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SUSTAINABILITY AS A FACTOR OF CHANGING MARKETING STRATEGIES BASED ON THE CUSTOMERS' PREFERENCES IN CONTEXT OF DIFFERENT GENERATIONS IN SLOVAKIA

The most up-to-date challenge of modern marketing is the need to incorporate sustainability principles into marketing strategies. Promoting the principles of sustainability requires setting environmental objectives at the enterprise level and devising marketing strategies that meet the environmental requirements and customer preferences. The article deals with two basic topics, the issue of environmental marketing against the background of customer preferences and generations of consumers, more precisely as they were profiled in Slovakia. Examining the preferences of customers of different generations aimed to prove that implementing environmental marketing principles is necessary. Although the aim of the research was to correlate selected findings with the preferences of the environmental objectives of different generations, the research that focused on the behavior of different generations of consumers under the sustainability concept revealed some original findings concerning the assessment of ethnocentrism under the sustainability concept.

1 Introduction — Designing marketing strategies for sustainable development is the most up-to-date challenge of modern marketing. To convince consumers that they should start to assess the goods and services they are interested in according to criteria they have not yet considered and, if only marginally, sure is a challenge for experienced marketers. To promote products and services in a different way means to take a specific information that has been uninteresting to consumers in the past, start to communicate it consistently and give it a new meaning. In the future, marketing communication must cover the origin of the product (producer and the country of origin) and often its components, how the manufacturer processes them and what technologies they use to do so, to what extent the product production affects or how much it burdens the environment, environmental performance, whether its use will be possible without restriction. At a high volume of emissions eg. passenger cars are prohibited from entering low-emission zones in cities., whether it meets the sustainability criteria of the supply chain, and ultimately whether the product and its packaging are fully or only partially recyclable. For agricultural products it will be necessary to communicate the way of breeding or cultivation, the use of biotechnologies, the degree of environmental burden and whether

and what environmental criteria the product meets, more precisely, whether it meets or even exceeds the legislative criteria applicable to organic products.

Marketing strategies for sustainability — The types and sources of information that the customer is interested in are significantly different than it was a few years ago. Producers are obliged to give certain information on the packaging of products. Here, however, producers are rarely going beyond legislative standards because this depends on the demand for products that meet environmental criteria.

Classic customer-oriented marketing must monitor customer needs and preferences and analyze customer behavior (Kotler and Armstrong 2004). The authors did not anticipate that customers would need to be instructed in how to deal with products so that they could use the technologies they installed, and that sustainability factors, packaging materials used, linear supply chain or product recyclability will play an important role in marketing strategies. Nevertheless, classic marketing theories still apply, customer orientation remains a priority, but the customers have changed, and those who have not changed should be given the opportunity to make a change towards sustainability. In modern marketing, consumer care takes on a completely different meaning, and the consumer is the one that forces businesses to wonder why and how customers change their preferences. Knowing why this change is happening is a prerequisite for grasping the reasons why customers are changing their preferences. It goes without saying that this is linked to the existential factors of our civilization, but those who develop long-term strategies in line with sustainability requirements or will be leaders in the blue ocean strategies will be at an undeniable advantage. Not only because legislative standards are constantly tightening, but especially because the change in consumer preferences has already taken place.

Adaptation to changes is expected to take some time. It is undoubtedly a process that is difficult to analyze when assessing different customer approaches. In the context of sustainability analysis, they can demonstrate knowledge of the behavior of different generations of consumers, with consumer preferences evolving differently in different countries (differences can also be grasped within transnational groupings, states and regional characteristics) in relation to the purchasing power of the population, sustainability, including the knowledge of sustainability criteria and the availability of information on products and services in terms of sustainability. Influencing purchasing decisions with environmental criteria presupposes the choice, i.e. the existence of a range of products and services that actually meet these criteria. Today, there are practically no sectors that have not been touched by environmental criteria drafted since the 1980s (Meadows, Meadows and Randers 2012), (Technological limits, for example in the mining of products or in the chemical industry, have so far significantly affected the level of environmental burden and new ones are not yet available or are not implemented. This also applies to some service sectors that depend on transport costs).

Currently, there are products that meet and do not meet the sustainability criteria. The paradox of the present is that those products and services that do not meet sustainability criteria are more affordable, very often even cheaper, and they are traditional products well known to consumers. In those countries where the purchasing power of the population is low and the level of environmental education is low, the two factors also determine consumer preferences. These types of customers do not understand the environmental related information an if they do, it is not relevant to their needs and wants. Their response to products made with regard to sustainability principles is unambiguous, these products are simply too expensive, which means inaccessible. Influencing the pricing of such products requires legislative measures and opportunities that businesses find it difficult to find. There are governments that can

and must introduce incentives to prioritize production according to the principles of sustainability. However, given the subject of this article, we will not discuss in detail the instruments of the governments which can be used to mitigate environmental impacts, but not to mention them would be a mistake.

Since 1995, authors who have been involved in environmental marketing (William and Wimsatt 1997), have intensively pointed out that change is necessary, meaning to devise long-term marketing strategies that can be implemented in terms of business sustainability criteria is essential. At the same time, changing company way of thinking is a way of gaining a competitive advantage in this area and making this advantage visible through marketing communications. This type of marketing activities has been given the attribute „green”, especially in order to evidently focus on waste-free technologies and adaptation of environmental principles. At the same time, environmental or, as we have indicated, „green marketing” is a newly emerging production and business philosophy that allows us to address sustainability issues. Environmental strategies, as we have tried to suggest, must be consistent and created on the principle of sustainability and accountability, only when they represent the added value that companies can and must pursue by implementing environmental strategies. The pretense of environmental responsibility does not pay off in the long run, and not only in cases where irresponsibility but fraud proves to be a tool for communicating environmental criteria.

