

THE EFFECT OF BRAND PROMINENCE AND MUSIC INVOLVEMENT ON BRAND RECALL IN MUSIC VIDEO

Irenia Binardi Wijaya¹, Cokki Cokki^{2*}

¹Undergraduate Program of Management, Faculty of Economics and Business, Universitas Tarumanagara, Jakarta - Indonesia

²Master Program of Management, Post-Graduate Program, Universitas Tarumanagara, Jakarta - Indonesia
**Email: cokki@fe.untar.ac.id*

Submitted: 01-04-2022, Revised: 19-10-2022, Accepted: 22-02-2023

ABSTRACT

Research in developing countries is still limited, especially regarding product placement in Korean music. This study aims to determine the effect of brand prominence and music involvement on brand recall. This study used the pre-test and post-test experimental method. The Korean music video, namely "It G Ma", was presented to 55 students. The results showed that participants tended to have a stronger brand recall on prominent product placements when they had known the brand before, and music involvement does not affect brand recall.

Keywords: *Product Placement, Brand recall, Brand Prominence, Music Involvement, Music Video, K-Pop*

1. INTRODUCTION

The rapid development of technology today allows a person to enjoy videos, music, or other entertainment from other countries. Music streaming is becoming a business model for many online music services due to mobile devices such as smartphones and the increasing availability of subscription services. Many artists try to market their songs through online music media such as Spotify, Joox, YouTube Music, and others to be directly enjoyed by their fans from various countries. One example is K-Pop which has fans worldwide, and Indonesia is no exception.

Music videos are one of the marketing strategies to attract the attention of music fans. Music fans tend to enjoy the work of their favorite artists, follow the same fashion, and consume the goods consumed by their idols. Therefore, many brands are interested in placing their products in music videos to be seen by fans who ultimately want to buy products from that brand. The practice of visually or audio inserting a brand into a music video is referred to as product placement. In the past, the context of product placement was limited to film media.

Brand recall is one measure of the effectiveness of product placement. Brand recall is considered as an important basis for determining the value of product placement to sponsors. Previous research explained that brand recall could be influenced by brand prominence and involvement toward a media. However, these previous studies have never examined the effect of product placement on the Korean music video. In terms of media, research on product placement in music is still less than research on other media such as film.

Research on product placement is still rarely done in developing countries. There are still limited studies using experimental methods and content analysis in Indonesia. As far as we know, there has been no research with experimental methods on product placement in Korean music videos in Indonesia. Therefore, this study aims to determine the effect of brand prominence and music involvement on brand recall in Korean music videos.

2. LITERATURE REVIEW

Product Placement

The term product placement was first used in a thesis written by Eva Maria Steertz at West Virginia University. Product placement in this thesis is defined as "the inclusion of traded merchandise, brand-name products, or signage in a motion picture". However, in its development, the definition of product placement that is often referred to is according to Siva K. Balasubramanian, namely "a paid message about a product through planned yet unobtrusive appearance of the branded product in a film (or a TV programme)." In recent developments, product placement is not only limited to the context of films or television programs but also includes various entertainment media.

Product placement is a form of hybrid message. The concept of hybrid message proposed by Balasubramanian explains how a platform integrates several "hidden but paid" messages, such as product placement, event programs, long-term commercial programs, and several other types of hidden communication. Product placement as a form of hybrid message has the advantages of advertising and publicity without the disadvantages of both. This advantage is the sponsor's control because it is paid, and the source is considered more credible because the sponsor is not identified.

Brand Prominence

Brand prominence is how the identifier of a product is seen based on its size, position on the screen, or action at the scene. The subtle placement has characteristics such as small size, placement in the background of the primary visual, placed together with other products, and short appearance time. On the other hand, prominent placement has characteristics such as large size, placement in the foreground along with the primary visual, not being placed together with other products, long time to appear, and interaction between product usage.

