

Variety of “Kopiko” Product Placement in Vincenzo's Korean Drama on Television: What Are The Ethics?

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ABSTRACT

Product placement or embedded marketing is a marketing technique that unites products or brands in activation or program, such as television programs, events, sports, video games, or movies. This technique is now often found on the screen of Sinetron in Indonesia. For this reason, this study aims to identify the variety of product placement in Sinetron Indonesia to be studied from the perspective of broadcasting ethics in Indonesia. The object of this research is the Korean drama Vincenzo. The concept of product placement used in this research is according to d'Astous and Sequin and Přikrylová dan Jahodová. The research method is descriptive qualitative with a study of visual data documentation on these four episodes of the Korean drama Vincenzo. The research found that the variety of product placement used is Integrated Explicit Product Placement. The actor plays an active role in the scene and is expressed formally in the program or plot. The main star clearly shows the attributes and benefits of the central hat. This product placement is no longer implicit or sponsorship but more open. Ethically this can psychologically impact the audience that this is not part of an advertisement but a Sinetron scene. This strategy does not protect the audience. It is because the message is disguised not as an advertisement but as a persuasion function.



INTRODUCTION

Marketers use marketing communication strategies to introduce brands to potential consumers. The marketing communication strategy is commercial because the message marketers want to convey to potential consumers using media is by the message content and has a broad reach. One of the media that is the leading choice for marketers to carry out a marketing communication strategy is television. Effective advertising and marketing can help the product reach the Top of finding the audience (Putri & Irwansyah, 2020). However, it is because television media can convey brand messages through audio-visual, even though television is one of the media with expensive placement costs (Hesti et al., 2021).

A 2017 Nielsen Consumer and Media View survey conducted in 11 cities in Indonesia shows that television penetration still leads at 96%, outdoor media at 53%, and the internet at 44% (Micom, 2017). However, there are problems with audience acceptance of advertising by marketers.

A fact found by (Napoli, 2012) explains that audiences tend to skip when exposed to advertisements on television programs watched by the audience. Advertising through television media is still considered adequate if used by large companies because television media will provide huge profits for the company (Jusuf & Hermanto, 2019). Advertising on television also represents social class images so that audiences can choose programs (Mutahir, n.d.), for that audience to choose TV Programs according to their needs (Sanityastuti, 2019). In addition, television media is used to market products on a larger scale to build and raise brand awareness. Television media has sophisticated and

attractive audiovisuals that attract consumers' interest. Four determinant factors influence the audience in choosing TV channels (Widyatama et al., n.d.).

To increase the effectiveness of advertising by using television media, marketers have begun to use advertising strategies that can provide information about a product or brand to potential consumers without disturbing potential consumers while watching the desired program. The advertising strategy that marketers currently use is called product placement.

Marketers mostly carry out product placement strategies because most of the audience in the mass media and internet users have missed the advertisements they encountered. Product placement is also used with the same purpose as advertising. Product placement is used to form awareness, interest, and desire to buy and change behavior, but with a different point of view (Kumar, 2017). Industry predictions will regard brand placement and brand-integrated programs as the future of television advertising (van Reijmersdal et al., 2007). However, product placement is not only on television programs. Product placement strategy is also no longer limited to television or movies. Currently, YouTube can also be used as a medium for implementing product placement.

To further optimize the marketing communication strategy by marketers using television media, marketers choose a marketing communication strategy in the form of advertising that can convey information about the brand without disturbing potential consumers while watching or viewing the desired television program.

Product placement has been brought to marketers' attention because it



effectively reaches audiences' awareness. It is also an effective way to reach existing and potential customers (Mackay et al., 2009). Product placement refers to the inclusion or reference of a product or a brand in a program. Product placement is the paid inclusion of brand or brand identifiers used audio and visually with mass media (Karrh, 1998). The purpose of this marketing strategy would be to influence people with implicit memory.

Product placement is known as embedded marketing. Product placement is a marketing technique that unites products or brands in activation or program, especially television programs. The television program is adapted to the needs of marketers and the message that marketers want to convey to the audience. The program consists of several television programs ranging from events to sports, video games, and films. Product placement is also often found on the screen of sinetron in Indonesia.