However, there are still a number of issues that arise in the context of what is and is not sustainable in the long run. The basic value of the anthropocene era (The Anthropocene is a proposed geological epoch dating from the commencement of significant human impact on Earth's geology and ecosystems, climate change) is responsibility (Jonas 1989). The Principle of responsibility – meaning the responsibility of businesses, states, multinational groups and isolated consumers. However, there are different concepts that are presented as environmental or sustainable, but they are not real. On the other hand, it is often not possible to take all factors into account, and when one is taken out, eg. recyclability or carbon footprint, sustainability principles are only declarative and not realistic. However, other factors that are currently not scientifically relevant and whose environmental impact is not evident in the context of today's knowledge can also be introduced into the concept of sustainability. To make the situation even more complicated in the area of basic principles of sustainability, there is also a belief in man's ability to handle, through technology, any problem (technocentrism) and in this context to communicate the unjustified fear of environmental or climate change.

One way that has been actively applied in the context of sustainability is the shortening of the supply chain (more precisely the linear preference) and the promotion of domestic products – in other words, the promotion of consumer ethnocentrism. Although originally ethnocentrism was associated only with the placement of foreign products on domestic markets, it made marketers examine the importance of the country of origin in the process of deciding to buy. The country of origin can then be regarded as a kind of 'hint', a promise of certain traditional qualities and the known characteristics of the product. The perception of the country of origin is an integral part of the domestic producer's brand in both positive and negative terms. Customers' preferences when buying foreign products can be influenced by confidence in foreign companies, branded products, but also by attitude to specific countries, both negative and positive (Tores and Gutiérrez 2007). However, in the context of sustainability, ethnocentrism can play a positive role. The Slovak Republic is undergoing a process of intensive promotion of Slovak producers and marketing support for the purchase of goods that can be identified as „produced in Slovakia”. This has been happening for the last 4 years, which is a fairly long time to assess whether consumer behavior has changed in relation to sustainability. The purchase of Slovak products is being promoted despite the fact that Slovak government has never in-

tensively built the image of Slovakia as the country of origin of the products. Efforts directed towards the purchase of products of Slovak origin began to be enforced at the governmental level mainly because at the turn of the millennium the Slovak Republic became an EU country, which according to statistical data (the share of Slovak food products in market basket) became a tool to influence the purchasing decisions of Slovaks. Businesses have started to use the image of a country as a promise of certain characteristics, but consumers, in pursuing the principles of sustainability and the increase in demand for organic products, have begun to evaluate products according to the criteria applicable to organic production. Ethnocentrism in this context is linked to the intensive promotion of sustainability principles and is one of the most effective tools of „green” marketing. It is also a mean of building the environmental sensitivity of consumers, but only if it is linked to the communication of environmental principles and objectives.

Typology of consumer generations in the Slovak Republic — The issue of sustainability, which is the subject of this paper, does not address the same level of members of all generations. However, segmentation and understanding of consumer preferences require knowledge of consumer generations. This is one of the key identifiers in reaching the potential consumer. The typology of generations is not uniform throughout the world, mainly because of the fact that membership of individual generations has specific characteristics related to the development of individual countries. The issue of generations is not a new topic in marketing (Hill 2002, Williams 1997, Bergh and Behrer 2015), but marketing analysts began to work with it intensively only in recent years. It has been shown that knowing precisely how to characterize individual generations of consumers is crucial for the correct setting of marketing activities. In addition to the typology of generations X, Y and Z, used mainly by American and Western European authors, also political and economic developments in the country in which the analyzes are made needs to be taken into consideration. The issue of generations has also been closely linked to questions concerning the relationship between modern technologies and their use. Therefore, they are used in practice in particular in the technology sectors. To use them in relation to the preference of sustainability principles is not yet standard in marketing, this will be unique in this paper.

The typology used in the Slovak Republic allows to grasp the meaning of the so-called „Slovak consumers”. In the following table, we present the generation typology, which was the basis for research of preferences of Slovak consumers (Smolka 2019).

Generation typology	Generation name	Years
Basic generation typology	Generation X	1966 – 1976
	Generation Y	1977 – 1995
	Generation Z	1996 – 2012
Transitional generations	Generation „Baby Boomers”	1946 – 1965
	Generation „Husak's Children”	1974 – 1979
	Generation „Millennials”	1980 – 2000
	Generation „Snow Flakes”	2001 –
	Generation „Alfa”	2010 –

Table 1: Generation typology
Source: Authors

We assume that the reader is familiar with the classic typology of generations that originated in the US. In Europe, however, after the Second World War, there were sharp and specific changes that differed from the processes that influenced the post-war generation in the US. The classical typology of generations was no longer sufficient, it was necessary to go deeper and to grasp the intergenerational differences and the distinctions concerning individual countries of the European continent. Every European country, not only the Slovak Republic (which belonged to the Czechoslovak Republic in the postwar period), had a large generation born after World War II. In this case, it is referred to as the „baby boomers“ generation. This generation was born in the time of economic prosperity and growth, and therefore did was in the center of attention of researchers (Cheung 2007). It is a generation that is very aggressive and adaptable, it grew up in a period of dramatic changes, and therefore it is associated with attitudes that its members changed or re-created. They are representatives of new and traditional values. In Czechoslovakia, the generation of Baby Boomers „built socialism“ in arial relations and their functioning only began to „discover“ after 1989.

