

Product Placement in Music Videos in Respect of Generation Y

Bachelor Thesis

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Abstract

NOVOTNÝ, M. *Product placement in music videos in respect of Generation Y*. Brno, 2015. Bachelor thesis. Mendel University in Brno, Faculty of Business and Economics.

From the time of the internet boom, new media had started to be developed and it has become difficult to reach especially younger consumers via traditional advertising. Therefore, marketers needed to find new techniques how to approach these consumers (Generation Y). The main objective of this bachelor thesis is to define recommendations for suitable implementations of product placement in music videos in respect of Generation Y on the Czech market. Methods of quantitative research and music video experiment were used in the practical part of the thesis. The quantitative research has gathered data from 177 respondents, and the music video experiment from 212 participants. The research was conducted in the autumn of 2015. The results were drawn via a statistical program Statistica v. 12, and practical recommendations were created and based on the results.

Keywords

Product placement, music videos, Generation Y

Abstrakt

NOVOTNÝ, M. *Product placement v hudebních klipech se zaměřením na Generaci Y*. Brno, 2015. Bakalářská práce. Mendelova Univerzita v Brně, Provozně ekonomická fakulta.

Od doby rozmachu internetu se začala rozvíjet nová média a oslovení mladších spotřebitelů tradiční reklamou se stalo obtížným. Proto marketéři potřebovali najít nové způsoby, jak oslovit tyto spotřebitele (Generace Y). Hlavním cílem této bakalářské práce je definovat doporučení pro vhodnou implementaci product placementu (umístění produktu) do hudebních videoklipů na českém trhu se zaměřením na Generaci Y. Vlastní práce využívá metod kvantitativního výzkumu a experimentu s hudebními videoklipy. Kvantitativní výzkum shromáždil údaje od 177 respondentů a experiment od 212 účastníků. Výzkum byl proveden na podzim roku 2015. Výsledky byly zpracovány pomocí statistického programu Statistica v. 12 a praktická doporučení byla definována na základě výsledků.

Klíčová slova

Product placement, umístění produktu, hudební videoklipy, Generace Y

Table of contents

1	Introduction	15
2	Objectives	16
3	Literature survey	17
3.1	Marketing communication	17
3.1.1	Integrated marketing communication	19
3.2	New trends in marketing communication	21
3.2.1	Generation Y	21
3.2.2	Viral marketing	22
3.2.3	Buzz marketing	23
3.2.4	Guerilla marketing.....	23
3.3	Product placement.....	24
3.3.1	History of Product Placement	27
3.3.2	Product placement in music videos	28
4	Methodology	32
4.1	Previous research	32
4.2	Online survey questionnaire	32
4.2.1	Questions review	33
4.2.2	Respondents of the questionnaire	33
4.3	Music videos experiment	34
4.3.1	Participants of the experiment	34
4.3.2	Preparation of the experiment	35
4.3.3	Realization of the experiment.....	36
4.3.4	Used music video samples	36
4.3.5	Analysis of the results	38
5	Results	40
5.1	Attitudes toward product placement.....	40
5.2	Perception of product placement	41

5.2.1	Shoes – ability to remember the product and its perception	42
5.2.2	Vehicles – ability to remember the product and its perception.....	43
5.2.3	Headphones – ability to remember the product and its perception ...	43
5.3	Extent of product placement in music videos.....	44
5.4	Relationship between product placement and brand awareness	45
5.4.1	Brands and products in music videos	45
5.4.2	Gender and ability to notice and remember brand name products	53
5.5	Practical recommendations.....	53
5.5.1	In terms of Generation Y.....	53
5.5.2	In terms of prominence.....	54
6	Discussion	56
7	Conclusion	59
8	Literature	61
	Internet questionnaire survey	68
	Music video experiment questionnaire	71

List of figures

Figure 1 - Communication Process	18
Figure 2 - Viral marketing	23
Figure 3 - Édouard Manet - Un bar aux Folies-Bergere.....	27
Figure 4 - The Colgate Comedy Hour	28
Figure 5 - Reese's pieces with E.T.....	28
Figure 6 - Lady Gaga - Telephone (Diet Coke product placement)	29
Figure 7 - Lady GaGa - Poker Face (Beats by Dre headphones product placement)	30
Figure 8 - Xindl X - Stedry Vecer (Jim Beam product placement).....	31
Figure 9 - Xindl X - Stedry Vecer (end of the video, note that says "the video did not include any product placement")	31
Figure 10 - Xindl X - Nejlepsi Kuchar (Mattoni product placement)	31
Figure 11 - Diadora shoes - Dark Horse by Katy Perry	46
Figure 12 - Adidas shoes - Fancy by Iggy Azalea	46
Figure 13 - Chanel T-shirt - Fancy by Iggy Azalea.....	47
Figure 14 - Monster DNA Headphones - Talk Dirty by Jason Derulo.....	47
Figure 15 - Neuro Sonic water - Talk Dirty by Jason Derulo.....	48
Figure 16 - BMW - Fancy by Iggy Azaela	48
Figure 17 - Sony Xperia - Wake Me Up by Avicii.....	49
Figure 18 - Louis Vuitton - Me and My Broken Heart by Rixton.....	49
Figure 19 - Nike Jordan shoes - Na Na by Trey Songz.....	50
Figure 20 - Calvin Klein sportswear - Na Na by Trey Songz	50
Figure 21 - Hummer limousine - Sing by Ed Sheeran	51
Figure 22 - Beats Pills and iPhone - Break Free by Ariana Grande.....	51
Figure 23 - Beats by Dre - Me and My Broken Heart by Rixton.....	52
Figure 24 - Beats by Dre - Sing by Ed Sheeran.....	52
Figure 25 - Beats by Dre - Break Free by Ariana Grande.....	53

List of tables

Table 1 - Gender of the respondents	34
Table 2 - Gender of the participants.....	35

List of abbreviations

AIDA – attention, interest, desire, action
IMC – integrated marketing communication
VIS – visual only
AUD – audio only
coef. - coefficient

1 Introduction

This thesis deals with product placement in music videos with focus on Generation Y on the Czech market.

Since the internet started its growth and media as well as consumers became overwhelmed by advertisement, generations changed, and the marketers had to think of new possible ways how to reach their possible customers. One of the ways is product placement which today appears mainly in movies and series. However, films and series are becoming full of product placement, and thus marketers spread also to other media and sectors, for example, music videos. This is also prompted by the fact that youtube.com has become the place number one for sharing and watching videos on the internet.

Product placement can also serve for cutting production costs which is a benefit for a production company making a music video, also it serves for a company which has its product placed into the music video as a long-lasting advertisement which cannot be avoided by the viewer. Product placement has a disadvantage that it has to be considered properly before its realization, otherwise it can have a bad effect on the viewer, either in terms as an artwork, or in terms as an advertisement of a product. Since product placement in music videos exists mainly in pop music videos from the USA, this thesis endeavor to define a suitable way of product placement in music videos on the Czech market according to research that was done mostly in fall 2015.

The research was composed of two parts. Firstly, there were two questionnaires gathering mainly quantitative data in order to determine general attitudes toward product placement. The first questionnaire was conducted in spring 2015 and the second one in fall 2015. Then there was a music video experiment which was taking place at Faculty of Business and Economics on Mendel University in Brno, and which was followed by a questionnaire in order to determine brand awareness and perception of product placement. Further, the research worked with secondary data as previous research studies in order to provide findings about the extent of product placement in music videos.

2 Objectives

The main objective of the thesis is to define recommendations for suitable implementation of product placement in music videos with focus on Generation Y on the Czech market. In order to achieve this, it will be necessary to:

- Analyze attitudes toward product placement and, how product placement is perceived.
- Provide findings about the extent how products are placed in music videos, their prominence and implementation.
- Examine the relationship between product placement and brand awareness.

3 Literature survey

The literature research is based on secondary data obtained mainly from professional literature, academic articles and other adequate resources. The research is divided into three chapters. The first chapter is dealing with principles of marketing communication, and is focused mainly on integrated marketing communication. The second chapter is dealing with new trends in marketing that emerged with rise of the internet and gives an explanation of term Generation Y. The third chapter is focused on product placement, mainly on its history, its divisions and appearance in music videos.

3.1 Marketing communication

Communication as a tool for sharing information between business entities is defined by Kotler (2012) as “the specific blend of promotion tools that the company uses to persuasively communicate customer value and build customer relationship”. Also, according to Foret (2011), marketing communication is understood as communication with customers and stakeholders, and it is undoubtedly the most visible part of marketing. To be more specific, as the tools that are mainly considered: advertising, personal selling, public relations, sales promotion, direct and interactive marketing, sponsoring and employee training (Keller, 2013). All the tools together make so called communication mix, also called promotion mix. However, according to Kotler (2012) there are not only these 7 main tools, marketing communication goes beyond them. It is important to take into account also design of a product, its shape and color, packaging, and finally the price and the stores where the product is available. Basically, marketing communication is engaging all activities the company does to keep current customers, to attract new potential customers, to maintain an image of the company, and relationships with its stakeholders (Kola & Akinyele, 2010).

In order to understand how the process of communication works, marketers use so called Basic Communication Model (Raman, 2012). Every subject of communication is a message which begins with a sender who encodes the message and forwards it through other major aspect of communication, namely media. Media serve as a channel through what the message gets from the sender to the receiver. (Kotler, 2012). Nevertheless, before the receiver receives the actual meaning of the message there is a process where the receiver has to translate and convert the meaning from the encoded message into an intelligible meaning. This process is called decoding. After decoding is done and the customer gets the meaning of the message, the response and feedback come up. Responses are actions how the customer reacts after processing the message. Then, in the ideal case, the company as a sender of the message gets feedback whether the communication was received. Further, it is an important index, whether the

message was successful or not. It can be then seen on actual visits in stores, visits on web sites or sales, et cetera.

During the communication process there can appear random distortions which can be misleading towards the customer. These distortions are then being called as noise. According to Raman (2012, p. 519) noise has three categories – environmental, mechanical and psychological. Where environmental noise is a distracting noise that is coming from external natural surroundings. Mechanical noise comes from the mechanism where the message is projected, it might be damaged speakers on TV, or a broken screen that does not show colors well. Psychological noise appears when a customer is distracted by thinking of something else and not paying attention to the message what he is receiving. All the noise cannot be eliminated but it can be reduced by well-structured research considering consumers' perspective and then decision making based on that particular research.

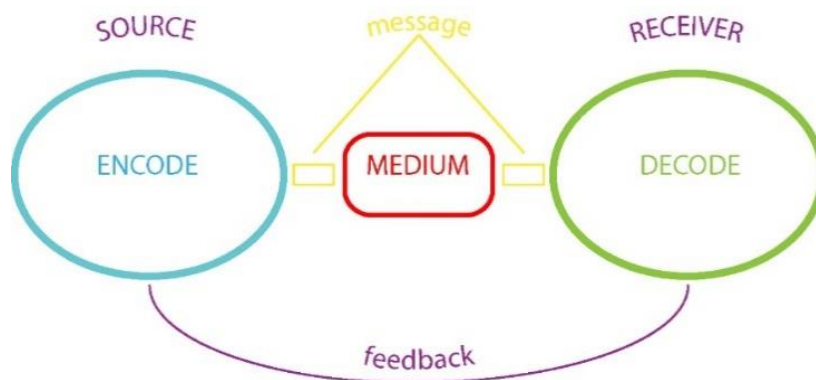


Figure 1 - Communication Process

Source: <http://image.slidesharecdn.com/commnitsprocess-130725004823-phpapp02/95/process-of-communication-4-638.jpg?cb=1374719587>. Adjusted by the author's design

Before the message is spread out to consumers, marketers have to identify their target audience. It can be current users or potential customers. The audience might be individuals, groups, or the general public (Kotler, 2012).

