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REVIEW



Brand Placement in Music Videos: Artists, Brands and Products Appearances in the Billboard Hot 100 from 2003 to 2016

Cande Sánchez-Olmos  and Araceli Castelló-Marínez

University of Alicante, Alacant, Spain

ABSTRACT

The aim of this paper is to analyze the presence of artists, brands and products in music videos in the best-selling songs; the Billboard Hot 100 from 2003 to 2016. Using a content analysis, we look at 420 music videos at the top of the chart and which artists had more placements, what kind of brands and products were more likely to be linked to music, and the ratio of appearances between placements, brands and products. Firstly, some artists repeatedly appeared at the top of the chart, thereby implying there is a high concentration of a few pop stars in the chart (Rihanna, Katy Perry, Beyoncé and Bruno Mars and Taylor Swift) and Chris Brown was the artist with the highest number of placements. Secondly, results show that Adidas, Nike and Chevrolet are the most brands placed.




KEYWORDS

Marketing; communication; advertising; brand placement; music videos; record industry; Billboard Hot 100

Introduction

The main aim of this paper was to research *brand placement*, a communication technique which consists in strategically blending a brand or service into an audio-visual entertainment contents service so that the audience creates positive associations about the brand (Hudson & Hudson, 2006; Lehu, 2007). Brand placement is becoming ever more important in the record industry because musicians have found it to be an alternative means of boosting their sales, especially after the digital crisis the industry has undergone. In fact, this technique is in constant growth. In 2017 *brand placement* income in the USA grew by 14%, which in absolute terms comes to 15680 million dollars (PQ Media, 2018). According to this report, television is the channel where most *brand placement* income is received.

However, what motivated this research was the finding that videoclips and digital platforms showed twice as much growth. In this respect, if we look at the 100 most viewed videos on YouTube, 90 are videoclips and the

CONTACT Cande Sánchez-Olmos  cande.sanchez@ua.es; Araceli Castelló-Martínez  araceli.castello@ua.es
 University of Alicante, Communication and Social Psychology, Carrertera San Vicente del Raspeig S/N, Alacant, 03690 Spain.

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rest are for children, many of which are music videos (YouTube, 2018). In light of these figures, this paper provides insights for expanding the analysis about who are at the top of the chart, the artists with most placements in their videoclips, the presence of brands and categories of products in music videos. Although this research is fundamentally exploratory and descriptive, it provides an overview of the relationship between artists, brands and products portrayed from 2003 until 2016.

For the record industry, being at the top of this chart means more profit (Parker, 1991) which ensures the musical future of artists. Therefore, on analyzing this data, we will know who has been at the top of the charts and what type of relationship they have had with the brands they act as influencers for. Brand placement in the Billboard Hot 100 should be analyzed as in this advertising technique the implication is the target audience has seen advertising without being aware of whether it was for commercial purposes or not.

In addition, and according to the musicologist perspective, music plays an important role in our society because, as Straw points out (2001), music is one of the key identity symbols which young people use to differentiate themselves from others. Furthermore, according to Frith (1996), music constructs our sense of identity through experiences which let us imagine ourselves in cultural narratives. Together, these academics stress how important music is in our lives, and this is why the brand influencer role artists have in music videos should be analyzed. In this respect, what effects music videos have had in the age of the internet must be studied in context. Traditionally, a videoclip has been thought of as a by-product of a musical recording aimed at selling a song (Goodwin, 1993; Vernallis, 2004; Viñuela, 2009), although it has always been used as a vehicle for advertising products which have been blended into the music video narrative (Englis, 1991; Goodwin, 1993). Moreover, with the rise of MTV, brands found clips to be excellent ways to showcase their products. However, with YouTube, videoclips no longer relied on the television media and, as a result, record labels opened their own channel networks on YouTube in order to make videoclips profitable.

Review of literature

Brand placement in music videos

There is a large and growing body of literature on how this communication technique has been applied. Generally speaking, the most outstanding contributions are those made by Galician (2004), Hudson and Hudson (2006), Karrh (1998) and Lehu (2007) to quote a few authors. Several studies in which brand placement has been researched have been carried out on

cinema, TV and music. In terms of quantitative data, what is most noteworthy is the contents analysis of cinema by Galician and Bourdeau (2004), television by Smit et al. (2009), and music (Thornton and Burkhalter, 2015). As regards the effects, attitudes and responses the audience has to brand placement in music, research by Burkhalter and Thornton (2014), Ferguson and Burkhalter (2015) and Krishen and Sirgy (2016) show the positive effects this technique has had according to different variables.

Conversely, Sung and De Gregorio (2008) conclude that people reject brand placement more in music and video games than in cinema and television. In the same critical vein Pérez-Ruffí et al. (2014) and Sánchez-Olmos (2018) found that rather than blending into the videoclips, brands impose themselves on them, which detracts from the argument that the music video is an expression of artistic post-modernism. In turn, other researchers (Soba and Aydin, 2013) question how ethical product placement is, claiming it to be an intrusive way of communicating with viewers.