The generation of „Husak’s children“ was born in Czechoslovakia from 1974 to 1979. It is a term for a generation born in a strong population wave in the early 1970s. The name of this generation is derived from the then head of state, President Gustáv Husák. „Husak’s Children“ (The only systematic research of this generation was done by TNS Slovakia Lifestyle) are a generation that lived part of their lives in the socialist normalization period, experienced the revolution in 1989 and subsequently took advantage of the opportunities offered by its acquired freedom. It shows some common features of the 'Y' generation, but it also has indisputable differences, as members of that generation grew up in different conditions and was shaped by different possibilities and values. Members of this generation were formed to live their lives according to a certain, prescribed order. In accordance with the consensus, it was necessary to complete school, get education, get employed, start a family, get a living.

It is not easy to grasp the characteristics of the Generation of „Millennials“ because it is not exactly given who is in this generation. They are mostly members of the „Y“ generation and, to a lesser extent, the „Z“ generation. They are people born between 1980 and 1999, but it is a generation that deviates slightly from the classic characteristics of the 'Y' and 'Z' generations (Cheung 2007, whats.techtarget 2018). Millennials, as members of their generation, have an unflattering reputation among employers and companies. They are often dissatisfied with their job, trying to promote changes in the workplace regardless of their boss's opinions, requiring employers to give them bonuses and benefits, usually in form of more holiday and freedom, flexible working hours or home office. Their desire for freedom and independence also manifests itself outside work, in a home environment, and in contact with friends (Howe and Strauss 2009). Millennials are individualists who have problems with authorities.

Unfortunately, it is not yet possible to gather comparable information for Generation of „Snowflakes“, and unfortunately there were not many members in our research. It is a generation that follows the generation of „Millennials“ since they were born after 2001. The term „snowflakes“ refers to babies wrapped in cotton, saying that these children are spoiled. It is a generation which name refers to originality and individuality, as each snowflake is unique and unrepeatable. Representatives of this generation have been described by some authors as overly sensitive and self-centered (Davis 2012), but this is nothing special because of their age, as members of this generation are still, usually, schoolchildren. It is openly said this generation is a generation of rebels, which is spoiled, not satisfied with anything, and these people criticize everything. In a way, however, these characteristics are applicable to all young people, so it is not yet possible to consider this generation as profiled. However, trying to grasp the „snowflake“ preferences is very important for companies. They are begin-

ning to realize that this new generation may not want to do what previous generations will have other preferences and wishes. The generation of 'snowflakes' will surely be affected by ongoing climate change, with a very intensive focus on environmental issues. It has grown up with technology and often, this generation is forecasted to solve the civilization problems (note [1]).

Research results — The marketing survey, described in this section, was conducted in the Slovak Republic, from September 25, 2019 to October 13, 2019. The number of respondents was 545 of which 243 were men and 304 women from all regions of Slovakia. However, the research sample of the snowflake generation was so small that the inclusion in the charts of this generation does not have the required informative value but has an informative value, therefore this generation is also represented in the graphs. Respondents identified themselves with individual generations as described in the theoretical part.

The research was of a commercial nature and was conducted in accordance with the objectives of the VEGA 1/0737/20 grant project called Consumer Literacy and Changes in Consumer Preferences when Buying Slovak Products. Its main objective was to monitor consumer preferences within the generations of Slovak consumers. The answers to those questions about consumers' environmental responsibility and their preferences in the context of designing marketing strategies were included in this paper. We focused on the attitudes of Slovak consumers to product recycling, preferences of Slovak products as a tool for shortening the supply chain and placing bio-production on the Slovak market of consumers of different generations. The aim was to identify how customers of different generations behave within the framework of sustainability for the needs of a client who produces organic food, but has not yet promoted or encouraged them to communicate this to customers, which in practice would mean changing the sales model and increasing the number of sellers.

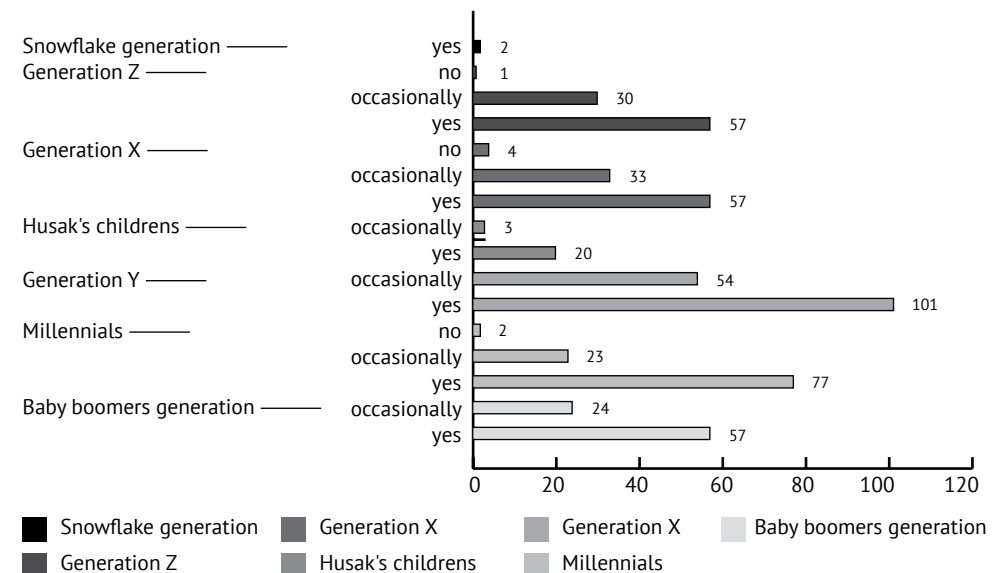


Figure 1: Which generation are you? / Do you recycle?
Source: Authors

The aim of this question was to find out how respondents feel about recycling. Occasionally, in Slovakia, the response „I recycle occasionally” may also mean that containers for recycled waste are unavailable. The question of recycling was included in the research mainly because the research sponsor wanted to examine the level of environmental responsibility and, rightly, the recycling rate is an indicator of it. The highest rate of recycling was shown in the members of the generation Y, which is clear from the graph. However, it is surprising that members of the Z generation are at a very similar level to the X generation and baby boomers. The answer „no, I do not recycle”, is extremely rare, therefore we can state that members of all generations see recycling as a necessity.