In the ideal situation, the message should gain **attention**, incite **interest**, encourage **desire** appearance, and give an impulse to **action**. (Someșfălean, 2014). These stages as a framework are known as the **AIDA model**. This model belongs to a theory of *Hierarchy of Effects*, which represents the way how advertising message can influence a consumers' decision to make a purchase or not. Ghirvu (2013) explains the Hierarchy of Effects as "a progression of stages that a potential buyer gets through from awareness to final action."

In usual procedure, a few messages put the consumer across all the way from awareness to purchase, but the AIDA model suggests the desirable aspects of a good message (Kotler, 2012).

Marketers should try to design the message to be well noticeable. The buying process starts when a consumer does not know about the brand, thus he has to find out about the existence of the product or service. (Ghirvu, 2013). Once the consumer is aware about a particular brand or a product, there is a need of arousing interest, which will lead to desire of trying the product, and once the consumer has desire for purchasing the product, it would ideally result as purchase of the product, thus action. (Foret, 2011).

3.1.1 Integrated marketing communication

As the world becomes faster and more connected, the internet is becoming a leader in communication. As per Kotler (2012) consumers are to search and find information on their own, rather than depending on market-supplied information. They can also connect with other consumers to share product-related information and they can also create their own marketing messages. These factors call for more connected coherent communication that would make better brand awareness and customer's recall for the brand. As Foret (2011) says that by interconnection of each individual tool of marketing communication, we should gain maximal, still strengthening synergic effects. Even though, the theory of Integrated Marketing Communication (IMC) has been defined in various ways. The very first definition appeared in 1980s, developed by the American Association of Advertising Agencies. The definition was stating that IMC is *"A concept of marketing communications planning that recognizes the added value of a comprehensive plan that evaluates the strategic role of a variety of communication disciplines (such as advertising, direct response, sales promotion, etc.) and combines them to provide clarity, consistency and maximum communication impact."* (Shultz, 2004). Further, according to Shimp (2000) each definition of IMC suggests five compelling characteristics:

- The primary goal of IMC is to affect behavior through directed communication.
- The process should start with the customer or prospect and then work backward to the brand communicator.
- IMC should use all forms of communication and all sources of brand or company contacts as prospective message delivery channels.
- The need for synergy is paramount with coordination helping to achieve a strong brand image.
- IMC requires that successful marketing communications needs to build a relationship between the brand and the customer.

One of the newer definition of IMC is proposed by Kotler (2012) as *"Carefully integrating and coordinating the company's many communications channels to deliver a clear, consistent, and compelling message about organization and its products"*.

By today however, the paradigm of IMC is still studied as a developing concept with evolving definitions (Kim, Han, and Schultz 2004; Ewing 2009).

From all the definitions is apparent that IMC should connect all company's messages into one coherent message where a customer could encounter a particular brand. Furthermore, as Kotler (2012) says that many companies fail today in integrating their communications channels. The problem is that the messages coming from various parts of a company are different, and a customer gets different signals from mass media advertising than from in-store promotion etc. As mass-media are still a dominant part of promotion budgets of most major marketing firms, they become collapsing and declining. One of the key tool of IMC is then the Internet. According to Hesková and Strachoň (2009), creative use of the internet for spreading marketing messages can most likely contribute to the increase of effectiveness of IMC. It is because of its interactivity, consistency and globalism. Marketers further assume the internet will become a critical form of communication in particular sectors. Before the internet had started its popularity throughout all markets spectrum, the marketers communicated mainly via broadcasting media. As per Kotler (2012), even though network television, magazines, newspapers, and other traditional mass media remain very important, their dominance is decreasing. Therefore, marketers now add a broad selection of more specialized and highly aimed media to attain smaller customer segments with interactive messages. Today, **narrowcasting** is profusely discussed, another sign of the growing power in audience in the new media (Straubhaar, 2012). Instead of broadcasting, where the message was spread out simultaneously at the same time for a broad scale of consumers. Narrowcasting is a practice of targeting the message to a smaller audience or reaching very specialized markets (Belch & Belch, 2014). According to Barasch & Berger (2014, p.1) there is a need of more than one party, that communication requires. Nevertheless, according to Kotler (2012) marketers today develop focused marketing programs that are designed for building closer relationships in more significant narrow markets. In regards to narrowly designed markets, Ots and Nyilasy (2015) carried out a research, which examined basic models of IMC. They further divided them into four basic model categories:

- Efficiency model
- Effectiveness model
- Quality model
- Impact model

In which each of these categories has partly its own market-targeting and approach in which to be designed. Both "efficiency" and "effectiveness" are basically managerial models that fall into quantitative, bureaucratic, economic activities and logical thinking. On the other hand, the other two "quality" and "impact" models are creative activity, focusing on the role of inspiration, artistic excellence, individual talent and lateral thinking (Ots, M. & Nyilasy, G., 2015). Furthermore, according to Reinold and Tropp (2012), in considering both,

quantitative and qualitative approaches together as a content and a channel of a message, it provides a broad base for assessing marketing communications that consumers usually get in touch with, which today cover a way larger area than the classic advertising media (Reinold & Tropp, 2012).

In speaking of creativeness, it will further play a main role in implementing product placement, also in regards to branding process. Moreover, according to Belch and Belch (2014), the reason why IMC has been growing its importance in over the past decades is that it plays one of the major roles in process of developing and sustaining brand equity and identity. Therefore, IMC serves as a key part of branding process. Kotler (2012) says, that building and managing brands is perhaps one of the most unique skills and ability that professional marketers have. On the other hand, Kevin Keller (2013), a branding expert, states that marketers' permanent challenge to build effective and efficient marketing communication has become complicated by the new media environment.

3.2 New trends in marketing communication

This chapter is focused on explanation of new marketing trends that are becoming the leaders because of the internet, and also this chapter gives an explanation of the term Generation Y.

3.2.1 Generation Y

With the emergence of computers, thereafter emergence of the internet, and after that mobile network and wireless connection, with a huge development of electronics as cell phones and tablets, our culture has been changing as fast as it had never been before. However, due to technological changes the generations have changed too. As per Bennon, Ford & Melzer (2011) each generation has unique experiences that shape their behaviors and attitudes. Nowadays in marketing, we distinguish three main generations: Baby Boomers, Generation X and Generation Y (Tapscott, 2009). Beekman (2011) mentions that Baby Boomers are those born between 1946 and 1964, and further Generation X are those who were born approximately 1964 to 1980. According to Kilber, Barclay & Ohmer (2014) the exact years vary between sources. Nevertheless, most of the sources state Generation Y to have been born between 1980 and 2000.

The generation Y are people who were born into the information revolution. Thus, as per Pinzaru, Savulescu and Mitan (2013), there are lower rates of TV watching among members of Generation Y and the increasing importance of computers. Huntley (2006) cited by Gross (2006) describes Generation Y as optimistic, idealistic, empowered, ambitious, confident, committed and passionate. Further, Generation Y is characterized by high-level consumption patterns and also a large spending potential.

"In a nutshell, members of Generation Y reject traditional overt forms of advertising and this becomes increasingly problematic for marketers, who need to

approach them in a different manner in order to capture their interest.” (Pinzaru, Savulescu, Mitan, 2013, p.321).

3.2.2 Viral marketing

This type of marketing became popular in 1998, when Hotline, a new free-mail service gained 12 million users (Frey, 2008). Viral marketing works on principle of word-of-mouth marketing. If something is good and the customer is happy with it, he will recommend the product to people in his environment, and the people then will spread it out as well (Janouch, 2014). The difference between standard word-of-mouth marketing and viral marketing is that viral marketing works especially via internet. Forms of viral marketing are mainly videos on web sites, blogs, pictures etc. According to Straubhaar, Larose and Davenport (2012), viral marketing is defined as marketing where ideas are spread about products in chat rooms, blogs, social networking sites, or other internet-based avenues. “Viral marketing campaigns work best between groups with strong common interests.” (De Pelsmacker, Geuens, Bergh, 2010, p. 572). Therefore, viral marketing is a cheap way of gaining customers through customers, and marketers can spread selective messages to selective groups. Frey (2008) divides viral marketing between “passive” and “active”. The passive form relies only on a good word of customers, and does not try to affect customer’s behavior. The active form is trying to affect customers’ behavior and thus increase sales.

However, as word-of-mouth marketing can’t be controlled by marketers directly, nor viral marketing can’t be. That is why marketers should consider pre-testing viral campaigns on a small scale. (De Pelsmacker, Geuens, Bergh, 2010). Because once the message is spread out on internet, it lives by its own life. Therefore, it is important that the message is creative, interesting, entertaining and also gets something pleasant to a customer, that he will send it out to his friends. As per Frey (2008), concept like this has a big advantage in speed of spreading and electronic messaging with social media are the ideal tools. It is also important to note that viral marketing can work in negative way as well. And according to Janouch (2014), negative information are spreading out more quickly than positive ones. As dissatisfied customers share the bad experiences with their contacts, it can harm and have negative effects on the brand.

Viral marketing has been increasing its popularity with rise of the internet. Especially youtube.com is the place where one can meet most of viral marketing. According to Frey (2008), viral marketing can explode within a few of new generations. One of the biggest advantages of viral marketing are its availability, low price, and least but not last that it can be exponentially spread throughout the market.

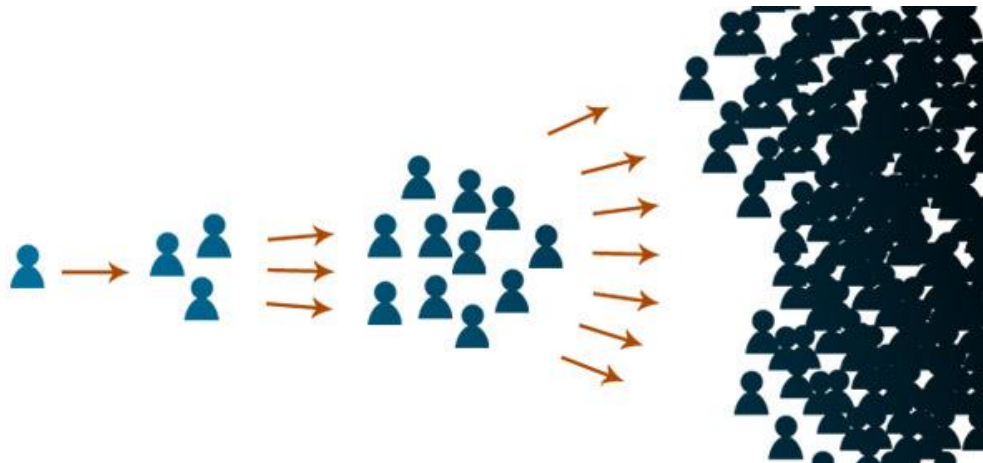


Figure 2 – Viral marketing

Source: <http://www.propershot.com/viral-marketing/>

3.2.3 Buzz marketing

Another form of marketing that is based on word-of-mouth marketing principle is buzz marketing. The objective of buzz marketing is giving people something to talk about. According to Foret (2011), buzz marketing serves for arousing uproar and affects public opinion. Its publicity and popularity has been increased that sometimes it teeters on the edge of the law. Also as per Janouch (2014), buzz marketing can be found in tabloids as a message which should be changed into public conversation at the right moment. Buzz marketing is usually used when a company does not have a lot of time for new product introductions, so they tend to gain interest at the general public via their social contacts. (Foret, 2011, p. 314). Nevertheless, Keller (2013, p.247) says that “buzz marketing only works well when the marketing message appears to originate with an independent source and not with the brand. Because consumers are becoming increasingly skeptical of traditional advertising...”