Research into brand placement has been carried out in different categories of products over the last decade. Galician and Bourdeau (2004) observed how product placement evolved in 1977, 1987 and 1997 in 15 of the highest earning American films. They found the kind of products which most appeared in films were cars, beer, soft drinks and liquors. As for brands, Coke, Mercedes, Miller, Chevy, Pepsi-Cola Schlitz, BMW, Jack Daniels, Cadillac and CNN were the most seen ones. Another reference is that carried out by Thornton and Burkhalter (2015) on hip hop videoclips, in which the categories with most product placements were cars (54.7%), then clothing/shoes (17.4%), spirits (9.3%) and jewelry (6.7%). Lastly, there were similar findings in one piece of research (Sánchez-Olmos, 2018) on branded content in music. The categories of products most involved in branded content were clothing (25%), drinks (beer and soft drinks) which together represented 34% of the total, and cars (10% of the sample). Thus, this paper extends the research about what kind of brands and products were more likely to be linked to music, and the ratio of appearances between placements, brands and products. In addition, we will observe who were at the top of the chart and which artists had more placements.

Billboard hot 100

The Billboard Hot 100 chart shows the week's most popular songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data provided by online music sources. The chart is significant in that the higher the position a song reaches in it, the more media exposure it will obtain and therefore the more successful it will be. In this respect,

the Billboard Hot 100 chart goes back to 1934, but the one we know today has been running since 1958 and is backed by large multinational American record companies, which means they influence other markets.

Regarding the importance of these lists, as Parker (1991, p. 216) pointed out “charts are essentially modernist reflections of capitalist practice, but the impact of romantic discourses of the artist can be seen in their mythological structure”. For this author, charts, such as the Billboard Hot 100, not only work to create a sense of belonging amongst young people, but also reflect capitalist practices and reinforce the misconception that everyone, as they are free to purchase and choose music, can launch their favorite artist to the top of the charts. In the record industry, producers do not know beforehand how consumers are going to react to songs. That is, just 10% of the songs released are successful and these finance the other ones, so artists have become the bed fellows of the music industry. While Parker (1991) from a critical perspective considered consumers choice was not democratic, musicologists as Negus (1999) and Straw (2001) stressed the popularity and success of any given artist or recording song is notoriously difficult to predict because consumption of popular music has long been seen as incomprehensible.

If we carry out a diachronic analysis and see the artists and music genres which have most succeeded in the Hot 100 Billboard throughout its 60 years of history, we mainly find superstar artists. The top 10 artists with most number ones in this chart are headed by The Beatles, followed by Madonna, Elton John, Elvis Presley, Mariah Carey, Stevie Wonder, Janet Jackson, Michael Jackson, Whitney Houston and Rihanna in tenth position. There are a range of artists who perform different styles of pop and rock music. Ordanini and Nunes (2016) examined how the number of songs and artists appearing annually in the Billboard Hot 100 singles chart changed between 1974 and 2013 and concluded the evolution of recorded music technology has changed the charts when in the past there were fewer hits by many pop stars and now there are more hits by fewer superstars. In other words, concentration of superstars in popular music has been a trend since 2003 and even the biggest stars require more than a year to be successful.

In the period (2003-2016) important changes have taken place both in the record industry and in advertising. Consumers have started to reject traditional interruptive advertising; so, brands began blending their products into videoclips in order to absorb the values of the artist. In addition, brands help to fund videoclips in the record industry. Although both parties gain by this, Klein (2009) considers this partnership between the record industry and advertisers could be more parasitical than philanthropic if musicians depend on brands at the price of losing their freedom and creativity.

Table 1. Sample.

No of analysis units per year	30
Total No of analysis units	420
No of years	14
Period	From 2003 to 2016

Source: prepared by the author.

From the perspective of the music industry, the former business model based on selling singles and albums is no longer enough. Due to the impact of new technologies, production, promotion and distribution of music has changed as, advertising, streaming, digital music, live music and video streaming have all emerged as new sources of revenue. In other words, before seeing a return to growth in 2015, the global recording industry lost nearly 40% in revenue from 1999 to 2014 (IFPI, 2017).

The purpose of this type of advertising is to make the brands more accessible to consumers in order to engage with them and their life styles (Meier, 2011), rather than to raise sales. This is because the impact of new technologies has also affected the advertising sector. Firstly, multiple entertainment platforms have evolved for winning over dispersed, demanding and disloyal users. Secondly, as consumer are saturated by advertising, they have come to reject traditional commercials. All this brings us to the notion that the real challenge the advertising industry faces is not technology or new media, but consumers themselves, who avoid intrusive messages and prefer experiences which are useful, important and negotiable, such as those found in videoclips.

Method

The main aim of this research is to analyze brand placements in music videos from 2003 up to 2016. More specifically, we observed what brands and products were placed by artists in this period. At this point, we had the following secondary objectives:

- To identify the main artists ranked in the Billboard Hot 100.
- To observe what brands and what categories of products were most placed in the music videos.
- To find out the ratio of appearances between placements, brands and products, music videos and years.