The issue of recycling, in a different context, is also addressed by the introduction of fully recyclable packaging. Y and Z generations are the ones who perceive the need to change the packaging of products and reduce their volume or type. It can be assumed that in the future they will mainly buy products that can be packed in returnable or fully recyclable packaging. It is gratifying that even generations of previously born would accept the policy of returnable packaging, which is only being discussed in Slovakia but the legislation does not yet cover it. This is illustrated in the following figure.

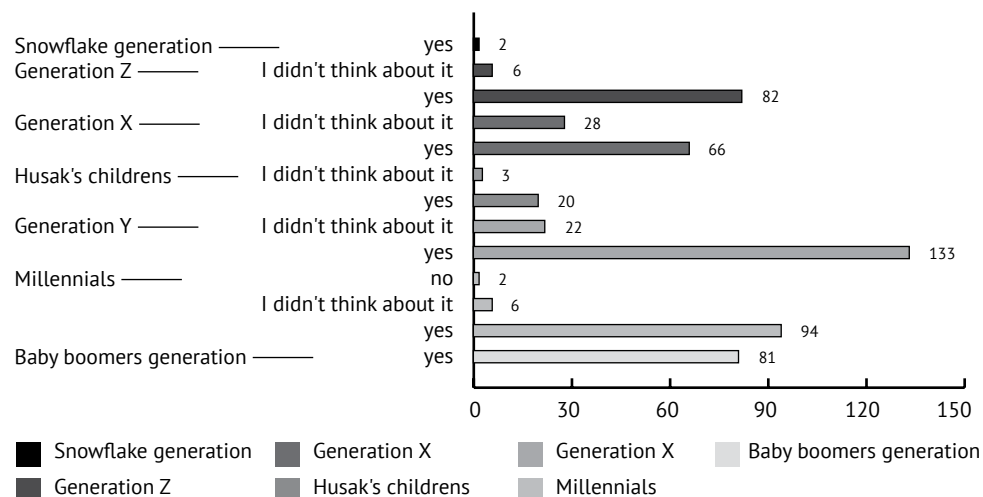


Figure 2: Which generation are you?/ Would you accept a policy of returnable or fully recyclable packaging?
Source: Authors

In relation to the educational level, it was assumed that people with the lowest education would be the most indifferent to recycling issues, and those with the highest education would have the most information on sustainability issues, and they would be those responsible for the environment. In principle, this assumption has been confirmed in the research and research has shown that this is true from the first, bachelor's degree. Research has also shown that women are by one third more responsible than men in recycling.

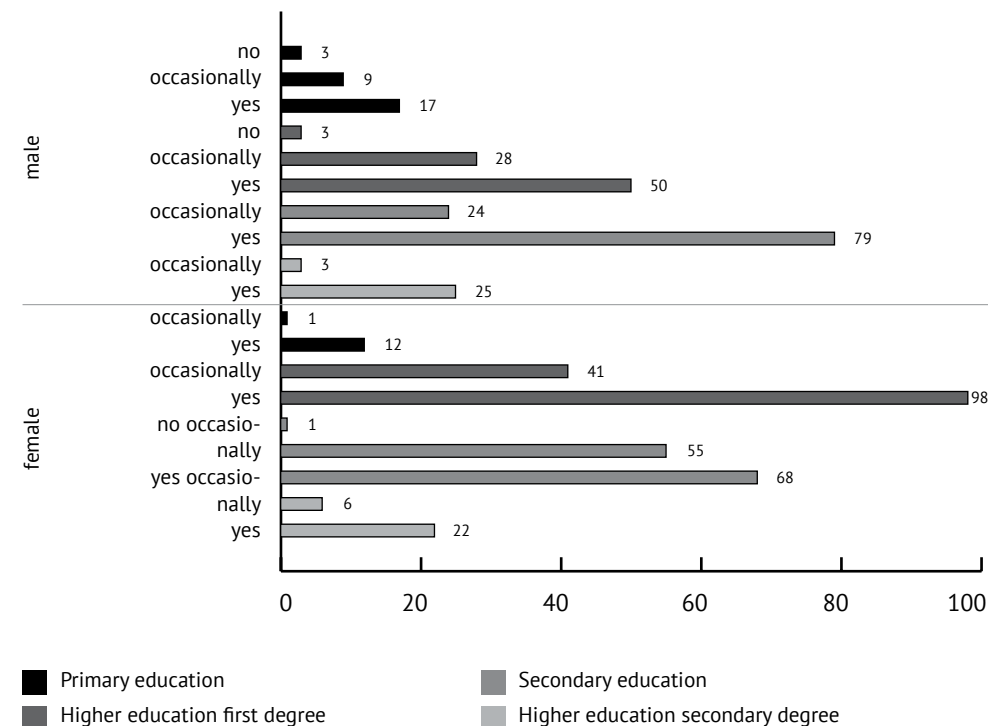


Figure 3: Do you recycle? / Gender/ Education level
Source: Authors

The issue of shortening the supply chain, although only indirectly linked to the promotion of domestic products, as we tried to prove within the theoretical part, is a relatively complex problem, which also involves the questions of marketing communication and ethnocentrism. In spite of possible doubts, in Slovakia the support of ethnocentrism has proved to be one of the most viable ways to support domestic production and shorten the supply chain, thus affecting the carbon footprint of products. Products manufactured or grown in accordance with sustainability principles are most desirable in the Y generation, which seems to be the most knowledgeable and responsible in the context of the issue. At the same time, it seems that its representatives are those who have sufficient information about the products, they are interested in where the goods are produced, the quality of the goods and if these goods can be purchased directly from producers. Given the fact that it is an economically active generation, the higher price of domestic products does not matter. Generation Y is also the one that, most likely, will affect the preferences of the Z generation, and the Millennials consequently Therefore, it is very likely that the trend of preference for domestic products produced or grown in accordance with sustainability principles will be strong.