According to (d'Astous & Seguin, 1999), there are three forms of product placement. First, Implicit Product Placement, which means that the brand contained in television programs is displayed passively and visually apparent, but the brand is not expressed formally, meaning that the brand contained in the television program chosen by marketers is only used in a scene, but the brand is not explained explicitly.

The second form of product placement is Integrated Explicit Product Placement. Brands have an active role and formally display in scenes on television programs chosen by marketers. That is, the brand's attributes, advantages, and also benefits of the brand are displayed visually by the actors or individuals involved in the television program chosen by the marketer.

Then, the following form of product placement is Non-Integrated Explicit Product Placement, the brand is displayed formally, but the brand is not part of the content in the program chosen by marketers. Non - Integrated Explicit Product Placement is used by marketers when the marketer makes a sponsorship agreement with the owner of the television program.

Meanwhile, in the book (Přikrylová & Jahodová, 2010), product placement can occur in audio-visual works in three different forms. First, the form of verbal reference, the brand part of the product placement used by marketers, is detailed and communicated.

The second form used to implement product placement, Active Brand Placement, is used by one of the characters selected by the marketer in the television show. Because actors in television shows use the brand, its product placement should be proactive.

The third form, passive placement, means that there are various mediums marketers can use to implement product placement. Media selection consists of movies, TV shows, or brands placed in a virtual environment, so product placement is visually indicated (Přikrylová & Jahodová, 2010).

Product placement is a strategy used by marketers to introduce a brand. Thus, product placement can reduce the behavior or actions the audience takes by changing television channels when advertisements appear in the program, called zipping and zapping (der Waldt et al., 2007).

Product placement is stealth advertising. The application of product placement makes the audience unaware of the promotional elements inserted in television programs, so they are considered part of the film scene



(Tandiono, 2013). The product placement category comprises three dimensions: Visual Dimension, Auditory Dimension, and Plot Connection Dimension (Russell, 2002).

Visual Dimension displays a product or brand on a screen, known as screen placement. This dimension has different levels depending on the number of views and the style of appearance of the camera on a brand or product. Product placement using visual dimensions needs to be considered when done so that brand or product placement is not like commercial advertising.

The auditory Dimension displays the brand or product through verbal and auditory by mentioning the brand in a dialog. This dimension is called script placement. The dimension of auditory placement has different levels, depending on the context in which the brand or product is mentioned, intonation, language style, and how often the brand or product is mentioned and emphasized by its placement in dialogue. Information conveyed through auditory placement has a more meaningful impact on the audience than visual placement. However, the audience can hear information if they do not watch the media.

Plot Connection Dimension explains that the integration of brand or product placement can not only be done visually or verbally and with a focus on the storyline. The higher the plot connection in strengthening the theme of the elements of a story, the more influential the product placement. The plot connection dimension is most often used and is one of the most compelling dimensions because it impacts communicating a brand or product.

Marketers who use product placement to showcase their brands expect viewers

to be able to identify their brand's presence on TV shows visually. Marketers need to determine and communicate product positioning to their audience.

In practice, this method seeks to achieve its goals without letting people know they are being targeted (el Karimah et al., 2019). One of the most developed advertising industries and advertising strategies is product placement (Matthes & Naderer, 2016).

Although it aims to introduce a brand by conveying messages in audio and visual ways, product placement as a marketing communication strategy has advantages and disadvantages for marketers who implement a product placement strategy. The advantages for marketers when using product placement are: Exposure, the application of a product placement strategy certainly has the advantage of brand exposure contained in television programs. Moreover, when marketers use product placement to introduce a brand, the message from the brand will be conveyed because there is no zapping action taken by the audience (Russell & Belch, 2005).

One of the advantages of product placement is frequency. Product placement in television programs will result in repeated exposure, especially when the audience watches the television program more than once. The next advantage is support for other media. Product Placement is a trend in the film industry. Thus, a link between brand and film usually reinforces the presence of advertising and further strengthens each other's promotional efforts.