In this study, content analysis was used for carrying out this research. The sample was: the top thirty positions in each annual ranking of the Billboard Hot 100 chart from 2003 to 2016, which came to a total of 420 music videos (Table 1). This is a purposive non-probability sample that was selected according to the aims of this study. The unit of analysis was

the entire music video. Each individual appearance of a brand, product or service whether seen, mentioned, or used was registered. A coder with a highly experience in collecting data on brands coded all the music videos based on the same set of variables developed by the research team together with the coder. According to the aims of this study, the variables were: artist name, song, title, product or service, and name of the brand. The sample was recorded for three months in 2017; from September to November.

All data was collected manually and entered into Excel. Brands were identified by their logo or if their name was visible, through recognition of unique branding (e.g.: triple stripe pattern on Adidas jacket or red soles for Christian Louboutin shoes) or extensive research online. The criteria for what brands were included was any recognizable branded consumer product except firearms. Any plain products that lacked distinctive features linking them to a brand or any other non-consumer product were excluded. For some data we were unable to identify any brand, whereby the brand variable was simply marked with the symbol “?”. However, the product variable was coded indicating the product represented. For instance, in the music video “Work” (2016) by Rihanna a Land Rover was identified as well as two more cars whose brands were unrecognizable which were coded as products. Unrecognizable brands accounted for about 20% of the data but were included to give macro statistics on total brand visibility.

Regarding brand inclusion criteria, we made no distinction between brands that just happened to be used in a music video and those that were placed as a result of a prior agreement between the brands and content producers. However, it is broadly accepted in the industry, that the term “product placement” encompasses any appearance by a brand in entertainment, especially if it is mainstream. Furthermore, it is difficult to know whether placements are organic or if they have been paid for unless the producer of every individual music video is contacted.

Although there are several intra-coder checks to ascertain reliability, we use a percentage of agreement. Thus 10% of the sample was reanalyzed by the first author of this study and overall, I agreed 92% of the time with the experienced coder. Brands were coded by their names and products by their signifiers. The coder and author agreed on the products signifier.

Results

Artists

Firstly, 216 different artists accounted for the 420 songs, which came to an average of 1.94 songs per artist. However, 20.2% of the songs represented only 10 artists, which means the same ones were highly concentrated at the top of the chart: Rihanna (with 16 songs), Katy Perry (10 songs), Beyoncé,

Table 2. Ranking of artists of the sample units.

	Artist	Songs	% of total sample	Accumulated	% accumulated
1	Rihanna	16	3.8%	16	3.8%
2	Katy Perry	10	2.4%	26	6.2%
3	Beyoncé	8	1.9%	34	8.1%
4	Bruno Mars	8	1.9%	42	10.0%
5	Taylor Swift	8	1.9%	50	11.9%
6	Drake	7	1.7%	57	13.6%
7	Justin Timberlake	7	1.7%	64	15.2%
8	Maroon 5	7	1.7%	71	16.9%
9	The Black Eyed Peas	7	1.7%	78	18.6%
10	Usher	7	1.7%	85	20.2%
11	50 Cent	6	1.4%	91	21.7%
12	Chris Brown	6	1.4%	97	23.1%
13	Flo Rida	6	1.4%	103	24.5%
14	Lady Gaga	6	1.4%	109	26.0%
15	Adele	5	1.2	114	27.1%
16	Fergie	5	1.2	119	28.3%
17	Kelly Clarkson	5	1.2	124	29.5%
18	Eminem	4	1.0%	128	30.5%
19	Kanye West	4	1.0%	132	31.4%
20	Miley Cyrus	4	1.0%	136	32.4%

Source: prepared by the author.

Table 3. Artists with more than one title per year.

	Year	Artist	Songs	% of annual sample (30)	Accumulated	% accumulated
1	2004	Usher	4	13.3%	4	1.0%
2	2015	Taylor Swift	4	13.3%	8	1.9%
3	2003	50 Cent	3	10.0%	11	2.6%
4	2005	50 Cent	3	10.0%	14	3.3%
5	2005	Kelly Clarkson	3	10.0%	17	4.0%
6	2007	Akon	3	10.0%	20	4.8%
7	2007	Fergie	3	10.0%	23	5.5%
8	2008	Chris Brown	3	10.0%	26	6.2%
9	2008	Rihanna	3	10.0%	29	6.9%
10	2011	Bruno Mars	3	10.0%	32	7.6%
11	2011	Katy Perry	3	10.0%	35	8.3%
12	2012	Flo Rida	3	10.0%	38	9.0%
13	2013	Bruno Mars	3	10.0%	41	9.8%
14	2015	The Weeknd	3	10.0%	44	10.5%
15	2016	Drake	3	10.0%	47	11.2%
16	2016	The Chainsmokers	3	10.0%	50	11.9%
17	2016	Twenty One Pilots	3	10.0%	53	12.6%
18	2003	Beyoncé	2	6.7%	55	13.1%
19	2003	Fabulous	2	6.7%	57	13.6%
20	2004	Alicia Keys	2	6.7%	59	14.0%

Source: prepared by the author.

Bruno Mars and Taylor Swift (each of whom had 8 songs) held the top positions in the artists ranking (Table 2).