3.2.4 Guerilla marketing

Among the viral forms of marketing can be included also guerilla marketing (Janouch, 2014). The concept of guerilla marketing firstly appeared in 1984 when university professor Jay Conrad Levinson published his first book about the practice of guerilla marketing. This form of marketing is used by small and even by big companies as a low cost way of promoting especially a new product to the market by an unconventional, original, creative and surprising way (Foret, 2011). According to Levinson (2011), traditional perception of marketing has always been emphasizing that if a company wants to introduce a new product to the market, it has to invest money. However, guerilla marketing says that there is no need of investing money, if the company is willing to invest *time, energy, foresight* and *information*. But every company that is considering use of guerilla marketing in practice should take into account possible negative effects what may emerge. Also

as per Patalas (2009), it is important to use the guerilla resources wisely, because starting new and new guerilla strategies in long-term can conclude as not original at all. Janouch (2014) further states that in practice of guerilla marketing, psychology is used, rather than experiences and public opinion. However, Frey (2008) emphasizes that views on the practice of guerilla marketing can differ. It does not depend only on suitability for certain market but also on marketers' relationship toward alternative media.

3.3 Product placement

Product placement is a concept, which has been recently spread throughout the audiovisual world of entertainment. It is difficult to determine whether this phenomenon really appeared only in recent years, or whether the marketers started talking about it so much, that even the general public knows about this topic. In any case, it is psychologically very impressive phenomenon in which it is possible to combine business with pleasure, or money and art.

Even though, the practice has been known for many decades, the very first definition appeared in 1994 by Balasubramanian (1994, p. 31). He defined product placement as *"A paid product message aimed at influencing movie (or television) audiences via the planned and unobtrusive entry of a branded product into a movie (or television program)."* However, one of the newer definitions, and more accurate towards today media and advertising situation, which has been stated by Cowley & Baron (2008) says that product placement is *"A combination of advertising and publicity designed to influence the audience by unobtrusively inserting branded products in entertainment programs such that the viewer is unlikely to be aware of the persuasive intent."*

Product placement is not used only in films, which will not be considered in this work, but also in many other sectors. Examples of product placement can be seen in series, reality shows, talk shows, music videos and video games, paintings, photographs, radio broadcasting, or in lyrics of popular songs. Popularity of product placement is supported today by the total development in digitalization and information technologies (Hesková & Strachon, 2009). Product placement simply permeates a large number of spheres and it is often difficult to determine whether it is well-done, or whether there should have been chosen a different kind of the marketing communication.

According to Karlíček and Král (2011) the big advantage of product placement is its possibility of the massive increase of brand awareness. Moreover, according to Fedotovskaya (2014), product placement is suitable mainly for known and popular brands, and is not suitable for promoting new products. Further, as per Hešková and Strachon (2009), product placement addresses the viewer in pleasant environment, either in cinemas or at home, thus product placement has lower capital requirements. Works of art, especially visual, often appeal to the masses of

people. There is also possible connection with the selected artwork used also in other marketing communications. Therefore, already mentioned, the advantage of product placement in terms of repetitions of the artwork is especially in the way of financing. If a company will support the establishment of a single work of art, which is common in most cases, with each repeated watching of the artwork, the advertising through product placement becomes cheaper.

On the other hand, there are a couple of disadvantages regarded to product placement. Mainly in terms of lack of control how brands or products are incorporated or placed into a scene or story line (Daugherty & Gangadharbatla, 2005). Also, according to Jurášková and Horňák (2012) other disadvantages of product placement are its ethical problems linked with its application. Further, that avoiding of product placement while watching the story is impossible conversely to classic advertising, where a consumer can avoid or skip the advertising message.

According to Frey (2008), below are points that are important when realizing product placement:

- Suitability of a product or service incorporated into a certain story, i.e. assessment of a scene or part of the screenplay, which the producer should introduce to a marketer.
- To assess, whether the footage shows at least functionality or quality of the product.
- Memorability of the situation, in association with the product.
- Possibility of future using in promotional "Making of" movies.
- Estimation of amount of viewers.
- Possibility of integrating the product into the photos from film shooting, which will be available to journalists
- Possibility of integrating the photos in magazines, web sites etc.
- Possibility of presenting an advertising spot for the product on DVDs and Blu-rays.

Even though, the above considerations are mostly for product placement in movies, it can be considered also for realizing product placement in other areas as for instance, music videos.

However, the practice of product placement is more developed and visible on the U.S. market, there is no regulation on product placement. In the Czech Republic, product placement is regulated by law, namely since 2010, when product placement has been officially legalized. Act no. 132/2010 Coll. defines product placement as *"any form of audiovisual advertising message, which is characterized as placing a product, service or brand name into a broadcast, and is realized according to remuneration or some other trade equivalent."* (Králíček & Král, 2011).

The target group is selected when a work of art is in a state of high attention, whether it is a book, film, or a computer game. At the same time in product placement, it is impossible, that the target group would avoid the advertising message as it can happen with other forms of advertising. If a product or a brand is wrapped

into an artwork by the appropriate manner, customers register but do not realize that it is an advertisement and that the images may be regarded as a natural part of the story (Frey, 2008). Also, according to Balasubramanian (2004), audiences do not expect to be exposed to advertising messages when watching some entertainment. But, smart and thoughtful placement of product therefore allows the company to avoid potential resistance, which could cause consumers in advertising. Confrontation with subliminal advertising is essential because subliminal advertising consumers also realize that they perceive advertising messages that act on them.

Gupta and Lord (1998) categorized product placement into two basic categories. The first one is the mode of presentation (senses activated by the stimulus), and the second one is its level of prominence. Further, product placement can be categorized into three models:

- a. Visual only (VIS)
- b. Audio only (AUD)
- c. Combined audio-visual

As it is more than clear, the first one is only a product placed on a scene, without any sound. The second one appears mostly in songs, but can be said by a character in a movie. The third one is the most effective model of product placement (Gupta & Lord, 1998). According to Slováčková (2015), consumers rather recall brands and product that appear in foreground of a scene, appear for a longer time, are connected to main characters, and possibly are mentioned and discussed by the characters, thus combined audio-visual. However, as speaking of prominence of product placement, it does not matter which one from the three models will be chosen. The prominence of product placement determines how much a product will influence the story or the character (Lehu, 2007). Furthermore, according to Yang and Roskos-Ewoldsen (2002) product placement falls into three different levels of visual brand placements: *Background* is when the product is shown with one of the main characters but the character does not use the product; *Used by character* is when the product is used by one of the main characters; *Story connection* is when the product is used as an enabler in the story line, such as saving the main character or helping to solve a problem in the movie. As per Lehu (2007), prominent and subtle product placement may influence consumers the most.

However, even if the consumers do not realize the influence, it is still fully legal form of advertising (Králíček & Král, 2011).

The very essence of the product placement - the ability to place a brand, or a product into a story, or into a work of art - may be the biggest weakness. Whether the product, or the brand in a work of art are placed in an inappropriate manner, forcibly, or flagrantly. Experience of viewers may be interrupted by such misconduct, and ultimately, the customer can take a negative stance as to the brand, as the artwork itself. Undue emphasis of a brand or a product is even legally prohibited in

the Czech Republic. For this reason, the advertising tool of product placement is perceived as less flexible element.

3.3.1 History of Product Placement

One of the first product placements could be a painting by Édouard Manet - *Un bar aux Folies-Bergere*. (Balasubramanian, 1994 et. Kalista, 2011). From the film works it is the brothers Lumière film from 1896 - *Washing day in Switzerland* (Newell & Salmon & Chang, 2006). In 1939, the company Metro-Goldwyn-Mayer opened the first Placement office, an office for working with product placement. Subsequently arise from other Hollywood films utilizing product placement, for example *She Wanted a Ford* [1916, Ford], *Confession* [1929, Gordon's gin] or *Manhattan Melodrama* [1934, Coca Cola, Squibb, Chevrolet]. (Newell & Salmon & Chang, 2006).



Figure 3 – Édouard Manet – *Un bar aux Folies-Bergere*

Source: <http://www.wikiart.org/en/edouard-manet/a-bar-at-the-folies-bergere-1882-1>

The greatest interest in product placement has been apparently always on television. For instance, a combination of product placement with sponsoring, as shows called *The Colgate Comedy Hour*, or *General Motors Family Party*.

A large amount of the television production was controlled directly by the company, until the scandal in 1950, when the company Revlon sponsored the show *The \$64,000 Question*, and it turned out that competitors had pre-written answers to questions. This case has had a huge impact on the attenuation of product placement in the 60s and 70s. In the aftermath of the case, product placement has returned among popular techniques. Film *Superman II* (1980), for example, had a contract with Marlboro.

One of the most popular cases of product placement in terms of its effectiveness is known from Steven Spielberg's movie *E.T.: The Extra-Terrestrial*, where the main character E.T. loved Reese's pieces from Hershey's mint. After the film was released, the sales of these candies increased by 65% (Kalista, 2011). Into the mov-

ie The Independence Day is well incorporated brand Coca Cola and one of the weightiest films for product placement are the James Bond films that promote the most prestigious brands that exist.



Figure 4 – The Colgate Comedy Hour

Source: <http://free-classic-tv-shows.com/Variety/Colgate-Comedy-Hour/show-thumb.jpg>

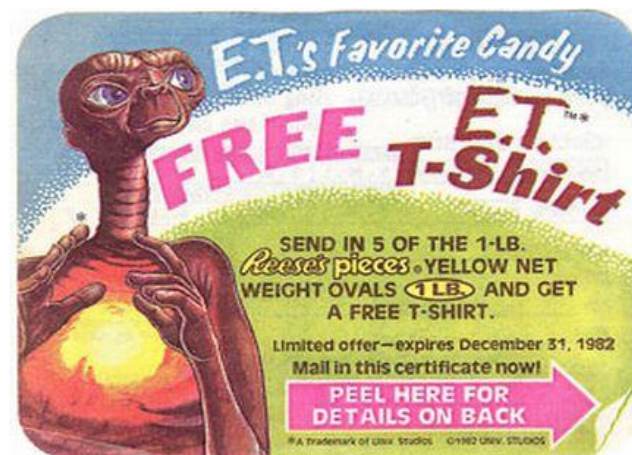


Figure 5 – Reese's pieces with E.T.

Source: <http://cdn-www.cracked.com/articleimages/dan/placement/et3.jpg>

3.3.2 Product placement in music videos

Music videos appear almost everywhere today. They can be seen at many places during the day, it can be at stores, restaurants, public places as train stations, airports etc. They serve for visual interpretation of a song. The Oxford Dictionary defines music videos as “*a videotaped performance of a recorded popular song, usually accompanied by dancing and visual images interpreting the lyrics.*”¹. On the other hand there is also the Cambridge Dictionary definition that says that music video is

¹ <http://www.oxforddictionaries.com/definition/english/music-video>

a short film made to advertise a popular song. The main boom of Music Videos has begun in the 1960s. The influence of experimental film had appeared and artists such as the Beatles were testing different ways to package and promote their music (Pollick, 2011).