Source association is one of the advantages felt by marketers when implementing product placement. Source association occurs when the audience



sees an actor use a brand. Thus, the source association can create a product image.

Cost becomes an advantage that is felt by marketers when implementing product placement. The next advantage is recall. A study by Gupta and Kenneth Lord stated that the appearance of a suitable placement resulted in a strong recall. Then bypassing regulation and acceptance, product placement undoubtedly only is used by all marketers with various types of brands (Gupta & Gould, 1997).

According to the weakness of product placement, first, the application of product placement in television programs causes the brand to be invisible or unnoticeable, mainly when the product placement is carried out in scenes that are unpleasant or unacceptable to the audience (Rumambi, 2008). Second, there is no control from marketers or brand owners over time when implementing product placements shown in television programs. A minority of the audience who saw when a brand appeared in a television program scene stated that applying this communication marketing strategy was unethical. The state is one of the weaknesses of product placement.

This product placement should be included in the classification of commercial advertising broadcasts through television broadcasting to introduce or promote goods or services to the target audience to influence consumers to use the products offered.

Researchers also analyze ethics in product placement. For example, research results from Gupta, P. B., & Gould, S. J. state that product placement, on the one hand, is one of the most popular and widely used brand recognition strategies. However, the product placement strategy remains controversial. The ethics of the product placement strategy seems to

involve two aspects. First, there are ethical concerns about product placement and some brands over other products.

Previous researchers have researched audience perceptions of the ethics of product placement. One critique of product placement concerns consumers' feelings that require a 'subconscious' promotional effect (Morton & Friedman, 2002). Therefore, the results of this study suggest that product placement is thought to affect people below the level of consciousness, and these people are more likely can not control receiving or reject the product placement messages.

The following study is about the practice of product placement which some people think is a hoax. This is because the messages conveyed cause the audience or people who seem to be unaware of the message's meaning. After all, the brand message is conveyed persuasively, causing involvement in buying behavior (DeLorme & Reid, 1999).

Ethics regarding product placement is also related to the brand category contained in television programs. The research results from Balasubramanian state that several brand categories, such as cigarettes, alcohol, and firearms, have been considered controversial (Balasubramanian, 1994). Product placements are also known as paid content. Attribution is essential in this context, and the truth-disclosure process that was circumvented during the creation of the content should be disclosed (Devi & Triputra, n.d.).

For example, tobacco advertising on TV is prohibited, but films with tobacco product placement can be shown on TV. In addition, children and teens can see the brand on TV even though they should not.

Therefore, this research aims to identify the various forms of product placement in television programs,



especially in sinetron, to be studied from the perspective of broadcasting ethics in Indonesia. The result of this study can be used as literature or references in the study of marketing communications, especially marketing communication strategies in the field of advertising.

The object of this research is the Korean Drama Vincenzo, one of the Korean dramas that becomes a medium for implementing a communication strategy in the form of product placement advertising. The Korean drama Vincenzo is often discussed by Korean drama audiences in Indonesia due to the emergence of a candy brand from Indonesia, namely, Kopiko, in scenes starting from episodes 14, 15, 17, and 19 in the Korean Drama Vincenzo.

METHODOLOGY

This research applied a descriptive qualitative method—the data collection technique used visual data documentation on four episodes of the Korean drama Vincenzo. The Kopiko brand product


placement consists of four episodes of the Korean drama Vincenzo starting from episodes 14,15,17 and 19.


The data analysis used in this study explains the various forms of product placement contained in the Korean drama Vincenzo. Start from episodes 14,15, 17, and 19. This research used two product concepts according to d'Astous Sequin, Příkrylová a Jahodová.