Secondly, in terms of the ranking per year, we found 153 videoclips from artists who occupied more than one position. These artists represented 36.4% of the total sample. In other words, around one third of the songs were from artists who repeatedly appeared in the total ranking per year (Table 3). Amongst these, Usher and Taylor Swift in 2004 and 2015

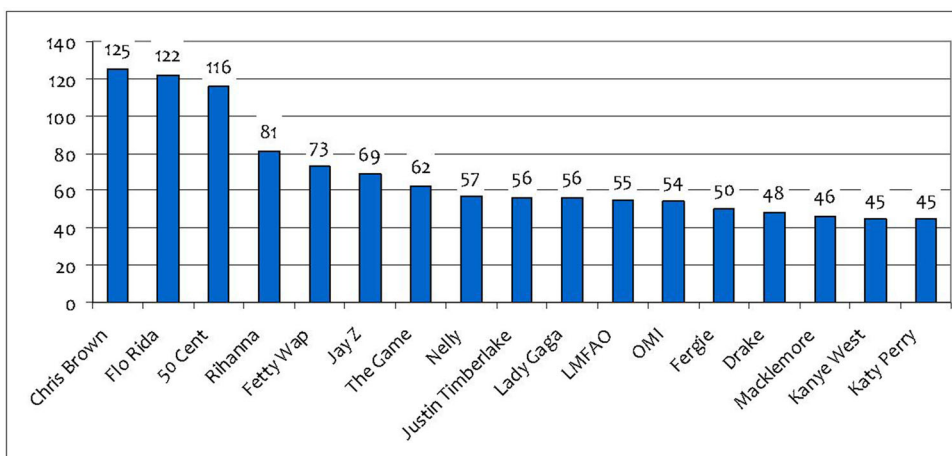


Figure 1. Artists chart according to the number of placements in their videoclips.
Source: prepared by the author

respectively, had four songs each, which accounted for 13.3% of the total annual sample (30 songs).

As for the partnership between superstars and brands, out of a total of 216 artists, 188 (87%) of them displayed brands in their music videos. In this respect, Chris Brown, Flo Rida, 50 Cent, Rihanna, Fetty Wap and Jay Z were the artists with most placements in their videoclips 125, 122, 116, 81, 73 and 69 appearances respectively (Figure 1).

Brands and categories of products

In total, brands appeared 3183 times. On average, brand placements were identified in 84.5% of the sample (in 355 out of 420 music videos), representing a total of 3325 placements (Table 8). Music videos in which brands were not identified accounted for 15.5% of the sample. For instance, “Crazy” (2006) by Gnarls Barkley is a music video made by animation and abstract graphics where brands could not be identified. In addition, we coded products for 4.4% (146 units) of placements (3325) in these 355 music videos, but we were unable to identify any specific brand. Thus, around 20% of the total were unidentified brands.

The most placed ones in the sample (Table 4) were, Adidas (99 placements), Nike (98 placements), Chevrolet (84 placements) and NY Yankees (80 placements). Additionally, 59% of the total number of brands coded (529) appeared just once, meaning that 16.6% of the total were placed just one time. Furthermore, 41% of the total (369) were placed more than once and appeared 2654 times which accounted for 83.4% of the total number of appearances.

Table 4. Brands ranking with more than 20 appearances.

	Brand	Appearances	% of total appearances	Accumulated	% accumulated
1	Adidas	99	3.1%	99	3.1%
2	Nike	98	3.1%	197	6.2%
3	Chevrolet	84	2.6%	281	8.8%
4	NY Yankees	80	2.5%	361	11.3%
5	Apple	56	1.8%	417	13.1%
6	Ford	56	1.8%	473	14.9%
7	New Era	47	1.5%	520	16.3%
8	BMW	46	1.4%	566	17.8%
9	MLB	45	1.4%	611	19.2%
10	Beats by Dre	43	1.4%	654	20.5%
11	Cadillac	40	1.3%	694	21.8%
12	Mercedes-Benz	36	1.1%	730	22.9%
13	Lamborghini	35	1.1%	765	24.0%
14	Air Jordan	34	1.1%	799	25.1%
15	Nokia	34	1.1%	833	26.2%
16	Converse	33	1.0%	866	27.2%
17	Atlanta Braves	32	1.0%	898	28.2%
18	Versace	30	0.9%	928	29.2%
19	Rolls-Royce	28	0.9%	956	30.0%
20	Dodge	26	0.8%	982	30.9%
21	Yamaha	24	0.8%	1006	31.6%
22	Gucci	22	0.7%	1028	32.3%
23	LA Dodgers	22	0.7%	1050	33.0%
24	Gibson	21	0.7%	1071	33.6%
25	G-Unit	21	0.7%	1092	34.3%
26	Louis Vuitton	21	0.7%	1113	35.0%
27	Timberland	21	0.7%	1134	35.6%

Source: prepared by the author.