Through the decades music videos increased their quality and mainly quantity. The first music videos were appearing on TVs. But with the boom of internet, viral sites have become the main place where music videos can be viewed. As YouTube continues to champion viral media in the form of videos designed to promote themselves, the internet may be killing the TV star and the MTV era may be over (Moller, 2011).

The current use of product placement in music videos abroad is very colorful. Foreign music videos are literally crammed with product placement, as shown in many videos called Product Placement in Music Videos on youtube.com. It is obvious among artists like Eminem, Britney Spears, Lady Gaga and Beyoncé, therefore bands and singers of international caliber that promote not only tangible products, such as Chevrolet, Polaroid and Casio, but also services such as websites of a dating agency called Plenty Of Fish or an american mobile network operator Virgin Mobile. A big phenomom in product placement on the American market are headphones called Beats by Dre, that were introduced by well-known american rapper and producer Dr. Dre. The promotion strategy of these headphones is strictly via product placement and internet promotion. The headphones appears almost on 300 music videos and are worn by dozens of artists (Guttenberg, 2012).



Figure 6 - Lady Gaga - Telephone (Diet Coke product placement)

Source: http://www.physicalaffection.com/wp-content/uploads/2010/03/gaga_coke.jpg



Figure 7 – Lady GaGa – Poker Face (Beats by Dre headphones product placement)
Source: http://farm6.static.flickr.com/5060/5432050808_eef31a12c4.jpg

In the Czech Republic, product placement in music videos, with a few exceptions, does not occur at all. On the other hand, it is a fast developing sector, which has been increasing over the last few years (Kalista, 2011). Sometimes there can be caught sight of a product that consumers might be familiar with. But it appears in a subtle way that it is not possible to recognize the brand at first sight.

One of the Czech music videos where the product placement occurs is the video for the single *Nejlepší Kuchař* by Xindl X, where the mineral water brand Mattoni is promoted. Also Xindl X has been using product placement in more than one of his music videos. However one song is a little bit controversial. It is a song called *Štědrý večer* (English: Christmas Eve) and the artist holds and drinks from a bottle of Jim Beam, but conversely, on the end of the music video is written a note, that says that the music video did not include any product placement. Nevertheless, as Xindl X is considered as a controversial singer, and product placement had appeared in his videos before, it could have been conceived as a little joke regarding the issue of developing product placement on the Czech market.



Figure 8 - Xindl X - Štědrý Večer (Jim Beam product placement)
Source: youtube.com



Figure 9 - Xindl X - Štědrý večer (end of the video, note that says “the video did not include any product placement”)
Source: youtube.com



Figure 10 - Xindl X - Nejlepší Kuchař (Mattoni product placement)
Source: http://oidnes.cz/11/112/org/JAZ3f1291_ef_Stepanek_Xindl_X_a_Jan_Cidlinsky.jpg

4 Methodology

The main objective of this thesis is to define recommendations for suitable implementation of product placement in music videos with focus on Generation Y on the Czech market. The thesis has also partial objectives: to analyze attitudes toward product placement, to determine how product placement is perceived, to provide findings about extent of product placement in music videos, and to examine relationship between product placement and brand awareness.

To fulfill all the objectives, it was necessary to gather primary data for analyzing the attitudes and perception, and defining recommendations. As per Aaker (2013), primary data serves especially for addressing specific research objectives. Primary data were collected by two different ways. Firstly, it was an online questionnaire survey gathering data mainly about general attitudes. Secondly, it was an experiment that examined mainly perception of product placement and relationship between product placement and brand awareness.

Due to the objective of providing findings about extent of product placement in music videos, it was also necessary to gather secondary data from previous research. These data were already collected, and were available in academic articles and online articles focused on product placement in music videos.

4.1 Previous research

In order to define extent of product placement in music videos, it was necessary to find previous research studies and look up information that would lead to clarification of this objective. The articles and research were mainly obtained from web sites focused on PP and EBSCOhost online research databases. The secondary data were then analyzed.

4.2 Online survey questionnaire

The online questionnaire was conducted for purpose of gathering primary data, which would aim toward better understanding of attitudes and perception in regards of product placement. Furthermore, online questionnaire is a significant reach as most of the people use the internet daily, and finally it is also a cheap way of gathering data compared to other research methods. Although, online surveys are quite popular and advantageous, there are still some disadvantages that remain. The author is not able to control the respondents and their answers directly. Another problem is attracting potential respondents to participate in the survey. (Aaker, 2013, p.213)

Two versions of online questionnaire were conducted. The first one was carried out from 9th March 2015 to 15th March 2015. The questionnaire had 73 respondents, but was conducted mainly for previous study which was conducted

in the spring of 2015. Therefore, another online questionnaire was conducted in order to fulfill the objectives. The second questionnaire was carried out from 1st December 2015 to 6th December 2015.

The questionnaire was created on umbrela.mendelu.cz, a Mendel University platform that serves for creating and further spreading and sharing the surveys. Furthermore, it exports data in Word Excel spreadsheets, so it is uncomplicated in regards of further processing in other software, for instance, Statistica 12. The questionnaire was then sent and spread out via emails, Facebook instant messages and posts, and by personal invitation. The questionnaire was filled out by 104 respondents.

4.2.1 Questions review

The questionnaire was constructed of 14 questions that were logically composed. It included questions whether the respondents like to watch music videos and the frequency of watching. It went through questions asking where the respondents usually watch music videos and their taste of music. The questionnaire included a question examining what are the respondents' reasons to watch music videos.

Further, the questionnaire included two batteries of questions, where the respondents were asked to rate statements at four-level Likert scale: Strongly agree – Agree – Disagree – Strongly disagree. The first battery was a batch of statements in what way musical artists could influence their listeners. Between the batteries was a question examining whether the respondents were aware of noticing a product, or a brand in any music video. The second battery of questions was regarded to product placement and the respondents' attitudes towards it.

The last five questions were identification questions (gender, age, education, status, income and size of place of living).

4.2.2 Respondents of the questionnaire

In total, both questionnaires were filled out by 177 respondents. It was 53% of men and 47% of women. Also, the aim was to address and get people between 18 and 30, as they were young members of Generation Y. The aim was accomplished as the survey was filled out by 72% of people between 21 and 25, further, 14% of people between 26 and 30, and 5% of people between 18 and 20. There were also respondents who were older than 30, and it was 9%. Distribution of the respondents according to their status was following. 59% of students, 38% of working. The remaining 3% were either retired, on parental leave, or unemployed. In absolute numbers it was 2 respondents on parental leave, 2 respondents retired and 1 respondent unemployed. In regards of educational attainment it was 59.9% of the respondents with secondary education (maturita). 37.8% of the respondents with higher education. And only 1.7% of respondents with secondary education but without the state exam (maturita), and approximately 0.5% (one respondent) with primary education.

Gender	Absolute	Relative exp. (%)
Women	83	47
Men	94	53

Table 1 – Gender of the respondents

Source: Questionnaire, March 2015 and November 2015, n = 177

4.3 Music videos experiment

As the main goal of this thesis is to define recommendations for suitable implementation of product placement in music videos with focus on Generation Y on the Czech market, a music video experiment was conducted. The experiment consisted of a compilation of music videos and then followed by a questionnaire regarding the video. The compilation was made of 8 known pop music videos, which were ranked among the 100 Hot Songs in 2014 issued by Billboard magazine². The experiment took place at courses of Marketing I at Faculty of Business and Economics in Mendel University in Brno. The respondents were students of the faculty, who were attending the Marketing courses. Therefore, the Generation Y was fully represented on this experiment. Before the experiment started, the respondents were not aware what the experiment would be about and did not know what to focus on. The video compilation had about 10 minutes. The length of each video was cropped and adjusted according to particular product visibility and product placement prominence, and also according to attractiveness in order to keep the spectators focused.

4.3.1 Participants of the experiment

The experiment was carried out during one week from 23 November 2015 to 26 November 2015. As it was a marketing experiment it took place at classes of Marketing with compulsory attendance at Faculty of Business and Economics. This was made possible by the help of doc. Ing. Jana Turčínková PhD, who helped to make all the courses available for the experiment.

In total, there were 212 participants from 11 different classes. This aim was accomplished, and therefore the Generation Y was fully represented. Other important aspect is that there was a little significant dominance of women participating on the experiment. Although, the experiment was gender unbalanced,

² *Billboard magazine: Hot 100 songs in 2014* [online]. Source: <http://www.billboard.com/charts/year-end/2014/hot-100-songs>

it had no direct effect on the research and results as the tests of dependency proved.

Gender	Absolute	Relative exp. (%)
Women	134	63
Men	78	37

Table 2 - Gender of the participants

Source: Experiment, November 2015, n = 212

4.3.2 Preparation of the experiment

The experiment consisted of a video compilation and then followed by a questionnaire. There was a need to do a research of music videos that included product placement in all forms of prominence. For better orientation, there was used a chart of 100 top music videos, which was issued by Billboard magazine in 2014. From the top 100 were chosen those videos that included product placement from less prominent to more prominent forms. Also, it included those videos that presented a product, what did not appear on the Czech market, in order to find out, whether the participants would be able to notice a product what they were not familiar with. There were chosen 8 music videos, which satisfied these needs. The music videos were downloaded from youtube.com. They were downloaded in video quality of 720p in order to be visible in class while projecting on a screen. The music videos were then edited in a Sony program Movie Studio Platinum 13.0. The final video was converted into MP4 with 720p and had 10 minutes and 48 seconds.

Then it was necessary to prepare a questionnaire, which would be related to the video compilation. Due to main objectives it had to research participants' perception and brand awareness resulting from product placement. Further, whether they would notice any product and what made them to remember the product. In total, there were 7 questions. First, it started to ask them about brand name products, what appeared in the video compilation, whether they noticed any product at all. Second, as mentioned above, in the video compilation there was at least one product what was not officially distributed on the Czech market, so the question led them to answer, whether they noticed any product what they did not know and were not familiar with. Third question asked them what made them to, and why they remembered the product or products. The next two questions were closed-ended questions, where the respondents could choose from either 3 options, or in the fifth question from 4 options. The fourth question was asking about respondents' perception of the products what they could see in the video compilation, and the fifth one examined, whether they believed they would notice products while watching music videos somewhere else than in class. It is

important to emphasize, that the respondents were not told what would be the subject of the experiment, so they couldn't know what to focus on. The last two questions were identification questions, examining participants' gender and place or device on what the participants usually watch music videos.

4.3.3 Realization of the experiment

Before the video compilation was put on, the participants were only informed that they would be seeing a video compilation consisted of 8 music videos, and that afterwards they would to be asked questions regarding the video. After the video, the participants were given with a piece of paper and asked to answer a couple of questions that were projected as a presentation on the screen. The experiment ended with an open discussion about product placement between the participants and the researcher, where the participants could get more into the issue of product placement.

4.3.4 Used music video samples

This chapter deeper describes music videos what were used in the compilation for the experiment. It includes description of scenes where product placement appeared, what brands appeared, and how prominent and noticeable product was implemented into the story.

1. Katy Perry – Dark Horse

Placed products: Diadora

The first video of the compilation has about 1 minute and 12 seconds and includes only one visual PP. The product placement are shoes that are worn by the dancers and singer Katty Perry, even though the dancers have the shoes on, the product placement is not very prominent and also covers only a few percent of the screen within a small amount of time, thus it is almost impossible to notice. However, the singer wears the shoes while dancing next to a pole and there is a direct shot on the shoes that lasts approximately 1 second, but the shoe and a logo of the company is situated in the middle of the screen without any other distracting things.