Music Involvement

Music involvement is defined as a person's understanding or knowledge of specific music. Involvement is relevant to a person's inherent needs, values, and interests. Consumer involvement affects the time of consideration of a consumer. The higher the involvement of consumers, the longer their consideration of the product. A person with high involvement is less aware of product placement because of the reduced capacity of attention to process the information.

Brand Recall

Brand recall was defined as whether participants can correctly name the brand displayed in a program or commercial break without any external assistance. Brand recall is part of the brand awareness continuum, above brand recognition and below the top of mind. Brand recall can be divided into unaided product recall, which is commonly called brand recall and aided product recall which is frequently called brand recognition. In a higher level of brand awareness, the brand is dominant in the consumer's mind. In previous research on product placement in advergames, local and distinctive brands are more memorable than national brands. This research defines brand recall as a person's recall of a particular brand in a music video.

Hypothesis Development

The literature about product placement on audio-visual media (film, television, and games) shows that brand prominence has a positive relationship with brand recall. In music videos, brand prominence relates to how a product can be seen in the music video. Subtle placements attract less attention than prominent placement because they mostly appear in the background and are less integrated into the storyline. On the other hand, prominent placement is more noticeable because of the brand's size, the central position on the screen, and the active role in the storyline. Research on product placement in advergaming shows that prominent placement leads to higher brand recall than subtle placement. The level of brand recall is also influenced by product size, with prominent placement being more robust for large products such as cars and concealing being stronger in small products such as cell phones.

In addition to brand prominence, brand recall is also influenced by one's involvement. Music involvement is the involvement or interest of someone with the music they like. Someone who likes jazz music will enjoy it more if given a video with excellent video quality. Previous research on advergaming indicates that involvement in games decreases brand recall because someone pays less attention to the appearance of the brand in the game.

Therefore, this study formulates the following hypothesis:

- H1 : Brand prominence positively affects brand recall.
- H1a : In subtle product placement, brand recall after viewing the music video is higher than brand recall before viewing the music video.
- H1b : In prominent product placement, brand recall after viewing the music video is higher than brand recall before viewing the music video.
- H2 : Music involvement negatively affects brand recall.
- H2a : At low music involvement, brand recall after viewing the music video is higher than brand recall before viewing the music video.
- H2b : At high music involvement, brand recall after viewing the music video was higher than brand recall before viewing the music video.

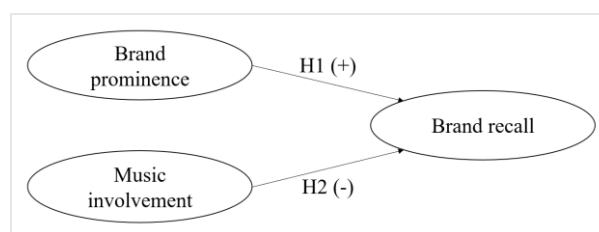


Figure 1. Research Model

3. METHODS

This study used a pre-test and post-test experimental design. The participants involved 84 students from the Faculty of Economics and Business, Universitas Tarumanagara. A total of 55 participants passed the manipulation test. Experiments were carried out online using the Microsoft Teams application. Most of the participants are men within the age of 21 years,

listen to songs less than 15 hours/week, like pop songs, and use handphones to listen to songs.

The experiment was conducted online to eliminate the risks of conducting offline experiments during the pandemic. The experiment was carried out on 5 November 2021, at noon. We gather participants in one group and then remind the participants, then open the meeting room 15 minutes before the allotted time. When all the participants gathered, we gave an opening remark explaining the experiment's purpose and procedure. We distributed several questionnaires divided into sections, availability form, questions related to the characteristics of the respondents, followed by questions about brands. Then we gave a link in the questionnaire, which will be directly connected to the music video used as treatment. After the participants were given the treatment, we asked whether they saw or heard of the brand in the music video as a manipulation test. The participants filled in the questions that we had prepared. After all the participants were finished, we thanked them and allowed them to leave the meeting room. The whole process of the experiment took approximately 50 minutes.

