museum of Romantic Life.

Languaging

This scene shows Emily and Gabriel visiting a Museum of Romantic Life, and Emily assumes Camille would like it because she works for an art gallery. Unfortunately, Gabriel believes that this does not appeal to Camille's tastes. However, Emily believes that this location has potential because it is "Instagramble."

Worlding

When analyzing the characteristics of each character in this scene, Emily's eagerness and ambition for an "Instagramable" proposal location contrast with Gabriel's preference for a proposal that actually suits with Camille's preferences and personality. Gabriel was portrayed as a partner who genuinely understood his girlfriend's preferences. However, Emily sees possibilities in the Parisian Romantic Museum because of its aesthetic appeal. The scene shows how Gabriel and Camille have a selection of possible Parisian proposal sites.

Scene 10: In this scene, the placement that Emily in Paris trying to represent was categorized as the Amplified Expressiveness of advertising through product placement by Firmansyah (2020). Meaning, that this advertising gives the film to create a dramatic effect of Paris on Instagram platform. Through auditory product placement, Emily claimed that the Museum of Romantic Life was "Instagramable," which meant that it was intriguing enough to snap and post the photos on social media, Instagram. This enhance the idea of Paris is a city where every corner could be an Instagram spot. The architecture, cafes, tourist destination, even the roads are what make Paris as a beautiful Instagramable city.

Scene 11, Episode 9 (14.29 – 14.49)



Dialogue:

Emily : This one might be my favorite. The Wall of Love. A calligraphist collected over 300 ways of saying “I love you” in a notebook and then worked with a muralist to engrave them on tiles made of lava. I wonder why lava.

Gabriel : So they’ll last forever. It’s beautiful. Simple, but really moving. I think she’ll love it.

Everyday Coping

In this scene, as it was the last option of Emily’s recommendation of place to propose, she showed the Wall of Love. Gabriel picked this location out of all the location that Emily shown.

Languaging

This scene shows how, after searching many locations, Emily and Gabriel eventually discovered the perfect location for Gabriel to later propose to Camille. They finally decided on the location of "The Wall of Love," which they believed was simple and moving because it had its own significance and symbolized their desire to spend the rest of their lives together.

Worlding

When analyzing the characteristics of each character in this scene, it portrays a loving and supportive relationship between Emily and Gabriel. Despite their prior romantic history, Emily takes the time to assist Gabriel in finding the ideal location in Paris as a part of her brand deal too. Gabriel shares a deep emotional connection and seek to create a romantic proposal for Camille by choosing a location in Paris that symbolizes their love and desire to spend their lives together forever.

Scene 11: In this scene**,** the placement that Emily in Paris trying to represent was categorized as the Public Presentation of advertising through product placement by Firmansyah (2020). Meaning, that this advertising gives a kind of legitimacy of a proposal destination spot in Paris. Through the visual of the moment, not only Emily and Gabriel visited "The Wall of Love," but as visible in the background, this spot was only visited by couples. This has the effect of persuading viewers to visit The Wall of Love with their lover when they visit Paris. Also, Emily's auditory product placement was pretty instructive for the audience to study and learn about the history of the destination. This once again briefly represents why Paris is known as the "City of Love."

Scene 12, Episode 10 (05.13-05.35)



Dialogue:

Emily : Welcome back to Paris.

Mindy : Hi

Camille's friend : Thank you.

Emily : I heard you had a wonderful time in Greece.

Camille's friend : We did. I wish we were still there.

Mindy : Are you here for the restaurant opening or for the engagement party?

Camille's friend : There were some loose ends at the gallery I needed to tie up.

Emily : Um, I hope we get to see you before you leave.

Camille : No. I mean, she has to go back to Greece tomorrow.

Camille's friend : Yes, it's a short trip. But I love Paris, so I plan to be here often.

Everyday Coping

When Emily and Mindy were eating lunch together, they noticed Camile and her friend, who had recently returned from Greece, were also spending time together at the same café in Paris.

Languaging

The scene shows Camille and her friend eating lunch in Paris before Emily and Mindy spotted them together. Emily and Mindy received the feeling that Camille's friend adores Paris due of the city and Camille's presence there. Camille's friend travels back and forth between Greece and Paris, and she intends to visit Paris frequently.