2. Iggy Azalea – Fancy

Placed products: Adidas, BMW, Chanel

The second sample is 1 minute and 10 seconds long. All three products placements are visual. The first PP appears at the beginning of the video, it is a pink Chanel t-shirt that is worn by singer Iggy Azalea. The t-shirt is covered by Chanel logos, so it is noticeable for those who know the symbol of Coco Chanel. The second product placement appears in the scene where the video characters are dancing on the playground, and wearing Adidas shoes, as there is a direct shot only on the shoes worn again, by singer Iggy Azalea. There also appear Adidas clothes,

this product placement is not very prominent, because there only appears Adidas logo on a sport vest worn by one of the dancers dancing behind the fence. The third PP appearing is the most prominent in this video. It is a BMW car where the main character, Iggy Azalea is sitting with her friends, and they are going on the highway, and they are heading to a house party. The car appears in the video many times from many angles and has a big amount of time.

3. Jason Derulo – Talk Dirty

Placed products: Monster headphones, Neuro Sonic Water

This sample of music video is 1 minute 39 seconds long. Two products appear on the video. The first one are headphones that appear in the beginning of the clip and they are placed on heads of the singer and a dancer. The shot is focused on their heads from a really close distance, so it is easy to notice. The second product comes up at the end of the clip and appears there approximately for 5 seconds. The product has nothing common with the story of the music video, and it is there just implemented without any deeper idea and coherence. The product is placed in the middle of the screen and the logo of the company is pointed directly to the camera, so the viewer can not miss it. Therefore, it may seem to be a little artificial, thus not natural.

4. Avicii – Wake Me Up

Placed products: Sony Xperia

The fourth sample is one minute long and includes only one product placement. The product appears when one of the characters is with her friends at a festival while they are dancing. The girl holds a phone in her hand. The phone is turned upside down and there is a direct shot on the Sony Xperia logo. Then she turns it and we can see the screen that says Sony Xperia again. This product placement is somewhat prominent because there is a long scene how the girl takes selfie of her and her friends. Also, the product is situated in the middle of the screen and again it is there totally alone.

5. Rixton - Me And My Broken Heart

Placed products: Diadora, Louis Vuitton, Beats by Dre

This fifth sample of a music video is 74 seconds long and includes 3 visual product placements. Two of them are marginal and appear only once, but they differ, because one is a bit evident and the second one seems to be more latent. The first PP are Diadora shoes. They appear only once, but there is a direct shot on them and they cover approximately 46% of the screen, so the viewer can not miss it. The second one are headphones from Beats by Dre. They are worn by the guitar player, while sitting at the table and playing poker with others. They cover approximately 12% of the screen. The scene is dark and the camera moves little fast, so it is not very evident. The third one and the most prominent and evident is a Louis Vuitton bag that appears in the clip many times. The bag as product placement is

prominent as the characters carry it and it is incorporated to the story with its meaning.

6. Trey Songz – Na Na

Placed products: Nike Air Jordan, Calvin Klein

In this sixth video sample, two products have been placed. The sample is 78 seconds long. This is a hip hop video clip that is situated in a gym. The first product placement are Nike Air Jordan shoes that are worn by the singer Trey Songz. The second PP is Calvin Klein sportswear. It is worn by one female character during exercises in the gym. The PP is a bit latent, because the sportswear appears there for a short time and the brand name is not almost noticeable.

7. Ed Sheeran – Sing

Placed products: Hummer, Beats by Dre, Chanel

This sample is the longest one from whole compilation. It has 118 seconds. Three visual product placements appear in this clip. Just at the very beginning of the sample, there is a dominant focus on a Hummer limousine. The story then takes place in the limousine, where is a puppet of Ed Sheeran wearing Beats by Dre headphones. This PP could be seen for approximately 22 seconds. The headphones are dominant and evident because of their repetitiveness in the sample, and their positioning in the center. The third PP is a Chanel sweatshirt worn by Pharrell Williams in the end of the sample. There is a big sign on the sweatshirt that says Chanel.

8. Ariana Grande – Break Free

Placed products: Beats by Dre, Beats Pill, iPhone

The last sample of a music video is 74 seconds long and includes three visual product placements as well. All of them appear in the end of the sample. The first one are again headphones from Beats by Dre. They are worn by Ariana Grande and one of the character. Also, the story takes place on a space ship, where the characters are having a party. That is why there appears also another product by Beats, namely Beats Pill that are speakers. The speakers are controlled by an alien. The speakers are connectible to cell phones. So, the third PP is an Apple iPhone what is connected to the speaker.

4.3.5 Analysis of the results

Because the respondents from the experiment wrote their answers on sheets of paper (questions were projected on a screen), it was necessary to put all the data from the collected papers into digital form, so it would facilitate processing. There was made an online questionnaire. The questionnaire was created via the university's research tool umbrela.mendelu.cz. Then, every single paper form was transcribed into the online questionnaire individually. For analyzing the results

and the interrelations between variables was used a statistical software Statistica v. 12.

The dependence between variables was assessed with of P-value. The level of significance for every variable was set at 0.05. If the P-value was lower than or equal to 0.05, the hypothesis was considered statistically significant and the null hypothesis was then rejected. In that case, the Pearson's contingency coefficient was also calculated for measuring the strength of association. The scale of this coefficient is between 0 and 1. When the coefficient is closer to 0, the associations is weaker, and conversely stronger when closer to 1. Since there is no strict rule for intervals when judging the strength of dependence, these following intervals were used to assess it: when the coefficient is smaller than 0.25, the dependency is weak, if the coef. of contingency was within interval of 0.25 and 0.6, it was considered to be moderate, and of the level was above 0.6, it was considered as a strong dependence.

The results from the online questionnaire were also analyzed through the Statistica software, where frequency and dependencies between variables were assessed too.

5 Results

This part of the thesis is aimed at analyzing the results collected from the research and the experiment. Thereafter attitudes were discussed towards product placement and brand awareness in music videos. The research was carried out in November 2015.

5.1 Attitudes toward product placement

This chapter analyses mainly the results from the online questionnaires in order to determine attitudes toward product placement. Regarding the obtained data it was possible to divide the respondents into two main groups according to **intensity of watching music videos** and **age**.

Because of two questionnaires, there was made a synergy that logically indicates the same output. Where the synergy was not possible due to differences between the questionnaires, there was only projected the sample from the particular questionnaire.

From both questionnaires it became evident that the majority of the respondents watch music videos almost daily, or more than once a week. Exactly it was 28.2% of the respondents who stated they watch music videos **almost daily**, then it was 23.1% of the respondents who stated they watch music videos **more than once a week**, and then there was a diametrical difference as the third biggest group of the respondents stated they **don't usually watch music videos**. This finding indicates that people who watch music videos get into contact with product placement. Furthermore, 76.8% of all respondents stated they have ever noticed a brand or a product placed in a music video.

An interesting fact was found that most of the respondents, who watch music videos almost daily, agreed with statement whether they watch music videos because they like to be inspired by the artist in terms of fashion and styles. On the other hand, the respondents who stated they do not usually watch music videos also mainly disagreed or strongly disagreed with this statement. The test of dependence was then done. Exactly it was 52% of the respondents who watch music videos almost daily and agreed with the statement. And 35.5% of the respondents who do not usually watch music videos and disagreed. Those who strongly disagreed were 38.7%. Furthermore, P-value was calculated 0.0040 which rejects the null hypothesis, and the Pearson's contingency coeff. was 0.4935, which indicates moderate level of significance. Another similar result was found between intensity of watching and preference to excel at something. 48% of the respondents who watch music videos daily, watch them also because they want to excel at something as well (in terms of music or show business). It was 61.9% of the respondents who agreed and watch music videos more than once a week. On the other hand, 41.9% of the respondents who do not usually watch music videos

disagreed. P-value was 0.0129, thus the null hypothesis was rejected and the dependence was found. The level of significance was then calculated 0.4715. This indicates also moderate level of significance.

Other group was selected via age of the respondents. 72.3% of all the respondents were people between 21 and 25 years old. Therefore, the younger members of Generation Y. This age group of the respondents mostly thinks that product placement can serve as a better tool for influencing consumers than standard advertising. As it was 57% of the respondents between 21 and 25, who agreed with the statement and 18.8% of the respondents in that age, who strongly agreed with the statement. Then from the older questionnaire became evident that people among this age have more **positive** than **negative attitude** toward product placement as 33.3% disagreed and 10.5% strongly disagreed with the statement whether they would rather see standard advertising instead of product placement. The older research also included a neutral answer neither agree nor disagree and this was stated also by 33.3% of the respondents. Although the neutral answer was same as the disagree answer, the test of dependence rejected the null hypothesis saying there would be no difference in attitudes among the age of the respondents. P-value was calculated 0.0334 and then the Pearson's contingency coefficient was calculated 0.6203 and indicated stronger level of significance on this matter.

Another result was regarded to both the intensity and the age group of the respondents, and it was a result how these groups see product placement. Again, 56.1% of the respondents between 21 and 25 considered (agreed) and 17.5% strongly agreed and considered as a good way how to promote a brand or a product. P-value was 0.0006 and then the Pearson's contingency coefficient was 0.6254, thus stronger level of significance. In regards of the intensity group of the respondents the result was even higher and more positive. From the respondents who watch music videos daily 60% agreed and 25% strongly agreed with the statement that they consider product placement as a good way of promoting a brand or a product. These findings were obtained from the first questionnaire with 73 respondents.

5.2 Perception of product placement

This chapter analyses the results from the music video experiment, where participants' perception of actual placed products in music videos was examined. The chapter interprets the results how the participants perceived product placement in the music video compilation, and the chapter is further divided into three smaller chapters according to the types of products. As the most appearing products were shoes, cars and headphones. Every product was placed into a music video in a different way. The prominence differed and also the story coherence differed. Further, there were hypotheses tested in order to find dependencies between variables and thus determine significance and truthfulness of the findings.

As the objectives were in respect to Generation Y and the participants fully represented Generation Y, the research and consecutive results were done in best manner to better understand this marketing group, which is taking a lead in this consumerist society and to better understand their perception of product placement in music videos in order to estimate practical recommendations for future use on the Czech market.

The music video compilation of 8 videos included 14 product placements in total. Some of the products appeared more times than other and some were placed in different prominence manner. In general, the participants perceived product placement in music videos as “little noticeable and almost latent”. It was the majority of 44.8%. The second largest group was “it was well implemented and coherent with the story” statement, it was little less than the first one, exactly 40.6%. And the smallest group were participants who perceived product placement as “inappropriate and distracting”. It was 14.6% of the participants.

5.2.1 Shoes – ability to remember the product and its perception

This hypothesis was examining the participants’ perception of shoes that were placed into music videos. In total, there were three brands of shoes (Diadora, Adidas and Nike). The null hypothesis stated no dependence between the respondents who remembered the shoes placed in music videos and their perception of such product placement. In all three cases the null hypothesis was rejected, as P-value was lower than 0.05.

The first considered product placement in this hypothesis were Diadora shoes. The shoes were remembered by 38.7% of the participants and from it 51.2% **perceived** the product placement as well incorporated. P-value was then equal to 0.01747 and thus the null hypothesis was rejected. The level of significance was found low in this case, as the Pearson’s contingency coefficient was calculated 0.1917.