The treatment used in this study was the music video "It G Ma" by Keith Ape. This music video contains product placements from 7 brands, namely Jang Soo, Cass, North Face, Bathing Ape, Nike, Converse, and Apple (Figure 2). The music video shows that the artist is wearing Apple products, Bathing Ape, and North Face and consuming Cass and Jang Soo. The treatment is played directly from the YouTube site. This music video contains disclosure with the words "includes paid promotion" at the beginning.



Figure 2. Product Placement on "It G Ma" Music Video

Brand prominence is measured by seven indicators: how the seven brands are seen in the music video on a 5-point scale, namely 1 (very unclear)-5 (very clear). This measure was

developed from a study by Vashisst & Pilai, who asked about brand prominence in advergemes. The brand prominence value was obtained from the average value of the brand prominence of the seven brands in the music video.

Music involvement was measured using ten indicators with a 7-point semantic differential scale adopted from Zaichowsky without using inverted indicators. The value of each music involvement individual data was determined through Importance-Performance Map Analysis (IPMA). We divided the value of involvement into three groups. Then the three groups were used to determine the group with the highest score as high music involvement and the group with the lowest score as low music involvement.

Brand recall was measured before and after the participants received the treatment. Brand recall in this study was an unaided brand recall which was measured by asking respondents to name three brands of alcoholic beverages, fashion, shoes, and handphones that were seen while watching the music video. Brand recall uses a binomial scale, namely remembering and not remembering. This measure was developed from the research of Ong & Meri, which measured brand recall in moviegoers after watching a movie.

The data analysis technique used in this research is Partial Least Squares-Structural Equation Modeling (PLS-SEM) and paired t-test. PLS-SEM is used to test the validity and reliability of music involvement and determine the value of each music involvement individual data through Importance-Performance Map Analysis (IPMA). Paired t-test was used to test the first and second hypotheses by comparing brand recall before and after seeing the music video.

4. FINDINGS AND DISCUSSIONS

Music involvement passed the validity and reliability test with AVE values > 0.5 , indicator loadings > 0.708 , and CR > 0.8 (Table 1).

Table 1 Validity and Reliability Test

Construct and Items	FL	AVE	CR
Music Involvement		0.806	0.976
Unimportant / Important	0.843		
Boring / Interesting	0.939		
Irrelevant / Relevant	0.880		
Unexciting / Exciting	0.871		
Means nothing / Means a lot to me	0.910		
Unappealing / Appealing	0.920		
Mundane / Fascinating	0.950		
Worthless / Valuable	0.926		
Uninvolving / Involving	0.823		
Not needed / Needed	0.906		

FL = Factor Loading; AVE = Average Variance Extracted; CR = Composite Reliability

The results of hypothesis testing 1a showed that brand recall after viewing a music video was higher ($\mu=2.33$) than brand recall before viewing a music video ($\mu=2.27$) in subtle product placement (Table 2). Meanwhile, brand recall after viewing a music video was higher ($\mu=2.73$) than brand recall before viewing a music video ($\mu=2.07$) on prominent product placement (Table 2). This result shows that hypothesis 1 is supported, namely that brand

prominence positively affects brand recall. This result is corroborated by a graph showing the crossover between brand recall for subtle and prominent product placements. Brand recall after viewing music videos was higher for prominent product placement (Figure 3).

This result aligns with previous studies where prominent product placement is more powerful in increasing brand recall than subtle product placement. For example, The North Face and Bathing Ape brands have a more significant increase in brand recall since the artists wore the brands, and the brand logos can be seen clearly. This result implies that a brand will be better placed in a large size, prime position, and used by artists. However, one should consider that a prominent placement can negatively affect the attitude toward the brand. Contrary to the North Face and Bathing Ape brands, brand recall for Jang Soo is not higher though it was consumed and can be seen clearly in the music video. We suspect that brand recognition also plays a role for music video viewers. If the placed brand has never been recognized before, product placement will not strengthen brand recall even if it is done prominently.