Worlding

When analyzing the characteristics of each character in this scene, Camille seems to have a strong connection to Paris, as indicated by her presence in the city. Due of her friendship with Camille, Emily and Mindy notice her friend's adoration for Paris because of her. Their observant character is evident in their capacity to pick up on this hidden sentiment. Frequent travels and a love of Paris on the part of Camille's friend could indicate that Camille has some kind of influence over her and Paris.

Scene 12: In this scene, the placement that Emily in Paris trying to represent was categorized as the Impersonality of advertising through product placement by Firmansyah (2020). Meaning, that audience are not required to pay attention to the advertising, since it was more like a monologue in front of the audience,

not a dialogue with audience. Through auditory product placement, this is not the type of conversation that you have to concentrate on to understand. The conversation is not implicit and easy to understand. What this scene is attempting to convey is that when Camille's friend has a positive impression of this city, she will try to return as soon as possible when she is able to visit Paris again. This gives you a decent impression of Paris, which is so fascinating and lovely that you will want to return again and again.

4.3 Discussion

The thorough examination of John Stewart's post-semiotic aspects, which include everyday coping, languaging, and worlding, give light on the elaborate city placement method used in "Emily in Paris" Season 3. The series effectively weaves this concept into its narrative fabric throughout the course of its 10 episodes, giving a complex framework of placements that exceed just visual representations. These placements cover audio, visual, and plot placement, with a strong emphasis on the latter, showing a purposeful and determined strategy.

Stewart's theoretical framework was applied, providing deep discoveries, exposing a planned integration of certain branding within the series. The show's director brilliantly designs these branding to serve as powerful tools for expressing the enticing allure of Paris to a targeting audience. Emily in Paris Season 3 clearly goes beyond surface aesthetics, utilizing city placement to

offer a captivating and multifaceted representation of Paris that goes beyond the superficial, fitting with the city's cultural richness and allure.

4.3.1 Branding Portrayed in Emily in Paris

The representation of Paris in "Emily in Paris" creates an appealing and inviting atmosphere that makes viewers want to immerse themselves in the city's charm. It is often described by the characters as gorgeous and magical, evoking a desire to experience the Paris depicted in the show. This highlights Paris as a place where one can feel a sense of wonder, and it paints a picture of Paris that can evoke feelings of falling in love naturally like how Emily meets Alfie and Gabriel meets Camille.

According to the researcher's investigation on Emily in Paris Season 3 using John Stewart's explanation of Post-Semiotics theory, the researcher discovered brandings of Paris that the director was attempting to express and portray about the city of Paris inside the film. It was then analyzed further into the following parts: Everyday Coping, Languaging, and Worlding. This film shows how the attempt at product placement of Paris as a brand is displayed, as well as how the representation of Paris as a brand that has developed. Following are some of the brandings that was found in Emily in Paris Season 3 based on the scene that the researcher analyzed:

1. The "City of Love"

The history of Paris being connected to love and passion is extensive. Poets, painters, and authors have honored love and passion in their work of the city Paris. In Season 3 of Emily in Paris, practically every character has their own love journey, including strolling down the streets and romantic dinners, which became the storyline of the movie. Paris represented as a romantic city with appealing streets, well-known romantic landmarks and a lively atmosphere. Emily in Paris largely describes the branding of Paris as a city to meet your partners and love, displayed on scene 2. Alfie's statement, "Parts of it have grown on me," hinted at Paris popularity as a city of love. He added "Like… this part," alluding to the occasion in Paris where he first met Emily. This representation appeals to the romantic side of viewers and frequently inspires a desire to go and longing for the beautiful Parisian lifestyle.

Different branding for "City of Love" was also represented on scenes 9, 10, and 11. The popular location in the city was utilized as a location for a proposal and wedding. In Paris many couples decide to tie the know or celebrate their love, similar to how a man was proposing to his lover in scene 9. Gabriel's comment "I don't think you're the first to have this idea" implied that people frequently ask their partners to marry them at Paris well-known landmarks. And in scenes 10 and 11, while Emily was attempting to show Gabrielle where to propose to Camille with a "Instagramable" place, the branding was displayed through the sentimental art gallery and wall.