The second were Adidas shoes. In this case, from all participants, 16.5% remembered the shoes, and from that, 57.1% **perceived** the product as well incorporated into story of the music video. P-value was equal to 0.01676, thus null hypothesis was rejected. Also, the level of significance was noticeably low, as it was 0.1927.

The third were Nike shoes. It was remembered by 34.4% of participants, and from this, 56.2% **perceived** the placing as well incorporated into the story. P-value was calculated on value 0.00144 and the Pearson contingency coefficient was equal to 0.24114, which indicates weak level of significance.

Even though the dependencies were found between these variables, the level of confidence was low. From these results is slightly evident, that shoes were perceived as well incorporated in general, but Nike shoes were incorporated in the best way, as the Pearson contingency coefficient found average significance between the participants who remembered the product and their perception

towards its placing. Nike shoes were placed into music video Na Na by Trey Songz. The clip takes place in a gym where the characters are exercising. Nike Air Jordan are sport shoes, thus this dependence and good response towards the product may be based on the participants' perception of the shoes and the story.

5.2.2 Vehicles – ability to remember the product and its perception

This hypothesis was examining also the participants' perception, but now with focus on cars that were placed in the music videos. There were two cars placed in the video compilation.

The first placed vehicles was a BMW. It was in Iggy Azalea's clip *Fancy*. The car was the most noticed product in whole compilation, together with Beats by Dre headphones. It was exactly 102 out of 212 participants, thus 48.1%. From that number, it was 52.9% of respondents who **perceived** incorporation of a BMW into the story of that clip as good. P-value was then 0.00019, which rejects the null hypothesis that says "There is no relation between ability of remembering a product and following perception of it." The Pearson contingency coefficient then came out 0.2732, which is moderate level of significance.

The second vehicle was a Hummer in Ed Sheeran's clip *Sing*. The car was remembered only by 7.1% of all participants. It was 11 men and 4 women. Because of this case, there was tested one additional hypothesis. The null hypothesis was stating "There is no dependence between gender and remembering of the product." The null hypothesis was then rejected, because P-value was equal to 0.00233, so the dependence was found that men could notice and remember such product more than women. Even though, the relation was found, the Pearson contingency coefficient exactly 0.2046. This indicates lower significance level. The main hypothesis was then tested. "There is no relation between ability of remembering a product and following perception of it." P-value came out 0.81715, and thus the null hypothesis was not rejected. There was not proved any relation between perceiving and remembering of such product.

5.2.3 Headphones – ability to remember the product and its perception

This hypothesis examined the participants' perception of headphones that appeared in the music videos. In the compilation of 8 videos were 4 videos that actually included headphones product placement. 3 out of 4 of these videos were including headphones from brand Beats. These headphones are known as Beats by Dre. The headphones appeared in music videos of Rixton, Ed Sheeran and Ariana Grande. The second headphones product placing was in Jason Derulo's music video of *Talk Dirty* song. The headphones were worn by singer Jason Derulo and also by a dancer. These headphones are not as known and famous as Beats by Dre. Therefore, it was expected that the participants would notice the product but not allocate the brand.

The headphones Beats by Dre were the most noticed product in the video compilation, together with the BMW product placement. The headphones were noticed, recognized and remembered by 48.1% of the participants. The above mentioned null hypothesis was rejected as the P-value was calculated 0.0131. Thus, there was found a dependence between ability of remembering and perceiving of the product. The significance was again found out on a low level as the Pearson contingency coefficient was 0.1982.

Then the participants didn't recall any brand but were aware of headphones that were implemented into the music videos. These participants just stated they spotted headphones. It was 25.9% of the participants. In this case, there was not proved any dependence between the variables, so the null hypothesis could not be rejected. From this statement it is not recognizable whether the respondents meant Beats by Dre or Monster DNA³.

5.3 Extent of product placement in music videos

The previous research studies were found and analyzed in order to determine extent of placed products in music video. From the secondary data it became clear that the demand for product placement has increased over the years and this is because the younger generation are favorable towards product placement and accept it (Begum, 2015). A study from the University of Colorado in Denver that was examining the increase of product placement in top 30 Billboard chart songs, in detail yearly from 1960 to 2013, found a steep increase in practice of product placement in music videos. There were 1,583 music videos that included product placement since 1960. Further, the author of the study Storm Gloor emphasizes that in 2006, 20 out of 30 songs from the top 30 Billboard chart included at least one reference to a person, place or product. Also more than a half from the total number is occurring between 2000 and 2010 (Gloor, 2014).

The results were also proved from a report by PQ Media, a research group, that reported that product placement in music videos increased from \$15 to \$20 million in 2010, even though overall product placement spending declined 2.8% (Karbasfrooshan, 2011). This is an obvious sign that placing products into music videos is becoming a trend in today's shape of product placement. As other authors say that having an advertisement inside the content of a film or a music video is considered more valuable by marketers than an outside ad (Endal, 2014 et. Mellender, 2014). Therefore, consumers cannot skip the advertisement, artists and production companies can reduce production costs. According to Mellender (2014) and Ad Age Magazine that note that their advertising budget increased from \$47,000 to \$15 million in one year. Also further Mellender (2014) examined and

³ There were also participants that stated they noticed headphones placed in a music video, but they could not recall or did not know the brand

noted that the relationships between brands and music companies are complementary but mostly result in a really successful partnership.

The numbers, statistics and results from the research indicate amiable conditions and friendly environment for product placement in music videos as it has been increasing the most for the last decade.

5.4 Relationship between product placement and brand awareness

This chapter analyses also the results from the experiment. Due to the objective of determining relationship between product placement and brand awareness, all the brands what appeared in the music video compilation that was projected during the experiment were analyzed according to their prominence, evidence and coherency in order to find brand awareness resulting from product placement. There was also a hypothesis testing for finding dependencies among the variables.

5.4.1 Brands and products in music videos

The compilation of 8 music videos used for the experiment included 13 brands (15 products) as product placement. The most frequent were headphones Beats by Dre, they were exactly in three clips and were the most prominent. The second most frequent were Diadora shoes, in two clips. This product placement was marginal and was not prominent. Then there were twice Chanel products, once it was a t-shirt worn by Iggy Azalea and second, it was a sweatshirt worn by Pharrell Williams in Ed Sheeran's music video. The other product placements were appearing only in one clip each. As it was prominent or not.

1. Diadora

The Diadora shoes were the first product what appeared in the experiment. They were placed into two music videos. Dark Horse by Katy Perry and Me and My Broken Heart by Rixton. In both cases the product appear on the screen just for a few seconds, but was situated in center of the screen and alone, so it can be considered as evident. 38.7% of participants noticed the brand. The difference in ratio between men and women was not significant.



Figure 11 – Diadora shoes – Dark Horse by Katy Perry

Source: youtube.com / screenshot and adjusted by the author

2. Adidas

The participants could notice two Adidas products in video of Fancy of Iggy Azalea. The first one were shoes that were worn by the singer and her dancers. This product placement was slightly prominent but very evident. The second one was Adidas clothing. 16.5% of the respondents noticed shoes, and surprisingly 35.4% noticed Adidas clothing. Even though, both items were counted separately, there might be a misleading with this information, because the question was open-ended, and the participants could mean dresses and shoes together as clothing.



Figure 12 – Adidas shoes – Fancy by Iggy Azalea

Source: youtube.com / screenshot and adjusted by the author

3. Chanel

This product placement appeared in two samples too. First visible sign was at the second clip Fancy by Iggy Azalea. She was wearing a pink Chanel t-shirt at the beginning of the sample and the t-shirt was fully covered by Chanel symbols. The second could be seen at the 7th video by Ed Sheeran, where Pharrell Williams wears a special edition of Chanel sweatshirts. Chanel was noticed by 39.2% of participants. Chanel could be perceive more as a female brand than a male brand. But the ratio was 41.2% of women and 32.5% of men that is not significant

because the P-value was equal to 0.302 which the null hypotheses was then accepted.



Figure 13 – Chanel T-shirt – Fancy by Iggy Azalea

Source: youtube.com / screenshot and adjusted by the author

4. Monster DNA Headphones

This company and its products are not very popular in the Czech Republic. This product was put into the video Talk Dirty by Jason Derulo. This product is evident, as two characters are wearing them and there is a direct shot on the headphones. No one from the participants recognize the brand. Approximately 9% of the participants stated that they noticed headphones, but did not know their name. Only one male respondent specified he saw the headphones in this clip.



Figure 14 – Monster DNA Headphones – Talk Dirty by Jason Derulo

Source: youtube.com / screenshot and adjusted by the author

5. Neuro Sonic Water

This product appears in the third clip as well. The video with two unknown products, from the Czech market perspective, were implemented in the video compilation on purpose of examining, whether the participants are able to react on product that they are not familiar with, and whether it depends on prominence and evidence of product placement. The product was implemented into the music video in a really evident and invasive way. As it was not even connected to the

story of the video. 25% of all participants noticed and remembered the product. There was one hypothesis tested, whether an unknown product, which is placed very evidently and invasively can last in consumers' memories. The P-value between these two variables was equal to 0.00011, the null hypothesis was thus rejected. There was proven dependence between placing invasively an unknown product in order to increase product and brand awareness. The level of significance was 0.707, which is close to 1 and indicates high level of significance.



Figure 15 – Neuro Sonic water – Talk Dirty by Jason Derulo
Source: youtube.com / screenshot and adjusted by the author

6. BMW

A BMW car appears in the second clip. It is there placed in an evident way, and prominently. The singer Iggy Azalea is in the car with her friends and they are heading to a party. The scenes with the car are long and takes a big amount of time in the clip. The car was spotted by 48.1% of the participants. This was the most spotted product placement, also with the headphones Beats by Dre.



Figure 16 – BMW – Fancy by Iggy Azalea
Source: youtube.com / screenshot and adjusted by the author

7. Sony

A cell phone Sony Xperia was implemented into a video of Avicii and his song *Wake Me Up*. Again, the product is placed into the video in an evident, almost invasive

way. Also, the product placement is here highly prominent, because one of the main characters is using it while dancing on the concert and taking selfies. The product is then situated in center of the screen with a repeating shot on the logo of the company. The Sony Xperia phone has been seen and remembered by 29.7% of participants.

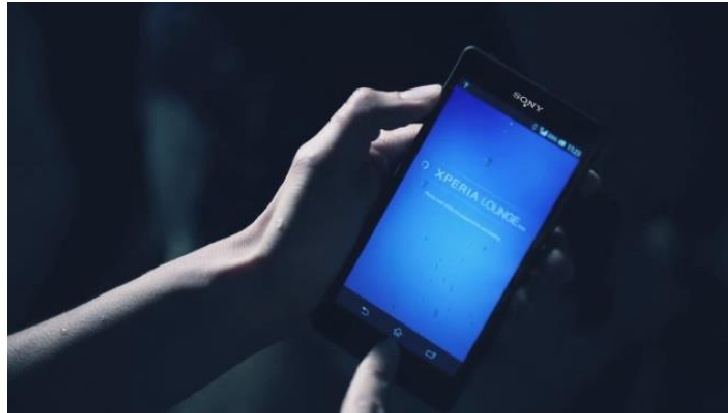


Figure 17 – Sony Xperia – Wake Me Up by Avicii
Source: youtube.com / screenshot and adjusted by the author

8. Louis Vuitton

In the fifth clip *Me and My Broken Heart* by Rixton, there appears a prominent product placement again. The famous leather bag by Louis Vuitton. The bag is implemented well into the story of the video. 20.8% of participants remembered the bag and were able to recognize the brand name from small symbols of the brand on the bag. Then other 22.6% of participants remembered the bag but did not recognize the brand.