Table 2. Hypothesis 1 Testing Results

Hypothesis	BR Before	BR After
Subtle PPL → Brand recall	2.27	2.33 ^{ns}
Prominent PPL → Brand recall	2.07	2.73 [*]

* p-value < .1; ^{ns} Not Significant

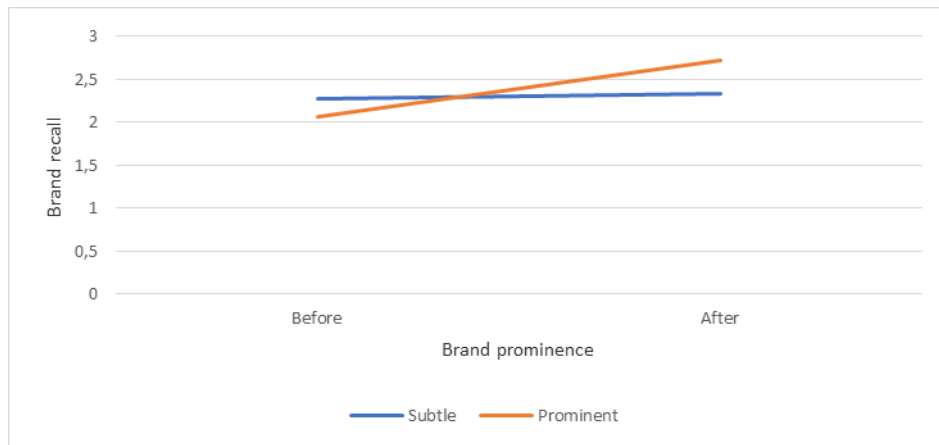


Figure 3. Brand Prominence Effect Toward Brand Recall

The results of the hypothesis 2a test showed that brand recall after viewing music videos was higher ($\mu=2.07$) than recall before viewing music videos ($\mu=1.93$) at low music involvement, but not significant (Table 3). Meanwhile, brand recall after viewing the music video was higher ($\mu=2.30$) compared to recall before viewing the music video ($\mu=2.07$) at high music involvement, but not significant (Table 3). This result shows that hypothesis 2 is not supported, namely that music involvement does not negatively affect brand recall. These results are reinforced with graphs showing brand recall increase at low and high music involvement. (Figure 4).

A person's involvement in music does not affect their attention to the brands in the music video. This result is unlike previous studies, which stated that involvement could reduce brand recall. It can be surmised that music uses different things like games. In games, audio

and visual stimuli are combined and run simultaneously, while music videos prioritize audio over visual stimuli. Product placement in music videos in a visual form is a supplement that can be added beyond the tone, lyrics, melody, and rhythm that are the essence of the music itself.

Table 3. Hypothesis 2 Testing Results

Hypothesis	BR Before	BR After
Low music involvement → Brand recall	1.93	2.07 ^{ns}
High music involvement → Brand recall	2.07	2.30 ^{ns}

^{ns}: Not Significant

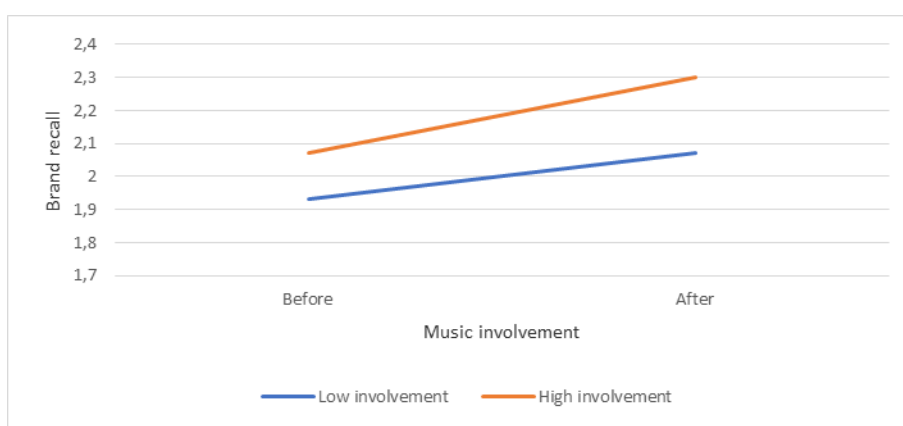


Figure 4. Music Involvement Effect Toward Brand Recall

5. CONCLUSIONS

This study aims to determine the effect of brand prominence and music involvement on brand recall on product placement in music videos. This study uses a pre-test and post-test experimental design, treatment of a Korean music video, and involves student participants. This study concludes that brand prominence positively affects brand recall, and music involvement does not negatively affect brand recall.