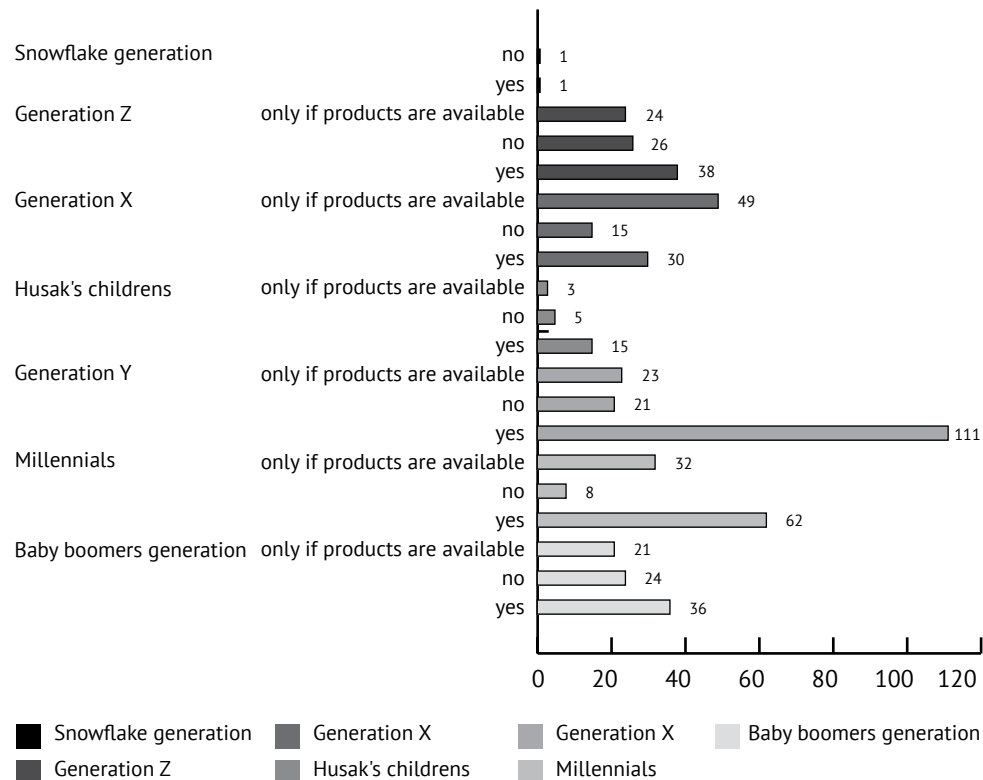


Figure 4: Which generation are you? / Do you prefer organic products grown or produced in Slovakia?
Source: Authors

Conclusion — To sum up the results of the research, we could clearly state that environmental responsibility is gradually being promoted by the consumers of Slovakia. The preferences of customers across all generations are changing significantly, although preference changes do not occur evenly across generations. Early generations that have been researched are changing their purchasing behavior and changing their purchase preferences. Customers learn and have the opportunity to obtain information, prefer products that they can clearly identify, and prefer those that are produced or grown in accordance with sustainability principles and their production is as environmentally friendly as possible. The environmental criteria of the European Union and the pressure to further tighten them create space for the legislation of individual EU countries. The pressure to tighten environmental criteria, which leads not only to the improvement of product quality but also to the direction of carbon-free production. The change in customer preferences is also evident based on our research. Customers welcome increasing pressure on businesses, as well as retailers, to develop marketing strategies that reflect customer wishes and build on one of their competitive advantages according to sustainability principles. Customers who do not currently take environmental criteria into consideration when purchasing and consuming products are gradually declining in

all generations examined by us. Marketing strategies based on sustainability must therefore be developed by all businesses, not just those that have already implemented environmental objectives in their goals. Over the next 10 years, sustainability principles will become the standard and selling products with no environmental criteria will be literally impossible. The absence of any sustainability criterion, whether it belongs to those we have mentioned or will be drafted as new, is a mistake in the marketing strategy that a company can pay for by the loss of customers.

Poznámky | Notes — [1] Given that members of the „Alpha“ generation could not be included in the survey, we will not present the characteristics of this generation.

The research was of a commercial nature and was conducted in accordance with the objectives of the VEGA 1/0737/20 grant project called Consumer Literacy and Changes in Consumer Preferences when Buying Slovak Products.

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Kľúčové slová | Key Words — consumer generations, customer preferences, sustainability, marketing strategy, ethnocentrism, recycling *generácie spotrebiteľov, preferencie zákazníkov, udržateľnosť, marketingová stratégia, etnocentrizmus, recyklácia*

JEL klasifikácia | JEL Classification — M31

Résumé — Udržateľnosť ako faktor meniacich sa marketingových stratégií na základe preferencií zákazníkov v kontexte rôznych generácií na Slovensku

Najaktuálnejšou výzvou moderného marketingu je potreba začleniť princípy udržateľnosti do marketingových stratégií. Presadzovanie princíпов udržateľnosti si vyžaduje stanovenie environmentálnych cieľov na úrovni podniku a navrhnutie marketingových stratégií, ktoré spĺňajú environmentálne požiadavky a preferencie zákazníkov. Článok sa venuje dvom základným témam, problematike environmentálneho marketingu na pozadí zákazníckych preferencií a generácií spotrebiteľov, presnejšie tak, ako sa profilovali na Slovensku. Cieľom skúmania preferencií zákazníkov rôznych generácií bolo dokázať, že implementácia princíпов environmentálneho marketingu je nevyhnutná. Hoci cieľom výskumu bolo korelovať vybrané zistenia s preferenciami environmentálnych cieľov rôznych generácií, výskum zameraný na správanie rôznych generácií spotrebiteľov v rámci konceptu udržateľnosti odhalil niektoré originálne zistenia týkajúce sa hodnotenia etnocentrizmu v rámci udržateľnosti. koncepcie.