Figure 18 – Louis Vuitton – Me and My Broken Heart by Rixton
Source: youtube.com / screenshot and adjusted by the author

9. Nike Air Jordan

A pair of basketball shoes was placed into the sixth music video. The story of the music video takes place at a gym. The shoes were worn by the singer at the gym and there was a direct shot on them while the character was working out. The

product placement in this case was prominent, but it was not in an invasive way. 34.4% of participants noticed Nike shoes.



Figure 19 – Nike Jordan shoes – Na Na by Trey Songz

Source: youtube.com / screenshot and adjusted by the author

10. Calvin Klein

Sportswear by Calvin Klein appears in the sixth sample as well as the Nike Air Jordan. The sportswear is worn by a girl who works out with the singer. Product placement in this case is a bit latent, and less prominent. The sportswear was on the scene a couple times but was not situated evidently in the center of the screen. Even though the product placement was latent it got noticed by 26.4% of the participants.



Figure 20 – Calvin Klein sportswear – Na Na by Trey Songz

Source: youtube.com / screenshot and adjusted by the author

11. Hummer

In the seventh video of the experiment was placed a Hummer limousine. The limousine was at the very beginning and was placed in a very evident way. Some scenes of the music video take place in the limousine, it is apparent from that scene where the main character is in the limousine and is calling a few ladies in. The Hummer was spotted and remembered by 7.1% of the participants.



Figure 21 – Hummer limousine – Sing by Ed Sheeran

Source: youtube.com / screenshot and adjusted by the author

12. Apple iPhone

This product appears in the last music video sample. The product is considered very popular among the young people. This product was implemented in the Ariana Grande's music video for the song Break Free. The product appears on a party what takes place on a space ship and the phone is being controlled by a small alien. The product is situated in the center of the screen. Product placement is evident. The iPhone has been noticed by 33.5% of participants.



Figure 22 – Beats Pills and iPhone – Break Free by Ariana Grande

Source: youtube.com / screenshot and adjusted by the author

13. Beats (Beats by Dre, Beats Pill)

The most appearing product and the most prominent product placement in this experiment were the headphones Beats by Dre. They appear in three music videos (Rixton – *Me and My Broken Heart*, Ed Sheeran – *Sing*, Ariana Grande – *Break Free*). In all of the three videos, the headphones are worn by the singer and main characters. In every scene including the headphones is the camera pointed directly on them. Product placement is prominent. The least prominent product placing of these headphones was in the clip of Rixton, where the headphones appear just one

and the move of camera is slightly fast in a dark room. The headphones were the most seen and remembered products in this experiment, together with the BMW. So, it was seen by 41.1% of the participants. Further, there was a second product from Beats. It were speakers in the last clip. The speakers are called Beats Pill, because of it shape reminding a pharmaceutical pill. This product was evident as well, because the iPhone was connected in the speakers, and there was a direct shot on both of them. Also, there was sitting the alien next to the speakers and the phone. The speakers were spotted by 23.6% of the respondents. None of them knew or remembered the name of the brand.



Figure 23 – Beats by Dre – Me and My Broken Heart by Rixton
Source: youtube.com / screenshot and adjusted by the author



Figure 24 – Beats by Dre – Sing by Ed Sheeran
Source: youtube.com / screenshot and adjusted by the author

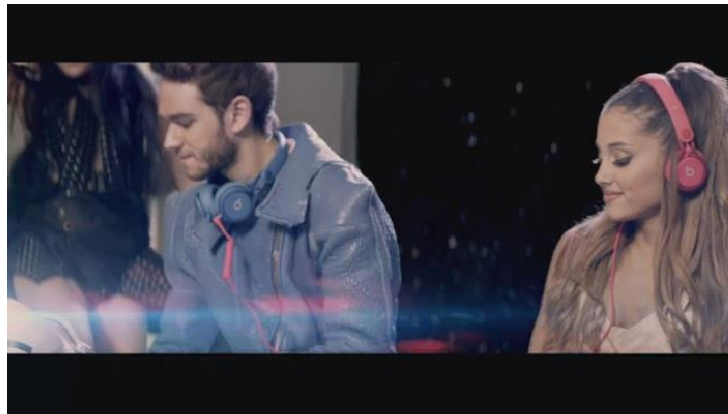


Figure 25 – Beats by Dre – Break Free by Ariana Grande
Source: youtube.com / screenshot and adjusted by the author

5.4.2 Gender and ability to notice and remember brand name products

This hypothesis testing was examining if there was a dependence between gender of the participants and their possible ability to notice and remember brands and products (Survey question: *Do you think you would notice a product placed in a music video while usual watching somewhere else than while projecting in class?*). The null hypothesis was stating that there is no dependence between gender and whether people would notice and remember. The p-value was 0.02252, and thus the null hypothesis was rejected. The Pearson's contingency coefficient was then 0.2079, which was indicating weak level of significance of this dependence. From the results is slightly becoming evident that it depends on what audience wants a company to target on. As it was mentioned above there was a little dominance of women participating on the experiment (63% of women and 37% of men), therefore the results may be little biased.

5.5 Practical recommendations

This chapter deals with the main objective of the thesis, defining recommendations for suitable implementation of product placement in music videos with focus on Generation Y on the Czech market. The recommendations are based on the results from the research. The recommendations are suitable either for production companies considering placing a product into a music video, or for a company that considers placing of its product into a music video.

5.5.1 In terms of Generation Y

For brands that want to reach young group of consumers, **product placement is a suitable way of promoting the brand and their products**. This recommendation corresponds to previous research (Pinzaru, Savulescu & Mitan, 2013). Especially product placement in music videos is a good way, because most of the young

generation watches music videos almost daily. Unfortunately, from the research, there are no obvious data how intensively the youngsters watch music videos, whether they do other activities along with watching of music videos and their perception is reduced mostly to listening, or not. However, as secondary resources suggest, young consumers tend to recognize and remember the brands more than the older generation. Also the younger generation has significant consumption pattern and they consider themselves as more impressible by product placement in music videos than from standard advertising. The application of product **placement could be recommended** especially to fashion and clothing brands because the young generation tends to watch music videos in order to find out new fashion styles. The application **is recommended to** known brands, because the young generation can remember the product but if they do not know the brand they are not able to identify it, thus it will not arise their interest. So the application of product placement **is not recommended** to brands that want to introduce themselves on a new market. This recommendation is consistent with previous research (Fedotovskaya, 2014). Unless the company wants to invest more into product placement in music videos as the headphones company Beats did and arouse interest among consumer and they started looking up the product on the internet, because the product appeared in many music videos of well known artists. Furthermore, the company should consider other forms of integrated marketing communication in order to increase efficiency, return on investment and brand awareness because as emphasized from secondary data, the IMC works efficiently when company's messages are coherent.

The application of product placement in terms of Generation Y **is not so recommended to** companies such as car factories, or other high-price product companies. It is not recommended because the young generation are mostly students, or people who don't yet earn enough money to afford these products. Even though, product placement like this can be noticed and arouse some interest, the spending and whole product placement application would seem redundant, and it would not have a significant effect in return on investment in short run. However, if company is interested in long-term impact, then such approach can be also reasonable.

In general it is necessary to mention that product placement in music videos in the Czech Republic does not occur so often and young consumers have mostly positive attitudes towards it. These indicate good conditions for such implementation but only with well considered one. The suitable implementation is described below.

5.5.2 In terms of prominence

This recommendation is regarded to visual product placement in music videos only as there was visual product placement in the experiment. Visual product placement in music videos **is thus recommended** because there was found a feedback with positive attitudes to visual product placement in music videos. The

application of audio-visual product placement depends mainly on the artist or the writer of the song, whether they enter in a contract with some company what wants to promote their brand in the lyrics of the song.

It is important to consider how prominent product placement will be chosen. The less prominent application of product placement **is not fully recommended in terms of music videos**, because music videos are short videos, where the viewer pays attention mostly to the singer or the characters appearing in the music video. It is important to keep in mind that music videos have approximately 4 minutes on average and the viewer should get the message in not invasive way because the impression from the music video could be bad for the viewer as it would seem as big advertising campaign.

For brands such as fashion and clothing brands, the prominent **application is then recommended**. Because the viewers see the artist and as mentioned before, they are most likely to be inspired by the artist in terms of fashion. The artist should wear the product. Also it is important that the extent of product placement should not be as long as the video is itself. Therefore, there should be chosen a coherent manner how to implement the product into the video as it was in the clip by Trey Songz for the song Na Na, where a pair of Nike Air Jordan shoes was worn by the singer while working out at a gym. Sport shoes implemented in the story like this arouse the biggest interest and were found as **the most suitable** (confirmed by proven dependencies between brand recall and perception of placing of such product). Further, this was consistent with suggestion by Lehu (2007).

On the other hand, if a company considers placing of unknown product, they should consider its placing as direct camera shot on the product where the product and the logo of the company are visible. Moreover, they should take into account **the length of exposure** because for less known products it is important that the product stays in the scene for a longer time, so the viewer is able to notice and remember the product. This is also emphasized by Slováčková (2015). Even though, the application was not recommended for less known product, it can be recommended when the product has long exposure and also the repetitiveness and frequency of appearing is higher. This is apparent from Beats by Dre that the company used mainly product placement for advertising the product, and from the research it became evident that almost half of the respondents were aware of the brand and knew the name.

The company should consider the length of exposure, even though the product is known and popular, and even though the application is done by prominent way. Short length of exposure can be misleading for the consumers and they do not necessarily have to notice the brand.

6 Discussion

The main objective of this thesis was to define recommendations for suitable implementation of product placement in music videos with focus on Generation Y on the Czech market. The partial objectives were then: Analyzing of attitudes toward product placement, and how product placement is perceived, providing of findings about the extent of product placement in music videos, and the prominence and implementation of product placement.

The research was divided into two parts. The first part focused on the general attitudes and perception of product placement. The gathered data and its analysis help to understand the environment of product placement in music videos from consumers' point of view. The gathered data were processed in statistical software Statistica 12, where frequency tables and contingency tables were calculated and then exported to be further processed in Microsoft Excel.

This thesis continues on a unsuccessfully defended thesis from spring 2015. The previous thesis dealt also with Product Placement in Music Videos. However, the thesis was comparing brand awareness and attitudes to product placement in music videos between American and Czech consumers. Unfortunately, the data and output coming out from the research in form of an online questionnaire were not sufficient in terms of generalization and geographical localization of the respondents as the United States are a huge market. Further, the author was in the Czech Republic while doing the research, and thus it did not reach a big amount of respondents, and the author could not control geographical decomposition. Therefore, it was decided to analyze the Czech market deeper and get focused only on the Czech market and Generation Y as it is a generation of younger people showing patterns of high consumption and internet knowledge. Nevertheless, the first author's quantitative research from the Czech market was available, but as mentioned above, the objectives were different and thus the questionnaire was composed in a different form. This is the reason why both of the mentioned questionnaires were not compatible and why there was a need of synergy.

At some questions the synergy was not possible, so the dependence had to be calculated from smaller number of respondents. Although, the number of respondents and participants was not as high as it would be possible for generalization, the target group were young people mainly between 21 and 25 years old, which is a specific group of consumers that, as per secondary data, is defined as higher consuming generation. In total the questionnaires were filled out by 177 respondents.