RESULTS AND DISCUSSIONS

The Kopiko brand is part of the product placement of four scenes in the Korean Drama Vincenzo. The Korean drama Vincenzo became the sixth highest-rated drama in the history of the TVN television station (CNN Indonesia, 2021). The following are the various forms of product placement in the Korean Drama Vincenzo in episodes 14, 15, 17, and 19, which are described based on the concept of product placement in Příkrylová a Jahodová's book (2010) and based on the form of product placement according to d'Astous and Seguin (1999)

Table 1. Product Placement in Vincenzo Korean Drama in Episode 14

Příkrylová and Jahodová Product Placement Forms	d'Astous dan Sequin Product Placement Forms	Scene
<i>Verbal Reference</i>	<i>Integrated Explicit Product Placement</i>	

<p><i>Active Placement</i></p>		    
<p><i>Passive Placement</i></p>		








Source: Episode 14 of Vincenzo Korean Drama (2021)

One of the scenes in episode 14, from 1.01.52 to 1.02.20 minutes, is the product placement of Kopiko. In that scene, Kim Yoon Hye, Jung Ji Yoon, and Kim Young Woong reconnaissance from inside the car. Visually, Kopikon was opened by actresses Kim Yoon Hye and Jung Ji Yoon, after which two actresses consumed Kopiko. The product

placement audio for the Korean drama Vincenzo episode 14 is dialogue delivered by the actor and actresses. Actor Kim Young Woong saw that actress Kim Yoon Hye and Jung Ji Yoon were not talking to each other, and actor Kim Young Woong tried to offer Kopiko to them. Actress Kim Yoon Hye even said that the Kopiko candies were delicious.

Table 2. Product Placement in Vincenzo Korean Drama in Episode 15





Pikrylová and Jahodová Product Placement Forms	d'Astous dan Sequin Product Placement Forms	Scene
Verbal Reference	Integrated Explicit Product Placement	

<p><i>Active Placement</i></p>		
<p><i>Passive Placement</i></p>		

Source: Episode 15 of Vincenzo Korean Drama (2021)

The scene from 34.40 to 35.25 minutes in Episode 15 is about Kopiko's product placement. Actor Song Joong-ki, who plays Vincenzo, invited Hong Cha-young (Jung Yeo-bin) and Park Nam (Yoon Byung-hee) for coffee. However, Hong Cha-young (Jung Yeo-bin) and Nam-san (Yoon Byung-hee) were upset and refused Vincenzo's invitation. Visually, Kopiko is opened in this scene by actor Song Joong Ki, who plays Vincenzo. Vincenzo then eats the Kopiko. Based on dialog in episode 15, Korean drama actor Vincenzo did not mention the benefits of Kopiko as a coffee substitute.

Table 3. Product Placement in Vincenzo Korean Drama in Episode 17



Pikrylová and Jahodová Product Placement Forms	d'Astous dan Sequin Product Placement Forms	Scene
<i>Verbal Reference</i>	<i>Integrated Explicit Product Placement</i>	
<i>Active Placement</i>		   
<i>Passive Placement</i>		



Source: Episode 17 of Vincenzo Korean Drama (2021)



The table above explains the product placement in Episode 17 from 24.50 to 25.25 minutes. In this scene, Kopiko is opened by actor Kim Young Woong who plays a gangster named Park Seok Do. Park Seok Do distributed Kopiko candy to the tenants who had gathered at Chef Toto's (Kim Hyung Mook) restaurant. However, in episode 17, Kopiko's product placement was only shown visually. The advantages of Kopiko are not mentioned in dialogue by the Korean drama actor Vincenzo.

Table 4. Product Placement in Vincenzo Korean Drama in Episode 19

Pikrylová and Jahodová Product Placement Forms	d'Astous dan Sequin Product Placement Forms	Scene
<i>Verbal Reference</i>	<i>Integrated Explicit Product Placement</i>	
<i>Active Placement</i>		

		
<p style="text-align: center;"><i>Passive Placement</i></p>		

Source: Episode 19 of Vincenzo Korean Drama (2021)

The table above is the product placement scene in episode 19, starting from minute 22.45 to minute 23.05. According to the visual data in the table above, while at work, Vincenzo (Song Joong Ki) offers Hong Cha-young (Jeon Yeo-bin) to consume Kopiko. Hong Cha-young (Jeon Yeo-bin) mentioned that Kopiko is needed when she is at work, and the advantage of the candy is that it can relieve sleepiness. The scene in episode 19 shows that Kopiko's product placement is visually displayed, and the benefits of Kopiko are mentioned through dialogue.