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NAME DISCRIMINATION – SELECTED ATTRIBUTES BASED ON THE GERMAN ADVERTISING PRACTICE

Surprisingly, research on name discrimination in advertising is still at an early stage, although all flanking fields have experienced deep and broad research. Discrimination can be evoked through the use of names in advertising. In this article, the reader will learn which factors, such as stereotyping or serving stereotypes, have an influence on the perception in certain name bearers. This work makes a contribution to understanding and working through the problem in more detail. The use of names in advertising, which classify certain names and thus people into groups, may not be suitable if discrimination is to be excluded. The factors and individual interdependencies were only examined in this work in Germany and may therefore be different in other countries and cultures.

Although discrimination is a ubiquitous phenomenon, there is a research gap related to name discrimination in advertising. No company or society can or should ignore the problems associated with discrimination. Discrimination happens when people are treated negatively because of a certain affiliation. This paper addresses the question of whether people can be discriminated against by advertising because of their name and identifies influences through the results of an analysis by means of the „thinking aloud“ method.

Theoretical backgrounds — In order to explain discrimination, first rises a reference to the social sciences and the so-called (sociological) inequality research. References show that there are social inequalities (differences) that exist either between individuals and are defined by desired physical or, for example, supposed mental abilities, or by society itself, which acts as a cause in and of itself and only highlights inequalities through the respective order (Hornel and Scherr 2016, p. 299-300). Thereby, inequality is an important term to mention here when speaking of inequality in social and societal esteem as well as the following unequal living conditions or opportunities. It is also important to distinguish between inequality and equality of opportunities. Inequality is defined as people finding advantages or disadvantages in society or lifestyle based on presumed circumstances (money, influence, family, access, privileges, etc.) negatively or positively and not based on peoples own efforts, whereas equality of opportunity is achieved when these circumstances have no influence (Atkinson 2016, p. 18). It should be emphasized here that the equality requirement as a counterpart to inequality and the prohibition of discrimination cannot be separated with human rights and inevitably belongs to it (Fritzsche 2017, p. 4). That justifies, according to Koenig (2005), that people fundamentally possess individual rights of freedom and autonomy through their humanity, which

may not be restricted. In addition, this fact also means that there is a human rights protection against discrimination, which results in a prohibition of discrimination (Fritzsche 2017, p. 15). Discrimination, in turn, takes place when members of a group are treated negatively, perceive this treatment as illegitimate, and is based solely on the reason of group membership (Mummendey and Otten 2001). This aforementioned phenomenon can also occur in the context of names. According to Kasof (1993), names can connote, for example, race, gender, age, perceived social class, and other information about social categories, and according to Zhao and Biernat (2017), discrimination can thus occur through names because certain social categories (negative or positive) are associated with them. In simpler terms, discrimination may occur because a person has a certain name that others associate with things in their surroundings, either of good or bad association. The fact that people experience discrimination through their name in diverse countries and regions can be scientifically proven in sufficient quantity (Waburg and Herwartz-Emden 2012, Ahmad 2020, Kaiser 2010, Bonefeld and Dickhäuser 2018). Additionally, it should be noted that discrimination can lead to physical and psychological suffering and effects (Carter et al. 2017, Scherr and Breit 2020). Furthermore, (structural) name discrimination can lead to exclusion and be a problem for those affected from childhood to old age and present itself through social, occupational and educational disadvantages (Dieckmann 2017). Although legislators (e.g., Slovakia and Germany) can present or proclaim guidelines and prohibitions regarding discrimination and there is also an EU directive on equal treatment, the advertising industry commits itself e.g. via EASA (EASA, 2021) to much so-called self-regulation. The advantages and disadvantages of self-regulation in advertising are complex (Junkert 2015). Advertising (ethical as well as moral) moves in the field of tension between consumption and regulation and can refer to both external and self-regulation and is completed by self-imposed codes of ethics of the advertising industry (Haas, Herczeg and Karsay 2015). Nevertheless, self-regulation and codes of conduct are not the same in European countries (Kopp 2016) and are often carried out immanently (advertisers check advertisers) (Dackweiler 2017). Conversely, these findings mean that complaining about advertising is possible both legally and out of court, but it is associated with many burdens and work steps. In concrete terms and by way of example, the German Advertising Council does not explicitly prohibit name discrimination, but it does prohibit the portrayal of a person in a discriminatory or derogatory manner (Werberat 2021).

Although research in the field of discrimination is very advanced and comprehensive results are also available specifically on the topic of name discrimination (Gerhards and Tuppat 2021, Bauer et al. 2021) there is still a research gap. This research gap relates to name discrimination in advertising. The figures and evaluations of the Complaints Statistics 2020 (Werberat 2021) from the „German Advertising Council“ show that discrimination plays a significant role in advertising. Discrimination against the sexes is in first place, and discrimination against groups of people is in second place. Nevertheless, no case of name discrimination can be found from this data, and also online search via e.g., Google Scholar does not yield any results when searching for articles on the topic of „name discrimination in advertising“. Of course, this circumstance does not mean that there is or was no advertising that used names and stereotypes.