It was found that especially young people between 21 and 25 have negative attitude towards standard advertising, but on the other hand, they have mostly positive attitudes toward product placement, which is consistent with previous research (e.g. Pinzaru, Savulescu & Mitan, 2013). Also most of young people between 21 and 25 years old watch music videos almost daily, or more than once a week and these people perceive product placement as a good way of promoting a

brand or a product. Furthermore, people who watch music videos almost daily tend to watch music videos in order to find out new fashion trends and styles, and also to get inspired by artists. It was found that men tend more to notice a brand or a product in music videos.

The second part of the research was focused on actual perception of product placement and brand awareness resulting from product placement. For acquisition of needed data the experiment was realized. The experiment was composed of a video compilation of 8 known pop music videos, and it was followed by a questionnaire regarding the video compilation. For realization of the experiment there were chosen Marketing courses at the Faculty of Business and Economics on Mendel University in Brno. The participants were students of the faculty and were members of Generation Y. Unfortunately, the finding was not gender balanced, as there was a dominance of women participating on the experiment.

The results from the experiment were then processed also in statistical software Statistica v. 12 and hypothesis testing was done in order to find dependencies between variables that could lead to better understanding on that matter.

From the research it became evident that the viewers noticed mostly prominent product placement with longer exposure. This corresponds with previous research (Slováčková, 2015). Also the participants rather recalled products that were individually placed into the scene and the camera was directly pointed on the logo of the company. This is also consistent with previous research (Slováčková, 2015; Lehu, 2007). It became apparent that young viewers can notice a product what they are not familiar with if the product is placed in an invasive way and is not coherent with the story. However, they don't recall the name of the brand as they don't know it. Therefore, the application of product placement was not recommended to brands that want to introduce themselves, or their new product on a new market. This corresponds to previous research (Fedotovskaya, 2014).

Unless, the company plans to invest in product placement more, and thus place the product into more music videos, so they arise interest on the side of viewers as the viewers would then look up the product and the brand. Furthermore, for companies that intend to introduce a new product to the market or to introduce themselves, synergy and use of other forms of integrated marketing communication is recommended. For this use of integrated marketing communication strategy is recommended strategy among the forms such as viral marketing, buzz marketing and others. Firms that would be targeting on a specific group coherently as specified in literature research.

Most of the viewers perceived product placement as well implemented and coherent with the story. Fashion brands and clothing brands are most recommended for implementation of product placement in music videos in the Czech market in respect of Generation Y. A product should be placed prominently

with appropriate time of exposure and should be coherent with the story of the music videos. This recommendation is based on fact that there was found a biggest dependence between Nike Air Jordan shoes that were implemented into music video taking place at a gym while the singer was working out, and also this recommendation is consistent with previous research (Lehu, 2007). All these factors work together for suitable implementation of product placement in music videos. The participants were not told what the research would be about, so they did not know what to focus on. Nevertheless, the experiment took place in 11 classes of Marketing and the participants were sitting next to each other, so the results may be a little bit biased as the participants were not allowed to talk to each other, the researcher did not have full control on this matter.

7 Conclusion

The main objective of this thesis was to define recommendations for suitable implementation of product placement in music videos with focus on Generation Y on the Czech market. The partial objectives were then: to analyze attitudes toward product placement, and how product placement is perceived; to provide findings about the extent of product placement in music videos, and the prominence and implementation of product placement. In order to satisfy all the objectives, it was necessary to conduct a research.

The research was composed of two different methods. An online questionnaire survey examining attitudes toward product placement, and a video experiment followed by a questionnaire examining perception of product placement and brand awareness resulting from product placement. Further, there was a need of collecting and researching secondary data, mainly professional and academic literature in order to provide findings of extent of product placement in music videos.

The previous research studies showed that investment in product placement in music videos has increased even though the total product placement investment decreased by 2.8% (Karbasfrooshan, 2011). Furthermore, another research that was studied emphasized that between years 1960 and 2013, there was 1,583 music videos that included product placement but more than a half of the total number occur between years 2000 and 2010.

From author's research it became evident that more than half of the people between 21 and 25 years old watch music videos either almost daily or at least more than once a week. Also, there was found that most of the people from this group watch music videos because they like to get inspired by artists in terms of fashion and styles. Further, from the research became evident that people between 21 and 25 years of age maintain rather positive attitudes towards product placement in music videos in comparison with traditional advertising. This finding is consistent to previous research (Pinzaru, Savulescu & Mitan, 2013).

From the research it also became evident that in most cases, people in the Czech Republic perceive product placement as little noticeable and almost latent. On the other hand, the second largest number of cases showed that it is also perceived as well implemented and coherent.

As apparent from the research consumers tend to notice a product what is being used by an artist, therefore rather prominent product placement. It does not really matter whether it is clothing or electronics. In regards of clothing, and according to obtained secondary and primary data, clothing and fashion companies may be suitable companies for considering product placement as a part of their integrated marketing communication.

As per the research it can be concluded that consumers notice and remember products that are placed evidently as well as for a longer time and a cover bigger

part of the screen. This corresponds to previous research (Slováčková, 2015). Moreover, as mentioned above they remember products being used by artists. These features indicate higher prominence of product placement and thus consumers tend to notice and remember more prominent product placements. Conversely, less prominent and latent product placement gets less noticed by consumers.

People tend to notice mainly products that are well implemented into a music video in a coherent way as it should be connected to the story, as for example, sports shoes placed in a music video taking place in a gym where the main character is working out and is wearing the shoes. This is also consistent with previous research (Lehu, 2007).

In summary, most of the author's research is consistent with previous research. The extent of product placement in music videos has been increasing within the last decade as soon as the internet has become a phenomenon for spreading information around the world. So called Generation Y in the Czech Republic seems to be a suitable target group for companies that intend to place their products into a music video. The placing should be done prominently and mainly coherently with the story of the music video. It is important to mention that young generation is more sensitive and has rather negative attitudes towards advertising messages, so product placement should be well considered before its realization, otherwise it might disgust potential customers and turn the music video into an invasive advertisement rather than an artwork.

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Appendix

Internet questionnaire survey

1. Baví vás sledovat hudební videoklipy?
 - a) Ano
 - b) Ne

2. Jak často sledujete videoklipy?
 - a) Pravidelně nesleduji videoklipy
 - b) Přibližně jednou za měsíc
 - c) Víc než jedenkrát měsíčně
 - d) Jedenkrát týdně
 - e) Víc než jedenkrát týdně
 - f) Denně

3. Kde obvykle videoklipy sledujete?
 - a) MTV
 - b) Óčko TV
 - c) Youtube.com
 - d) Ocko.cz
 - e) Na internetu (další webové stránky)
 - f) V televizi (další hudební kanály)

4. Jaký hudební žánr posloucháte a sledujete v hudebních videoklipech?
Může být víc možností.
 - a) Country
 - b) Elektronická hudba
 - c) Hip Hop
 - d) Pop a R&B
 - e) Rock (Metal, Punk, Rock 'n' Roll)
 - f) Jiné:

5. Jaké jsou vaše důvody pro sledování hudebních videoklipů?
 - a) Rád/a vidím daného umělce
 - b) Chci znát nejnovější hudební trendy
 - c) Chci znát nejnovější módní trendy
 - d) Videoklipy jsou zábavné
 - e) Videoklipy mě inspirují
 - f) Je to dobrá kulisa při jiných aktivitách
 - g) Jiné:

6. Hudební interpreti bývají v mnoha ohledech inspirací.

Vyberte z následujících možností nakolik vás inspirují v daných oblastech:

Inspirace	zcela ne	spíše ne	spíše ano	zcela ano
styl oblékání	0	0	0	0
životní styl	0	0	0	0
péče o tělo (být fit)	0	0	0	0
zájem o hudební styl	0	0	0	0
chuť vlastnit stejné, či podobné věci jako oni	0	0	0	0
chuť navštívit místa, kde se videoklip natáčel	0	0	0	0
chuť také v něčem vyniknout	0	0	0	0
chuť stát se také slavným	0	0	0	0

7. Všiml/a jste si někdy nějaké značky nebo produktu ve videoklipu?

- a) Ano
- b) Ne
- c) Nejsem si jistý/á

8. Označte, na kolik souhlasíte s následujícími tvrzeními.

Tvrzení	zcela ne	spíše ne	spíše ano	zcela ano
Považuji umístění produktu ve filmech a videích za dobrý způsob, jak propagovat značku	0	0	0	0
Myslím, že umístění produktu (product placement) může ovlivnit lidi víc než běžná reklama	0	0	0	0
Preferoval/a bych raději ve videoklipech vidět vymyšlené značky než ty pravé	0	0	0	0
Preferoval/a bych raději vidět normální reklamu než propagaci produktu jako součást videoklipu	0	0	0	0
Myslím, že pojem Product Placement není běžným lidem zcela srozumitelný	0	0	0	0

9. Jste žena nebo muž?

- a) Žena
- b) Muž

10. Kolik vám je let?

- a) Pod 18
- b) 18 – 20
- c) 21 – 25
- d) 26 – 30
- e) 31 – 40

- f) 41 – 50
- g) 51 – 60
- h) 61 a víc

11. Vzdělání

- a) Základní
- b) Střední bez maturity
- c) Střední s maturitou
- d) Vysokoškolské

12. Převažující zaměstnání

- a) Pracující
- b) Student
- c) V důchodu
- d) Na mateřské dovolené
- e) Nezaměstnaný/á

13. Jak hodnotíte příjem vaší domácnosti z pohledu pokrytí potřeb a kvality života?

Z následujících možností vyberte jednu.

- a) Nedostačující (takový, kdy si domácnost krátkodobě půjčuje, protože měsíční příjem nestačí)
- b) Nízký (základní potřeby domácnost pokryje, ale musí v nich šetřit, eventuálně se omezovat)
- c) Dostatečný (domácnost má na základní potřeby – např. jídlo, bydlení, oblečení)
- d) Vyhovující (domácnost pokrývá veškeré potřeby v přiměřeném rozsahu)
- e) Vysoký (možnost větších investic a nákupu luxusního zboží)

14. Velikost místa pobytu

Podle počtu obyvatel

- a) Do 10 000
- b) 10 000 – 49 999
- c) 50 000 – 99 999
- d) 100 000 – 499 999
- e) 500 000 – 999 999
- f) 1 000 000 a víc

Music video experiment questionnaire

- 1) Viděl/a a zapamatoval/a jsi si z videoklipů nějaké značky produktů? Uveď prosím jaké a ve kterém z videoklipů (stačí uvést číslo klipu)?
- 2) Všiml/a sis nějakého produktu, který jsi zatím neznal/a? Pokud ano, jaký?
- 3) Proč sis daný produkt/y zapamatoval/a?
- 4) Jak si vnímal/a umístění produktů v uvedených videoklipech v průměru?
 - a) Bylo málo nápadné, skoro jsem si jich nevšiml/a.*
 - b) Bylo nevhodné, příp. rušivé.*
 - c) Bylo dobře zakomponované do děje video klipu.*
- 5) Myslíš si, že by sis produktů všiml/a i při běžném sledování těchto videoklipů a ne jen při tomto promítání ve škole?
 - a) Určitě ne*
 - b) Spíše ne*
 - c) Spíše ano*
 - d) Určitě ano*
- 6) Jsi žena/muž?
- 7) Kde většinou sleduješ videoklipy?