“Emily in Paris” flawlessly weaves many themes into its tale to portray Paris as the perfect city of romance. Aside from the magnificent backdrop of popular Parisian attractions, the series transports viewers to a world where passion influences every aspect of existence. The season 3 plot mostly upon Emily’s romantic adventures, producing a mesmering love mosaic that adds complexity to the concept. Her attraction to Gabriel, Alfie’s magnetism, and Camille’s complicated love triangle all highlight the intricate web of relationships that propels the show’s romantic intrigue.

Furthermore, the characters in the series consistently express their sentiments through grand gestures, meaningful dialogues, and romantic overtures, reinforcing the concept that Paris is a fertile place for love to thrive. Whether it’s a beautiful meal by the Seine, a passionate exchange atop Montmartre, or a chance meeting in a modest Parisian café, each image highlights the city’s unique ability to spark and foster romantic bonds.

2. Art and Culture

Paris has a rich artistic and cultural history. Many artists have used it as an inspiration to create works of art that perfectly portray its attractiveness and soul. This city is well-known for its extensive artistic and cultural, even the museums, architecture, history, and music all have stories to tell. Paris’s art and culture is having representation in scenes 3, 4, 9, 10, and 11. In scene 3, the researcher witness how the Americans find themselves in admiration of Paris and the Eiffel Tower. The Eiffel Tower’s allure extends

beyond its physical significance to the feelings it generates, such as Emily's excitement at hearing the name "Eiffel Tower."

Scene 4 depicted the French pagan calendar, emphasizing the cultural component of Paris. That scenario was created to educate the viewer on what and how Parisians celebrate their holidays. Scenes 9, 10, and 11 are most closely associated with the architectural branding. Using a classic monument, museum, and art gallery to highlight that this location was "iconic" rather than usual, which is why so many individuals used it to have an amazing experience with another.

3. Paris as character

The phrase of "Paris as character" meaning that, Emily in Paris tries to portray the city as a lively and personalized character in a piece of storytelling. In this setting, Paris is simply more than just a physical location; it has been given resembling qualities, feelings, and characteristics, thereby making it giving an impact on the plot. Darren Star utilize Paris as more than just a setting; it becomes an element and influencing the plot as to what they did on product placement. Paris as a character was seen in scenes 2, 6, 8, and 12. In scene 2, Paris is portrayed as a figure who has power on Alfie. Alfie was the character who, despite the romanticized depiction or Paris, was captivated by the city without realizing about it, which is the same case as scene 8. Scene 6 and 12 was attempting to represent Paris as having power and the ability to modify people's decision, scene 6 is as a way showing that

Emily's happiness is in Paris and scene 12 showing that Camille's friend is inspired by the beauty of Paris and intend to return frequently.

4. Glamorous Settings

The show's glamorous settings and branding have struck a chord with viewers, making it an ideal choice for those looking for a little fun. Emily's character was also often emphasis on glamour. It's depiction of Paris portrays a desirable lifestyle, luring viewers with the prospect of living and working in magnificent metropolis like Paris. The scenery was shown in scenes 1 and 10. In scene 1, even the famous fast-food company, McDonald was aesthetically depicted as visually appealing, indicating that it is all acclimated to the culture. In scene 10, the visual of the scenario represented that Paris has various possibilities that provide "Instagramable" or "avant-garde" places.

5. Escapism

In films, Paris is frequently representing as a city of escapism, serving as a backdrop for individuals seeking for peace, excitement, or an escape from their everyday life. Paris is portrayed as the city where wishes are granted and adventures await. It tends to be seen as a city that provides opportunity for self-discovery and personal development. Emily was shown in scene 4 as someone who was coping with problems at the moment, and her closest friend suggested to join the Solstice. Following scene 5, which is still discussing the same event, Emily's lines "Even when you're having a bad day, the city is looking great" meaning that even if the viewers are having a

problem and bad day in Paris, the city will help you to escape because of its culture and scenery. Particularly in scene 7, Paris was shown as the city where Emily becoming unemployed, yet it appears that she could still have fun despite having to resign from her position in order to avoid returning back to Chicago.