Stereotypes represent (cognitive) knowledge about „the character, attributes, and behavior of members of a particular group“ (Hilton and Von Hippel 1996). In the context of group membership, this knowledge is then enriched with feelings by the „mere categorization effect“ (Tajfel 1981) and the stereotypes presented are classified into certain categories. If there is no identification with these categories, this is rejected by the group and enriched by a corresponding behavioral component, resulting in prejudice. Since group membership or identifica-

tion with a certain group is a key component of discrimination (Branscombe and Wann 1994, Ellemers, Van Rijswijk, Roefs and Simons 1997), the creation or presentation of a stereotype alone can lead to a division of groups and thus to discrimination. Here, it is irrelevant whether the portrayed stereotype is true or untrue. Individuals or groups who correspond to the stereotype will inevitably behave in the same way according to the „self-fulfilling prophecy“, detached from an internal (group/person) or external (society) trigger (Leidig 2007, p. 99-109). Since the goal of marketing communication is to persuade, ergo persuasive communication, (Schönbach 2009) a reduction of complexity must take place, for which stereotypes are suitable. It should be emphasized here that stereotypes can be both positive and negative (cf. Allport 1954), although in marketing, a potential risk of misinterpretation or reactance against content can be caused or consolidated (Lamont, Swift and Abrams 2015, p. 180-193). Considering the fact that advertising tries to manipulate, is disingenuous in doing so, and assumes that this is presupposed (Luhmann 1996, p. 85), it can be stated that the use of stereotypes, which are usually negatively presented, can lead to discrimination. Since the name is also a category for groups/persons, the presentation of name stereotypes in advertising leads to discrimination. Thus, advertising promotes social division and thus discrimination as a result. Through our own extensive research, we were able to find some advertising motifs that indicate name discrimination. Thus, the research questions that arise are: a. does name discrimination exist in advertising? b. do people who bear a supposedly discriminatory name feel discriminated against by the advertising in question? c. how do people react in general? and d. are there factors that clearly support discrimination?

Methodology — The method of this work of research is divided into several approaches and multiple steps. To answer our research questions and beyond the evaluation of scientific sources, the „German Advertising Council“ and the „Federal Anti-Discrimination Agency“ were consulted to find examples of name discrimination in the advertising industry. Since our research efforts had been unsuccessful at that point and the council/agency was also unable to provide any examples („We have not noticed any specific cases of name discrimination in recent years“), we added research activities of our own to find advertising (online, print, posters) that uses names in their messaging of the advertising. Six advertising motifs were identified that showed signs of name discrimination. After following analysis and image semiotics according to Friedrich and Schweppenhäuser (2009), one motif was abandoned, and the remaining five motifs were selected to be leading our investigation by method of talking to people who carry the same name that is used (discriminatorily) in said advertisement defined as discriminating against names.

Here, the method of so-called „thinking aloud“ was used primarily because of its suitability for a. obtaining qualitative results, b. describing media content, messages, and experiences, c. helping methodologically inexperienced people analyze content (speaking out thoughts rather than reflecting) and d. having participants live through a tangible situation, thereby empirically capturing situational and contextual phenomena (Bilandzic 2017). Explicitly, participants were given the task of interpreting „advertising“ while thinking aloud (saying all thoughts aloud). In doing so, participants initially were shown a beverage advertisement („Fanta“ – testimonial) to provide a task and simultaneously familiarize them with the process of thinking aloud. Once the participants' interpretation was supposedly flattened, the motif was unannouncedly switched to show the (supposedly discriminatory) advertisement with the participant's name. Afterwards, the participants were asked („please think aloud“) to interpret the advertisement for as long as possible while sharing their thoughts. Overall, ten respondents were interviewed in this procedure, the verbalized data was recorded via video

and audio (Zoom), transcribed, and then a deductive-inductive qualitative content analysis was conducted (open coding, categories were predefined and re-formed as needed). Evidence that the method is particularly suitable for approaching the phenomenon of „discrimination“ can be found in the work of Ogden and Russell (2013) (Bilandzic 2017). Furthermore, research by Buber (2007) shows that generating data by addressing a given requirement and articulating both perceptions and feelings, through the survey method can be promising. Additionally, a control group of five individuals was interviewed using the same technique. These individuals do not bear any of the invented names and are employed within the field of advertising as advertising executives and media designers (producers of advertising materials). These individuals were shown all the advertising materials. Finally, at the end of the digital meetings, all participants (n=15) were asked whether they perceived the particular advertisement (or advertisements) as discriminatory. The rating of the question was „yes“ or „no“ and the verbal explanations were included in the analysis. A critical comment on the method in general is that persons are not able to verbalize everything they actually think. Furthermore, it cannot be excluded that verbalizing cognitive processes leads to an impairment of the same, hence by „unconscious“ not all cognitive processes can be addressed and also „thinking aloud“ cannot exclude the danger of socially desired answers (Sandmann 2013). (A describing example from the selection of advertising used: a (supposedly wealthy) person is shown, as well as a premium car and the Sixth brand and its car-sharing service. The slogan is: drive like a Justus, pay like a Kevin).