Brand prominence positively affects brand recall. Brands placed in large sizes, prime positions, and used by artists are more likely to be remembered than the other way around. This research shows that even if a brand is prominently placed, it is not necessarily remembered if it has not been known before. A brand needs to be recognized before being remembered as its position in the brand awareness continuum. This issue is often not addressed in research on product placement. Further studies involving brand recognition are needed.

Music involvement does not negatively affect brand recall. This study shows that a person's understanding or knowledge of music does not reduce their attention to the product placement of brands in music videos. Interestingly, the results of this study showed that brand recall was strengthened in both the high and low involvement groups. Further studies on the differences in audio and visual stimuli processing on product placement are needed.

The implication of this research for the music industry is the use of prominent product placement to enhance brand recall. However, this practice should not bring up consumers' persuasion knowledge, resulting in an unfavorable attitude toward the brand. Placement needs to be done in a way that does not bother consumers or seems over-sold.

Further research is suggested to add other variables such as brand recognition and need for cognition. The effect of audio and visual stimuli separately and in combination. Experimental designs widely used in product placement research will be challenging during the pandemic. The limitations of communication, voice intervention, and coordination in conducting experiments are challenges for conducting experiments online.

REFERENCES

- [1] E. M. Steertz, "The Cost Efficiency and Communication Effects Associated with Brand Name Exposure Within Motion Pictures," West Virginia University, 1987.
- [2] D. Vashist, "Effect of product involvement and brand prominence on advergammers' brand recall and brand attitude in an emerging market context," *Asia Pacific J. Mark. Logist.*, vol. 30, no. 1, pp. 43–61, 2018, doi: 10.1108/APJML-01-2016-0014.
- [3] D. Vashisht and S. S. Pillai, "Are you able to recall the brand? The impact of brand prominence, game involvement and persuasion knowledge in online-advergammers," *J. Prod. Brand Manag.*, vol. 26, no. 4, pp. 402–414, 2017, doi: 10.1108/JPBM-02-2015-0811.
- [4] P. B. Gupta and K. R. Lord, "Product placement in movies: The effect of prominence and mode on audience recall," *J. Curr. Issues Res. Advert.*, vol. 20, no. 1, pp. 47–59, 1998, doi: 10.1080/10641734.1998.10505076.
- [5] B. S. Ong and D. Meri, "Should product placement in movies be banned?," *J. Promot. Manag.*, vol. 2, no. 3–4, pp. 159–175, 1995, doi: 10.1300/J057v02n03_09.
- [6] L. A. Babin and S. T. Carder, "Viewers' recognition of brands placed within a film," *Int. J. Advert.*, vol. 15, no. 2, pp. 140–151, 1996, doi: 10.1080/02650487.1996.11104643.
- [7] L. A. Babin and S. T. Carder, "Advertising via the box office: Is product placement effective?," *J. Promot. Manag.*, vol. 3, no. 1–2, pp. 31–52, 1996, doi: 10.1300/J057v03n01.
- [8] S. K. Balasubramanian, "Beyond advertising and publicity: Hybrid messages and public policy issues," *J. Advert.*, vol. 23, no. 4, pp. 29–46, 1994, doi: 10.1080/00913367.1943.10673457.
- [9] I. Brennan, K. M. Dubas, and L. A. Babin, "The influence of product-placement type & exposure time on product-placement recognition," *Int. J. Advert.*, vol. 18, no. 3, pp. 323–337, 1999, doi: 10.1080/02650487.1999.11104764.
- [10] D. M. Grigorovici and C. D. Constantin, "Experiencing interactive advertising beyond rich media: Impact of ad type and presence on brand effectiveness in 3D gaming