A type of product placement, according to (Lehu, 2007). The first type is Classic placement. As a type of product placement, classic placement has been around since the dawn of technology. This type of product placement involves making the product or brand attractive within the

camera's field of view. It has to be much more tactical than strategic, and the conventional arrangement is simple. Classic placement is relatively inexpensive and easy to implement. The downside of classic placement is that it is easy to overlook, especially when there are many placements in the same movie.

Then there are the types of product placements and corporate placements. A potential advantage of company placement is that the institution, company, or company brand on the screen is easier to use. A potential drawback of corporate placement is that it is assumed that viewers will know the brand name before watching the film, so the product placement may only be noticeable to viewers.

Subsequent evocative placement is a placement discreet in the sense that the brand does not appear on screen. The benefit

of evocative placement is subtler than the classic placement, and de facto suggests a fundamental differentiation between it and its competitors. The disadvantage of this type might not be identified by the audience unfamiliar with the brand because the message needs to appear clearly.

The last type of product placement is Stealth placement. This type of product placement is highly discreet or almost undetectable by viewers. It is often well integrated into the scene because the audience who saw it is not disturbed and can make a presence that gives it a natural aspect. The benefit of stealth placement is generally perfectly integrated into the story or the scene it appeals to, thereby avoiding criticisms like commercial advertising. The disadvantage of stealth product placement is that it can easily pass unnoticed by the viewers.

Based on the data analysis that has been carried out using visual data documentation analysis techniques, all scenes of the Kopiko brand product placement in the Vincenzo Korean Drama are displayed audio and visually. The delivery benefits and advantages of Kopiko were delivered orally by the actors. However, the actors did not mention the brand name or verbally mention the Kopiko brand.

Product placement in Vincenzo is a form of Integrated Explicit Product Placement. According to d'Astous and Sequin (1999). Integrated Explicit Product Placement is a product placement used by marketers to introduce a brand. Kopiko formally appears in scenes following the storyline of Vincenzo.

The benefits and advantages of Kopiko are shown visually and verbally mentioned by Korean Drama actor Vincenzo. The form of product placement can occur in three forms, according to Příkrylová and Jahodová (2010). Based on

the visual documentation study conducted, all forms of product placement based on the concept of Příkrylová and Jahodová (2010) are found in episodes 14, 15, 17, and 19 in the Korean Drama Vincenzo.

The first form is a verbal reference. In this form, brands that are part of product placement in programs used by marketers are discussed openly in television programs that are used and delivered orally. In episodes 14,15, and 19 of the Vincenzo Korean Drama, the Kopiko brand became part of the product placement in the Vincenzo Korean Drama, and the advantages or benefits of Kopiko were discussed openly in the Vincenzo Korean Drama. The benefits and attributes of Kopiko were conveyed verbally by the actors of the Korean Drama Vincenzo. In episode 17, there is no verbal reference made by the actors of the Korean Drama Vincenzo. In episode 17, the form of Kopiko's product placement in the Korean Drama Vincenzo, according to Příkrylová and Jahodová (2010), consists of active and passive placement.

Active placement is the second form of product placement in the book by Příkrylová and Jahodová (2010). Active placement is one of the product placements in television programs, and products are used by actors in television programs chosen by marketers. The form of Kopiko's Product Placement in the Korean Drama Vincenzo is included in the form of active placement. Kopiko is not only explained verbally and visually but Kopiko is also consumed in scenes by Korean Drama actor Vincenzo. This form of active product placement is found in episodes 14, 15, 17, and 19.

The form of product placement for the subsequent Kopiko brand product placement is a passive placement found in the scenes in episodes 14, 15, 17, and 19. Passive placement is a form of product placement used by marketers by using



virtual placement so that marketers can adjust the media they want to use to implement product placement. The media consists of TV shows ranging from movies and sinetros to Korean dramas. The increasing number of Korean drama fans is attracting companies to use K-Drama as a promotional medium to implement a product placement strategy (Millenia et al., 2021).