4.3.2 Comparison Analysis of a City and Product Portrayed as Product Placement

According to Andrez Sromnik's (2016) insights, promoting cities through the notion of placement comprises a diverse approach aimed at making cities economically available. This process involves creating deep links between the urban environment, stakeholders, and the entities in charge of artistic output, such as producers, labels, and artist (Szromnik, 2016). What sets these partnerships apart is their inherently commercial nature, since they are formed with deliberate and intentional aim, motivated by the possibility of mutual benefits between the film and city. The Netflix series "Emily in Paris" is a remarkable film that highlights the junction of the notion of city promoted commercial placement. The representation of Paris as a crucial part in the plot attests to the idea that the city, in this case, takes on a function that is not accidental but the result of meticulous thought. The researcher will next compare the results of John Stewart's Post-Semiotics

product placement study, which will be used to examines how a city and product are perceived through product placement. The notion of city placement, is in fact refers to product placement, entails marketing a location in a film production (Szromnik, 2016). The knowledge gained by the researcher from the city and product placement research carried out by the film Emily in Paris is organized into three distinct views of placement;

1. Placement Focus

The idea behind promoting city through product placement, is to use a city as a major feature in an artistic or media attempt. The focus on city placement is to use the unique attributes, ambiance, and branding of the chosen city to improve a film's narratives components. To get the focus achieved, city placement is established with a symbiotic link between the city and the plot, which will later on contributes to the overall viewer experience (Szromnik, 2016). Like on how "Emily in Paris," the city of Paris is used skillfully in this film, not only as the city background, but as an intrinsic storyline that interweaves itself into the narrative. A product that promoted using placement, on the hand, is the purposeful incorporation of particular items into the content of media activity. The focus is to market a tangible item covertly by incorporating it smoothly into the plot or scenario. Product placement may be beneficial when an audience sees an actor using a product, causing the audience desire to purchase (Jasmina, et al., 2014).

2. Placement Elements

Elements focuses on incorporating a city's physical features, landmarks, culture, and ambience into the narrative. The city itself becomes a character or a backdrop that impacts the media's tone, thoughts, and topics. The intrinsic qualities of the city have a huge impact on the viewer's perception and engagement with the information. The elements presented in "Emily in Paris" season 3 are art & culture and glamorous setting based on its representation of Paris show a desirable lifestyle, luring viewers with the idea of living and working in a wonderful metropolis like Paris. This city portrayal is well-known based on the analysis, for its wide creative and cultural offerings, including museums, architecture, history and music. Meanwhile, the incorporation physical objects into scenes of a media endeavor are what product placement is all about. The products, which might vary from consumer items to technology, are deliberately placed to be visible to the audience (Purnomo, 2015). What distinguishes city and product promotion via placement is how the product may be utilized by characters in the film, whilst the city is more focused on providing a look through the experiences of the characters in the film.

3. Placement Impact

By taking advantage of the distinctive attributes of the chosen city, effective city placement increases the authenticity and fully engaged aspects of the city. It has the potential to build a deep emotional bond between the viewer with the city, arousing curiosity that made viewer ant to learn and be

engage (Szromnik, 2016). Through the analysis of the branding featured in the third season of “Emily in Paris,” researcher analyzed five captivating brandings, the “City of Love”, Art and Culture, Paris as Character, Glamourous Settings, and Escapism. These thematic branding served to pique the viewer’s curiosity and generate a strong desire for engagement and curiosity. According to Kristianto and Brahmana (2016) research, advertising a product through placement can increase brand awareness and purchase intent. It uses the media project’s impact to build a favorable relationship between the featured products and the character represented in the film.

4.3.3 Paris From Other Films Representation

From the analysis of each scene that was conducted by the researcher, it seems like the portrayal of Paris in the Emily in Paris Season 3 depicts the city as a picturesque and romantic tourist destination, focusing on its beauty and cliched images rather than delving into the everyday realities of living in the city. Whereas what sets season 3 apart from the previous ones is that Emily is now officially living in Paris, not simply visiting or working there. Despite this, the show manages to present a vibrant and welcoming atmosphere of Paris, challenging the common misconception that American creates about the French.

The portrayal of Alfie, as a British banker who despises the idea of living in Paris and speaks no French at all, has no difficulty finding friends in the city.