- immersive virtual environments,” *J. Interact. Advert.*, vol. 5, no. 1, pp. 22–36, 2004, doi: 10.1080/15252019.2004.10722091.
- [11] F. De Gregorio and Y. Sung, “Giving a shout out to Seagram’s gin : Extent of and attitudes towards brands in popular songs,” *J. Brand Manag.*, vol. 17, no. 3, pp. 218–235, 2009, doi: 10.1057/bm.2009.4.
- [12] F. Guo, G. Ye, L. Hudders, W. Lv, M. Li, and V. G. Duffy, “Product placement in mass media: A review and bibliometric analysis,” *J. Advert.*, vol. 48, no. 2, pp. 215–231, 2019, doi: 10.1080/00913367.2019.1567409.
- [13] A. Z. Afiff, W. N. Furi, and D. W. Mertoprawiro, “How brand equity and movieliking can override impact of misleading brand placement toward brand attitudes,” *South East Asian J. Manag.*, vol. 8, no. 1, pp. 65–87, 2014, doi: 10.21002/seam.v8i1.3102.
- [14] Cokki, L. Soelaiman, and I. Puspitowati, “Transformasi digital merek-merek Indonesia dalam bentuk penempatan produk pada web series di situs web Youtube,” *Dev. Res. Manag.*, vol. 14, no. 1, pp. 155–170, 2019, doi: 10.19166/derema.v14i1.1305.
- [15] E. Jung and M. Childs, “Destination as product placement: An advertising strategy to impact beliefs and behavioral intentions,” *J. Int. Consum. Mark.*, vol. 32, no. 3, pp. 178–193, 2020, doi: 10.1080/08961530.2019.1662355.
- [16] J. L. Zaichkowsky, “The personal involvement inventory: Reduction, revision, and application to advertising,” *J. Advert.*, vol. 23, no. 4, pp. 59–70, 1994, doi: 10.1080/00913367.1943.10673459.
- [17] M. B. Traylor and W. B. Joseph, “Measuring consumer involvement in products: Developing a general scale,” *Psychol. Mark.*, vol. 1, no. 2, pp. 65–77, 1984, doi: 10.1002/mar.4220010207.
- [18] K. R. Lord and R. E. Bumkrant, “Attention versus distraction: The interactive effect of program involvement and attentional devices on commercial processing,” *J. Advert.*, vol. 22, no. 1, pp. 47–60, 1993, doi: 10.1080/00913367.1993.10673396.
- [19] D. Davtyan, K. Stewart, and I. Cunningham, “Comparing brand placements and advertisements on brand recall and recognition,” *J. Advert. Res.*, vol. 56, no. 3, pp. 299–310, 2016, doi: 10.2501/JAR-2016-036.
- [20] D. A. Aaker, *Managing Brand Equity: Capitalizing on the Value of Brand Name*. New York, NY: The Free Press, 1991.
- [21] M. R. Nelson, “Recall of brand placements in computer/video games,” *J. Advert. Res.*, vol. 42, no. 2, pp. 80–92, 2002, doi: 10.2501/JAR-42-2-80-92.
- [22] T. G. Morrison, G. Bryan, and G. W. Chilcoat, “Journal of Adolescent & Adult Literacy,” *J. Adolescent Adult Lit.*, vol. 45, no. 8, pp. 758–767, 2002, [Online]. Available: <http://www.jstor.org/stable/40012828>.
- [23] K. Ape, “It G Ma.” Hi-Lite Records, 2015, [Online]. Available: <https://www.youtube.com/watch?v=DPC9erC5WqU>.

- [24] J. F. Hair, J. J. Risher, M. Sarstedt, and C. M. Ringle, “When to use and how to report the results of PLS-SEM,” *Eur. Bus. Rev.*, vol. 31, no. 1, pp. 2–24, 2019, doi: 10.1108/EBR-11-2018-0203.