Now, looking at the brands and products seen in the videoclips, we found 898 different brands which appeared 3183 times (averaging 3.55 appearances per brand) and 278 different products were placed 3325 times (averaging 11.96 placements per product). The reason why there were more products than brand appearances is because a brand can place different products. For instance, Adidas placed 3 different products: shoes, sport bras and jackets in the music video “Fancy” (2014) by Iggy Azalea.

As for the products, 230 different objects or services were registered according to their signifiers. Table 5 shows a list with forty different products which have appeared in at least 0.3% of the sample (11 to 9 placements). The most popular product was the car with 608 placements (18.3% of the total). Cups came second with 357 placements (10.8%) followed by shoes with 277 placements (8.4%).

In addition, Table 6 shows a list of the 125 products most placed ranked by the number of times they were placed. Despite the diversity of products coded, two groups can be observed. First, accessories (caps, shoes, sun glasses, watches, hats, jewelry, glasses, belts, etc.) accounted for 23.4% of the total number of placements (778). Second, clothing (jackets, t-shirts, jerseys, jeans, underwear, sweaters, tracksuits, polo t-shirts, jumpers, etc.) represented 13.4% of the total (446). Finally, two smaller groups related to

Table 5. Products ranking with more than 0.3% appearances.

	Product	Placements	% Of Total Placements
1	Car	608	18.3%
2	Cap	357	10.8%
3	Shoes	277	8.4%
4	Instrument	175	5.3%
5	Jacket	117	3.5%
6	Sun glasses	115	3.5%
7	Mobile phone	104	3.1%
8	Jersey	100	3.0%
9	Bottle of alcoholic drink	95	2.9%
10	T-shirt	79	2.4%
11	Watch	63	1.9%
12	Headphones	37	1.1%
13	Amplifier	31	0.9%
14	Sparkling wine	30	0.9%
15	Beer	29	0.9%
16	Computer	29	0.9%
17	Motorbike	27	0.8%
18	Film	25	0.8%
19	Hat	24	0.7%
20	Jewelry	23	0.7%
21	Liquor	19	0.6%
22	App	18	0.5%
23	Jumper	18	0.5%
24	Mp3 player	14	0.4%
25	Glasses	13	0.4%
26	Jeans	13	0.4%
27	Underwear	13	0.4%
28	Belt	12	0.4%
29	Drink	12	0.4%
30	Magazine	12	0.4%
31	Sweater	12	0.4%
32	Tracksuit	12	0.4%
33	Camera	11	0.3%
34	Jet	11	0.3%
35	Polo shirt	11	0.3%
36	Microphone	10	0.3%
37	Neon sign	10	0.3%
38	Soda	10	0.3%
39	Speaker	10	0.3%
40	Website	9	0.3%

Source: prepared by the author.

technology (7% and 232 placements) and alcoholic drinks (4% and 135) completed the most frequent product categories.

Ratio of appearances between placements, brands and products

We first found the products-brand ratio which gave us the relationship between both variables (Table 7) in percentage terms. In 29 cases (6.9% of the sample) this was over 100%. That means there were more products than brands, an example of which was “The Edge of Glory” (2011) by Lady Gaga, where just one brand (Versace) placed five different products, so the ratio was 500%. In 138 units (32.9%) the number of products and brands was on par, giving us a ratio of 100%. Finally, in 188 cases (44.8%) the

Table 6. List of the 125 products most placed.

Products									
1	Car	26	Jeans	51	Hoodie	76	Tyre(s)	101	Cassette
2	Cap	27	Underwear	52	Casino	77	Advertising screen	102	Cigar(s)
3	Shoes	28	Belt	53	Scooter	78	Attachable lens	103	Club
4	Instrument	29	Drink	54	Shirt	79	Boat	104	Condom(s)
5	Jacket	30	Magazine	55	Toy	80	Bodysuit	105	Costume
6	Sun glasses	31	Sweater	56	Tv	81	Boombox	106	Crop top
7	Mobile phone	32	Tracksuit	57	Earphones	82	Boots	107	Chain
8	Jersey	33	Camera	58	Tracksuit bottoms	83	Bra	108	Character
9	Bottle of alcoholic drink	34	Jet	59	Tv channel	84	Cartoon	109	Chemical
10	T-shirt	35	Polo shirt	60	Water bottle	85	Coat	110	Chip(s)
11	Watch	36	Microphone	61	Wine	86	Computer	111	Deodorant
12	Headphones	37	Neon sign	62	Award	87	Credit/debit card	112	Drums
13	Amplifier	38	Soda	63	Ball	88	Dressing gown	113	E-hookah
14	Sparkling wine	39	Speaker	64	Building	89	Handbag	114	Exercise machine
15	Beer	40	Website	65	Cereal	90	Monitor	115	Fashion show
16	Computer	41	Shorts	66	Dj equipment	91	Phone	116	Headset
17	Motorbike	42	Tablet	67	Energy drink	92	Store	117	Jewelry box
18	Film	43	Bag	68	Fragrance	93	Tank top	118	Lip balm
19	Hat	44	Comic book	69	Game	94	Venue	119	Luggage
20	Jewelry	45	Food	70	Gloves	95	Video game	120	Make-up
21	Liquor	46	Headband	71	Helicopter	96	Bank	121	Medication
22	App	47	Helmet	72	Hotel	97	Bathroom product	122	Oil
23	Jumper	48	Restaurant	73	Software	98	Bobblehead	123	Skateboard
24	Mp3 player	49	Billboard	74	Sports team	99	Book	124	Skirt
25	Glasses	50	Controller	75	TV Show	100	Cardigan	125	Swimwear

Source: prepared by the author.

number of products was less than the number of brands. In the rest of the music videos (15.5%), brands were unidentified.