An example of how Paris was portrayed through an American lens can be found in the 2007 movie Ratatouille, produced by Pixar studios and directed by Brand Bird. The film reinforces certain stereotypes and branding of Paris that are common in mainstream American narratives. In the film “Ratatouille,” Paris was branded as a city of love and fine cuisine. The film’s showing the world of gourmet food, and it presents Paris as a place with a long culinary history. The main character, Remy, expresses the idea that French is passionate and impassioned about their art by aspiring to be following his passion for cooking and be a great chef.

Ratatouille’s representation of culinary culture reflects on how Americans perceive the French product to be; elegant and much love by the populace. This film, on the other hand, emphasizes that a decent soda can be found everywhere and that a gourmet food isn’t the most important of the night, yet French cuisine is typically depicted in American culture as being extremely expensive and elite. Paris is shown in the film as more than just the world's gourmet capital; it is also a fantasy, much like how Darren Star attempts to represent Paris in Emily in Paris. And one thing is for certain that didn’t change over the 15 years: American stereotypes of what an American is love to represent Paris.

For many years, the idea of Paris as the “city of love” has been established in popular culture, and Emily in Paris strengthens this idea through its narrative and depiction of this city. This branding may be seen in some French film, including the famous *Le Fabuleux Destin d’Amélie Poulin*, or simply Amelie, the greatest and most influential romantic comedy film directed by Jean-Pierre Jeunet. Set in Montmartre, the film provides a unique visualize of the 2001 Parisian life. It follows the narrative of Audrey Tautou, an introverted waitress who decides to improve the lives of others around her, while battling with her own loneliness. Paris, the “city of love,” as cliché as it may be, serves as a focal point realization of the character who live there. The Paris that Amelie represent demonstrates the impact it chooses to have on its own people.

This film centers around each character are depicted as lonely in different ways, in a big city, Paris. Paris fits into Amelie’s narrative because it represents that Paris, like any other city, is dangerous, and it draws to construct a realistic perception of it. For example, Amelie witnesses a grocer unjustly treating the worker and decided to pursue revenge, Jean-Pierre Jeunet relates the event to Princess Diana’s death, as Amelie was inspired to do good by Princess Diana. In conclusion, Emily in Paris emphasizes Paris's grandeur and romanticism, providing a glossy and ideal image. While a French film, Amelie, takes a playful and artistic approach to documenting Parisians' ordinary life and exploring human connection. Both depictions contribute to the popular link, but with different directors, one of whom lives in Paris and represents Paris in ways that

align with the plot, and the other who is an American attempting to create a dreamy capture.

In comparison, another recent film attempting to portrayed Paris is Lupin, a reimagining of the classic French novel of Arsène Lupin, the world-famous gentleman thief and master in disguise, is a 2021 Netflix's internationally successful film of the year. This film uses Paris as a captivating and atmospheric setting for thrilling heists and complex schemes. The director, George Kay wanted to developed a distinct visual direction that deviated from what everyone was already aware of. The purpose of the director, George Kay, was to present a viewpoint on the city that would seem free to both visitors and Parisians, and to illustrate how much Assane uses the city to achieve his goals, as if it were its own character (Traumta, 2021). One thing Lupin and Emily in Paris have in common is that they are both attempting to show Paris through the eyes of the main characters. For Emily in Paris, this is via Emily's perspective as an American living in Paris, while for Lupin, it is through Arsene as a gentleman thief.

The comparison of other films like Ratatouille, Amelie, and Lupin was to find how Paris has been portrayed for over a decade, by other filmmakers or directors. As a whole, the portrayal of Paris in Emily in Paris Season 3 depicts the city as nothing more than a beautiful background, using iconic landmarks and romanticized settings to enhance the story. While some details may reflect certain aspects of Parisian life or perspective accurately, the overall presentation

tends to lean towards an American idealization of the city, catering to Hollywood's perception of what appeals to the American audiences, not on how a Parisian would honestly portray what it's like to live there.