Some individuals feel that product placement is dangerous and should be banned or at least disclosed in the credits at the end of the program (Williams et al., 2011). When brands or products are seamlessly blended into the entertainment channels, the effect is much more than perceived, which can profoundly influence the behavior and psychology of an individual. The main concern is about the subliminal or subconscious impact of such advertising methods, which can affect the control over the acceptance or rejection of a product placement message. Another concern is that people do not perceive entertainment where specific messages are present to develop preferences for purchase intent (DeLorme & Reid, 1999). Particularly true for implicit product placements that should be avoided since they are perceived as less ethical than the other types of product placements, mainly if they appear in an information/series or a television program. Similarly, consumers' ethical opinions of product placement differ significantly across product categories, with more significant concern for ethically controversial products such as alcohol, cigarettes, and guns.

The result of the research has confirmed that consumers are concerned about the "subliminal" effect of brand placement. Ethical issues related to product placement and branded entertainment also warrant further investigation. The perception of the ethics of product placement can also be influenced by gender division in society (Hudson & Hudson, 2006).

Product placement as a marketing communication tool is not without mistakes and criticisms (Daugherty, 2005). Product placement has a weakness related to a lack of control. This is because brand-holding companies have little control over how brands are incorporated or represented in plot scenes. The risk of negative association is the weakness of product placement. Depending on the medium of product placement, brands can be misunderstood, criticized, or associated with negative values. In addition, uncertainty about the success rate of television programming as a product placement medium also significantly impacts product placement decisions.

Next, the weakness of product placement is pricing. Pricing of product placement fees usually depends on standard scales of audiences, media, and program television. Thus, it is assumed that a placed brand will gain equal exposure across scenes on the television program, which means product placement as a strategic marketing communication needs pricing (Pokrywczynski, 2005).

Critics of product placement continually debate the ethics of product placement when exposing brand messages to audiences, highlighting that it reflects an invasive approach to communicating with audiences. One of the biggest obstacles to product placement is vulnerability to rules and regulations. There is still debate about whether product placements should be open to the public, mainly to prevent children from being exposed to unnecessary content.

CONCLUSION

The form of product placement is explicitly integrated, where the actor plays an active role in the scene and is expressed formally in the program or plot. The main star or actor in the television programs clearly shows the attributes and benefits.



This indicates that product placement is no longer implicit or sponsorship but more open.

The product placement described above is the placement of product promotions in scenes in the show that are not in the advertising segment. This gives the impact that the product is part of the film scene and has the power of soft selling or a soft campaign.

Although explained in several studies, product placement is used as a strategy against zapping or switching television channels by remote control so that the message about the product is still exposed to the audience.

In an actual situation, the audience at this time is active or no longer passive, and they even tend to be critical. Broadcasters still must distinguish whether what is shown is a scene from the program television or a part of a commercial advertisement. This is to continue respecting and upholding the public's rights and interests.

Ethically, with a product placement strategy, broadcasters do not make a difference to their audience, whether the product is an advertisement or part of a scene. Broadcast advertising itself in Indonesia refers to the broadcasting code of conduct. Article 11 of the P3SPS stipulates that broadcasting institutions must pay attention to the benefits and protection of the public interest.

From an ethical point of view, product placement may psychologically affect the viewer that this is a Cinetron scene rather than part of an advertisement.

This strategy also does not protect the masses, as the message is not disguised as an advertisement; it is a persuasive message. The public needs to be reminded and guarded so that what is shown on television is by its form, whether a product placement on a fiction television program or a commercial advertisement.

Product placement on the television program is not yet part of the views percentage of commercial advertising. Based on article 44 of the P3SPS, it is stated that the commercial broadcast time of private broadcasters is at most 20% of the total broadcast time every day. Suppose product placement is part of commercial advertising broadcasts. In that case, the percentage of product placement in television shows should be recorded as the percentage of broadcasting commercial advertisements by broadcasting institutions.

CREDIT AUTHORSHIP CONTRIBUTION STATEMENT

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DECLARATION OF COMPETING INTEREST

We certify that there is no conflict of interest with any financial, personal, or other relationships with other people or organizations related to the material discussed in the manuscript.

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