Secondly, the brand-placements ratio showed that in 113 instances the number of brands and placements coincided, while in the other 242 under 100% did, so, brands were placed several times per videoclip. For example, in the “Cold Water” (2016) videoclip by Major Lazer featuring Justin Bieber and MØ there was a sole brand and product, but 6 placements, which were the dancers’ jackets. In the products-placements ratio, we can see that in 74 units of the sample (17.6%) the number of products matched the number of placements. In addition, in 281 videoclips (67%) the number of placements surpassed that of the different products. In the remaining music videos (15.5%) brands were unidentified. In [Table 7](#) the videoclips ranking can be seen according to how many brand placements there were.

If we combine the information about the songs (year, ranking position and artist) with the placements identified ([Table 7](#)), we can see that the Chris Brown videoclip “Look at me” (2011) at position 21 was the song with the highest number of placements (48). This was followed by the videoclip “679” by Fetty Wap at position 21 from the 2015 chart and consistently by “Loyal” by Chris Brown at position 30 from the 2014 chart where 43 placements were identified.

As for the number of videoclips in terms of the number of placements in them ([Table 8](#)), we found three videoclips in which there were over 40

Table 7. Videoclips ranking according to the number of placements.

Year	Ranking	Artist	Genre	Title	Brands	Products	Products /		Brands /		products /	
							Placements	Brands	Placements	Brands	Placements	Placements
1	2011	Chris Brown	Hip hop	Look at Me Now	32	14	48	43.8%	66.7%	48	29.2%	
2	2015	Fetty Wap	Hip hop	679	22	16	43	72.7%	51.2%	43	37.2%	
3	2014	Chris Brown	R&B/soul, music	Loyal	33	18	42	54.5%	78.6%	42	42.9%	
4	2004	Terror Squad	Hip hop	Lean Back	26	12	40	46.2%	65.0%	40	30.0%	
5	2012	Flo Rida	Hip house, dance-pop, electronic rock	Good Feeling	24	21	39	87.5%	61.5%	39	53.8%	
6	2005	The Game	Hip hop	Hate It or Love It	23	11	38	47.8%	60.5%	38	28.9%	
7	2006	Nelly, Paul Wall and Ali & Gipp	Hip hop	Grillz	17	16	34	94.1%	50.0%	34	47.1%	
8	2004	Twista	Hip hop, R&B	Slow Jamz	26	5	33	19.2%	78.8%	33	15.2%	
9	2016	Justin Timberlake	Disco, pop, soul	Can't Stop the Feeling!	13	7	32	53.8%	40.6%	32	21.9%	
10	2010	Jay-Z and Alicia Keys	Hip hop, soul	Empire State of Mind (2010)	26	12	31	46.2%	83.9%	31	38.7%	
11	2003	R. Kelly	R&B	Ignition	21	10	31	47.6%	67.7%	31	32.3%	
12	2012	Drake	Hip hop, hiphop	The Motto	27	18	31	66.7%	87.1%	31	58.1%	
13	2004	Jay-Z	East coast hip hop	Dirt Off Your Shoulder	21	12	30	57.1%	70.0%	30	40.0%	
14	2003	50 Cent	Hip hop	In Da Club	24	10	30	41.7%	80.0%	30	33.3%	
15	2003	50 Cent	Hip hop	P.I.M.P.	21	11	30	52.4%	70.0%	30	36.7%	
16	2015	Fetty Wap	Hip hop, trap	Trap Queen	21	10	30	47.6%	70.0%	30	33.3%	

Source: prepared by the author.

Table 8. Number of videoclips according to the number of placements.

Placements	Videoclips	% of the sample
Over 40	3	0.7%
From 31 to 40	9	2.1%
From 21 to 30	21	5.0%
From 11 to 20	81	19.3%
From 2 to 10	207	49.3%
1	34	8.1%
None	65	15.5%

Source: prepared by the author.

Table 9. Placements per year.

	Year	Songs with appearances	% of annual sample	Placements	% of placements
1	2006	21	70.0%	161	4.9%
2	2009	26	86.7%	156	4.7%
3	2013	20	66.7%	184	5.6%
4	2008	24	80.0%	178	5.4%
5	2007	29	96.7%	208	6.3%
6	2011	24	80.0%	202	6.1%
7	2014	27	90.0%	226	6.8%
8	2005	25	83.3%	293	8.8%
9	2016	26	86.7%	323	9.7%
10	2015	28	93.3%	317	9.6%
11	2003	26	86.7%	258	7.8%
12	2004	27	90.0%	294	8.9%
13	2010	29	96.7%	226	6.8%
14	2012	23	76.7%	299	9.0%
15		355	84.5%	3325	100.3%
			% of total sample		

Source: prepared by the author.

placements. In the largest range in the sample (49.3%) there were between 2 and 10 placements, whilst in 19.3% of the sample there were from 11 to 20 placements.