The use of product placement and branding are indeed designed to make the product or service to stand out and appeal to the target audience. How Emily in Paris portrayed Paris will have the potential to stand out among other European cities, creating a differentiation the city from others. Being slightly different is preferable than somewhat greater. Emily in Paris directors have plans and may focus on branding in a similar way since they have distinctiveness and established target audience. This, of course, allows for the branding process considerably more successful and efficient (Firmansyah, 2019, p.56).

Differentiation, is a powerful brand distinguishes a product or service from its rivals, thus a brand may easily be differentiated from the others (Haque-Fawzi, et al., 2022, p.135.) Paris, as a strong brand, already stands out from the crowd, making it readily recognizable and memorable. Emily in Paris purpose in depicting Paris unique characteristics is to get a competitive edge by giving something unique. This may be accomplished by them having a unique sell proposition (USP).

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

In conclusion, the representation of Paris in Emily in Paris Season 3 creates an alluring and captivating atmosphere that entices viewers to immerse themselves in the city's charm. Emily in Paris expertly presents many brandings of Paris, creating an attractive imagine of the city that creates an interest to explore its beauty, culture, and romance for oneself. Through the researcher's analysis, the show's branding of Paris becomes apparent, encompassing themes like the "City of Love," Art and Culture, Paris as Character, Glamorous Settings, and Escapism. The "City of Love" branding is prevalent throughout the season 3, with every character having their own love journey set against the backdrop of Paris. Paris's rich Art and Culture are also prominently displayed, from the admiration of the Eiffel Tower to the depiction of French pagan calendar. Furthermore, Emily in Paris personifies Paris as a character itself, exerting a powerful influence on the plot and character. Emily in Paris portrayal of glamourous settings adds to its appeal, as viewers are lured by the prospect of living luxurious life. Lastly, Paris is presented as a city of Escapism, where individuals seek refuge from their everyday lives, seeking adventure, and self-discovery.

Season 3's "Emily in Paris" portrays Paris as an intimate vacation destination, emphasizing on the city's beauty and idealized image rather than the everyday difficulties of living there. Despite the shoe's change to Emily's lasting home in Paris, the city remains dynamic and appealing, defying American perception of Paris. This image is consistent with how Pixar's 2007 film "Ratatouille" created the concept of Paris as a city of love with amazing cuisine. Ratatouille and Emily in Paris have one thing in common; they both depict the city of Paris through the lens of an American produced film. Similarly, "Amelie," a French romantic comedy film, offers a distinct viewpoint on Parisian life, emphasizing the city's influence on its inhabitants. Both films focus on human relationships in a hectic metropolis. In contrast, the 2021 Netflix series "Lupin" reimagines Paris a compelling location for heists that creates an intriguing plot, emphasizing the city's importance in the protagonist's objectives. Lupin and Emily in Paris both attempt to provide viewers with a fresh perspective on the city through the eyes of their main protagonists. By mixing the narratives of Paris with Post-Semiotic analysis, thus providing more than simply a background for the movie, but a brand differentiation that makes a lasting effect on both the characters and the audience.

5.2 Recommendations

The researcher would like to provide suggestions so that this research can be both useful academically and practically.

5.2.1 Academic Recommendations

Based on the findings of using the Post-Semiotics analysis by John Stewart of the product placement of Paris as a brand in Emily in Paris Season 3, it is suggested that certain brandings that researcher's found from Emily in Paris Season 3 should be highlighted in order to build a more hopeful positive of the city of Paris. It is still not apparent which components are most crucial for a city's character that the government may accept and its attraction as a tourist destination, despite Emily in Paris' third season's primary focus on vital features. By emphasizing the insights from the five branding aspects the researchers discovered, it may be possible to illustrate which branding is prominent to influence how Paris is depicted in the movie by maximizing on this ideal state. This research is attempts to improve the understanding of marketing communication studies and to serve as a resource for future researchers who will conduct similar research on examining a city's product placement on film.

5.2.2 Practical Recommendations

Based on the conclusion above, the researcher sincerely hopes that the public can understand the five brandings of the product placement of Paris represented in the film. Moreover, the researcher has recommendation for

marketers, it is preferable to perform an advertisement through product placement for a city. Another recommendation is to engage in analysis about the influence of media on city branding. Explore how media representation can shape the viewer's perceptions of cities and their attributes, and how these portrayals contribute to the city's economic impacts and broader cultural conversations.



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