Thirdly, and considering the 355 music videos (84.5% of the sample) where brands were recognizable, the total number of placements per annual ranking were summarized. Brand placements identified by annual ranking (Table 9) accounted for over 66% of the top 30 positions every year, and this figure even reached 90% five times (2004, 2007, 2010, 2014 and 2015). In this respect, 2013 and 2006 were the years with least placements (66% and 70% respectively). As for the number of placements per year, the highest figures were seen in 2015 and 2016 with 317 (9.6%) and 323 (9.7%) placements respectively (Table 9).

What is surprising is that the songs which reached the top positions were not necessarily those with the most placements (Figure 2). In fact, if we were to calculate the average number of placements per number of videoclips with placements in each annual ranking, we would see that the videoclips with most placements on average were those in positions 21, 16, 11, 13 and 1 of the ranking, so products and brands appeared randomly and were not related to the ranking position.

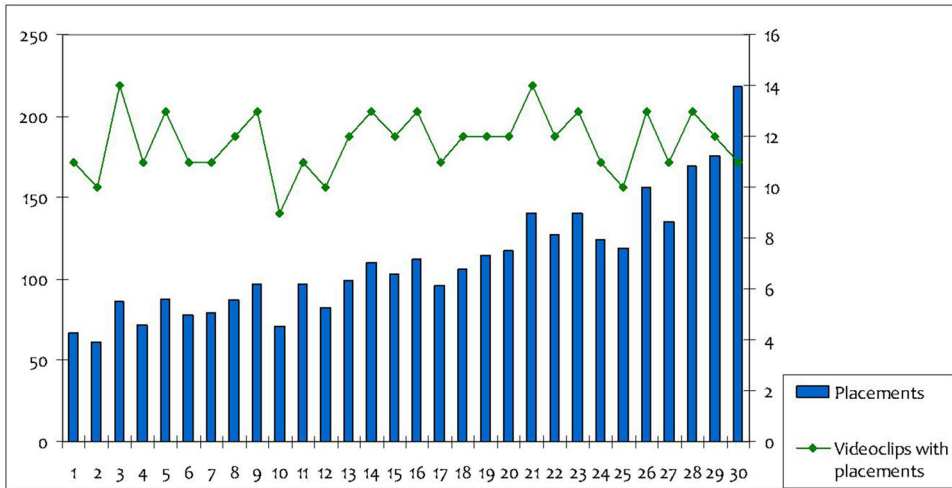


Figure 2. Number of placements and number of videoclips according to the annual ranking position.

Source: prepared by the author.

Discussion

Overall, these findings have helped us to understand the trend in brand placement in music videos, and more specifically to know which artists endorse brands and what kind of brands and products are more likely to be linked to music. These findings confirmed the record industry and brands go hand in hand; in 355 out of a total of 420 videoclips analyzed, (84.5%) brands appear. Therefore, seemingly, in general, it is hard to avoid brand placements when watching music videos. For the record industry, brands have merged as a new source of revenue: out of a total of 216 artists, 188 (87%) of them displayed brands in their music videos. Our results confirmed a growing trend in using this technique, since in 2015 and 2016 the highest number of placements were seen (PQ Media, 2018). However, they also indicated how important brand placement was in 2004, a year marked by crisis in the record industry and in which, nevertheless, the greatest number of brands appeared in videoclips. Nevertheless, we cannot confirm any direct relationship between brand placement and the crisis in the record industry because there was an upturn in the music industry in 2015 and 2016, years that marked the highest number of brand placements.

Additionally, there were distinctive brand appearances in 2004, the year before YouTube was founded and which was the sixth consecutive year in which a fall in revenue for music companies was registered. This period heralded the start of a downward trend in income whose low point was 2011, after which 2012 marked an upturn, and it appeared to stabilize in 2016, according to how the data of the IFPI (2017) is interpreted.

Secondly, the top positions of the chart are occupied by the same artists, which could imply, as Ordanini and Nunes (2016) stated, a concentration of superstars at the top of the chart since 2003 where fewer artists reached the top of the chart after music became digitalized. These results showed the artists who dominated the chart during this period, out of which Rihanna was the most successful, with 16 songs at the top. Not surprisingly, Rihanna has been one of the most important artists over the sixty years of the history of the Billboard Hot 100. In addition, the artists who most stood out were Usher and Taylor Swift in 2004 and 2015, respectively, each of whom had four songs these years. Thus, around one third of these songs researched were by artists who had repeat appearances in the chart year after year. This was more due to the tastes of fans had than to deliberate strategies set by multinationals. However, as Parker (1991) pointed out, consumer choices are first set by the music industry through marketing strategies, which could influence what tastes and values listeners have.

Regarding the second aim, (what brands and products were placed), our results matched the findings of a study carried out by Galician and Bourdeau (2004) in so far as brands such as Chevrolet, Mercedes and BMW were still the most placed ones. However, technology brands which had not appeared in previous research were identified in our analysis. These were Apple (position 5), Nokia (position 15) and the headphones of Beats by Dre from Apple (position 10). In addition, these were strongly connected to the world of music and the digital revolution it underwent in the period under study. Indeed, in 2003 iTunes was the first shop which sold digital songs and Nokia was the first telephone to provide a songs catalog in 2006.

As for the products, our results coincided with Burkhalter and Thornton (2014) and Sánchez-Olmos (2018); the car was one of the most placed products, accounting for 18.3% of the total. This is no wonder, as it is the vehicle which transports young people to parties-the symbol of liberty and individualism. Music is essential for attracting consumers because it provides the sound track to experiences associated with it. However, luxury car brands, such as Lamborghini and Rolls-Royce; or high-range German brands such as Mercedes and BMW were those which stood out the most.

Accessories and clothing, which accounted for 23.4% and 13.4% of the total, are fashion-related product categories and they go together especially well with music because, although they set some rules of thumb for social groups to abide by, they both leave room for individual tastes. Music and fashion are crucial to constructing people's identities and the cap, an identity symbol for young people and the way by which a person transmits his or her values and lifestyle, was the accessory which most appeared. This product was used by any sports brand such as Adidas (top 1), Nike

(position 2), Air Jordan and Converse and in the videoclips the brands of teams in the baseball league acted as symbols of American identity. These brands established the differences, values and lifestyles of those who acted as influencers for and dressed these teams. This was seen in brands such as the NY Yankees (position 3), the Atlanta Braves (position 17) and MLB (position 9).

Finally, overall the ratio of products and brands was on par. However, some brands like Versace in “The Edge of Glory” (2011) by Lady Gaga placed five different products, where the ratio was 500%. That means that there two types of brand placements in music videos. The first and most usual type is what we call “multi brand” and refers to music videos in which many different brands and products are placed, according to their link with the audio-visual narrative. The second and less common category is “exclusiveness”, where just one brand places different products. In this event, the brand does not compete with other ones and the audience might engage more with it.

Managerial implications

This study’s conclusions may help practitioners find out about brand placement in music videos. On one hand, these findings demonstrated that brands placed in music videos have evolved in harmony with trends in our lifestyles. On the other hand, there is no relationship between the top chart positions and the videoclips with the largest number of placements. In fact, those with most placements on average appear in the middle or at the end of the ranking. Due to the great difficulty the record industry has in predicting how successful a song will be (Negus, 1999; Straw, 2001), marketers cannot know in advance to what extent their brands might have an impact.

As for the most placed brands, our findings closely matched those from similar research in which cars, fashion (clothing, etc.) and accessories (cups, sun glasses, etc.) were the main categories of products involved in placements. Moreover, technology goods appeared with brands such as Apple or Nokia, whose expansion are symbolic of the change to a digital society. Thus, music videos are an attractive format for promoting (Goodwin, 1993) products like cars, fashion and technological brands. Furthermore, media convergence includes materials and actions which are difficult to classify from a traditional advertising perspective and creates situations in which the attention of the consumer is sought by experiences with the brand. In this context, as with the findings in this study, music videos are important for engaging consumers.

However, on a critical note, we may wonder if videoclips are at risk of being oversaturated by brands, especially if we bear in mind that the

audience is unaware if placements are for commercial purposes or not. Despite the positive attitude the audience has toward product placements in the Burkhalter and Thornton (2014) videoclips, the results of this research show there to be an enormous number of brands in this content. Therefore, there must be a critical analysis of this technique since music is crucial to forming the values people have (Straw, 2001). Consequently, the line between music and advertising has become blurred since music videos work as a vehicle with which brands blend their products. This phenomenon refers to more than just music. Actually, it is known as *musicvertising* (a blend of music and advertising), a neologism which expresses the notion that music videos simultaneously encompass both the esthetics of music and the marketing goals of brands (Sánchez-Olmos, 2018). Thus, apart from promoting songs, just as observed by other researchers in the MTV period (Englis, 1991; Goodwin, 1993) videoclips have become advertising media for promoting products, just as this research shows.

Limitations of the study

The shortcomings in this study is its exploratory and highly descriptive nature; it only describes artists, brands and categories of products but it does not delve into brand discernibility, nor why these categories of product were placed. Nevertheless, its strength is that not only does it cover an important number of years (from 2003 to 2016) but also a crucial period characterized by digital changes in the record industry. In fact, this study is the first step for carrying out more ambitious and deeper research in the future.

Future research

One important line of future research will be to analyze why the most watched music videos contain less brand placements. Furthermore, other studies could be made to analyze brand placements and different styles of music. On a final note, this study was part of a wider project whose future lines of research will focus on analyzing the way in which brands place products in narratives. The integration or imposition of brands in music videos could be analyzed according to the following variables: brand discernibility and visibility of the logo.

ORCID

Cande Sánchez-Olmos  <http://orcid.org/0000-0001-5080-2835>

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