Results — The research questions are to be answered with the insights gained from the interviews and the resulting five categories. Initially, these are derived solely from the interviews with the name bearers; the insights of the advertising experts are incorporated supplementarily. The five categories emerging from the different codes are defined as such: stereotype, niveau, discrimination, untrue and past. The main question of the research is evaluated directly at this stage – „does name discrimination exist in advertising?“. The answer to this question is unequivocal and states clearly participants perceived the displayed advertisements as discriminatory. All participants, regardless of bearing the name or being advertising experts, perceived the respective advertisements, related to themselves or to others, as discriminatory („...that's why it's discriminatory, of course, for everyone who holds that name.“, „...it simply drags the name through the mud, as I would say, and stirs up these clichés repeatedly, well, therefore, it's discriminatory in that sense.“, „I also find it discriminatory regarding me because I'm being stigmatized...“, „For me, it's always this subject of „East“ and I must justify myself.“, „When I read my name and see something like that, I feel discriminated.“). One exception occurred in the advertisements. It was the only advertisement that made use of a name in the logo („Dirty Ronny“) – the participants did not perceive this name usage nor the advertisement as discriminatory, even though they had experienced issues (discrimination) with their name earlier on. Nevertheless, it may be stated unequivocally the existence of name discrimination in advertising. This observation is backed up by using the categories of stereotype, niveau and past, as well as by considering how the subjects reacted. The presented advertisement operates with clichés and stereotypes and thus discriminates additionally („Yes, this classic „Don't do children“, yes, that is just been always like this, yes, Chantal from the East or she does porn“, „And of course just again such a typical Chantal, so made up and simply doesn't look like a business woman“, „...simply also so typical Chantal, so made up and just doesn't look like a career woman.“, „...simply also that Kevin is then formulated here in a derogatory way or a cliché is being served...“, „somehow the stereotypes of these names are also being served.“, „That is already very blatant, already very cliché-like.“, „So to use such

a name for such a cliché, ...also to advertise with it, I find already violent.“). It appears to be exactly this perpetuation with existing name clichés in society that triggers the discrimination. Moreover, old negative experiences are retrieved or stirred up by past experiences of the participants („...for example, I used to get beaten up a lot because of my name.“, „Well, that's just the way it is, you grew up with the name and actually often got such sayings...“, „I'm depicted as lower class.“). It seems that certain „levels“ in advertising (appearance, impression, etc.) have an additional negative effect („housewife from the East and you look old.“, „Super badly done.“, „...but it's not just the name that's mentioned, it's also somehow depicted.“, „yes, it's also a bit sexist, I think.“, „it's actually advertising for a drink, it's not in the foreground at all, ..., it's just in the foreground, yes, this saying or this joke behind it.“).

Both the participants as well as the advertising experts responded negatively, concerned and perplexed to the advertising. Strikingly, and referring to the „Untrue“ category, the study participants often believed it was a fake advertisement or assumed that the advertisement had been (artificially) created particularly for them („...but it looks rather fake to me, so it's almost like a gag, by someone, hmm, find themselves funny broadcasting company.“, „...everything in the picture is totally contradictory, I would say...“, „I thought the ad was customized to my name. It's not real.“, „...it's made up, isn't it?“, „...is this real advertising? Did it really come that way?“). Therefore, it is reasonable to conclude that the participants would not consider it possible such discrimination in advertising is or was actually used in reality. A first interpretation and description of possible factors influencing name discrimination in advertising follows at this point. One potential factor might be the horns effect (i.e., a negative halo), which influences names being associated with negative labels and reinforced by people with low critical engagement, leading to generalized negative judgments (Sundar, Kardes and Noseworthy 2014). Whether this mode of operation is good when advertisers want to attract attention and there is a risk that attitudes towards the advertiser will deteriorate if the advertising message predominantly arouses negative emotions (Klimin and Tikhonov 2016) is questionable at this point. Other psychological aspects are also assumed to affect name discrimination in advertising, such as when biases and prejudices between people are pivotal. More so different norms and values, as well as ultimately different power structures of people and institutions which all can lead to negative and discriminatory messages or behaviors. However, these factors need to be examined specifically on name discrimination in advertising and in subsequent studies for reliable conclusions to be drawn. Herein, this thesis lays a first groundwork and raises further questions, such as the „(local, regional, national) affiliation“ and „perpetuation“ of name discrimination in advertising.

Conclusion — All the research questions from the beginning of the article, find answers here to some extent. In summary, name discrimination already exists in advertising. Triggered by the use and dissemination of stereotypes (factor), prejudices against people with certain names are built up, which ultimately leads to the emergence of discrimination, especially name discrimination. Based on the research findings, name discrimination was perceived by participants independently of any personal correlation of the stereotypes presented – people, with certain names clearly feel discriminated against by advertising messages that negatively use their own name. In general, people react to the advertisements shown with negative feelings or negative descriptions and show perplexity. Furthermore, the participants of the study often could not believe that such an advertisement really existed and showed doubtfulness. Whether the reactions would be the same or similar in a natural encounter with the advertising material/motifs cannot be answered here and reaches a scientific limitation. Further limitations of the results are the low number of interviews (sampling), which means that the

results may not be representative enough, and the interpretation of the results is also based on subjective statements and views of the participants. In addition, there was a lack of current literature on the topic under study, which precluded comparisons and enrichments. Nevertheless, evidence suggests that name discrimination is socially present and that the use of stereotypes in advertising also serves as a catalyst for the emergence of new prejudices and thus new forms of discrimination. In this context, however, a regulatory authority would not be an obstacle to the dissemination of stereotypical discriminatory content. Conversely, this means that there is a threshold of tolerance for discrimination in society as a whole. Further research should further investigate, question or build on the questions posed and answers found.

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Klíčové slová | Key Words — discrimination, advertising, stereotypes, thinking aloud
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Résumé — **Diskriminácia mien – vybrané atribúty vychádzajúce z nemeckej reklamnej praxe**

Prekvapivo je výskum diskriminácie mien v reklame stále v ranom štádiu, hoci všetky blízke oblasti prešli hlbokým a detailným výskumom. Diskrimináciu je možné vyvolať použitím mien v reklame. V tomto článku sa čitateľ dozvie, ktoré faktory, ako napríklad stereotypizácia alebo ponúkajúce stereotypov, majú vplyv na vnímanie u niektorých nositeľov mien. Tento príspevok prispieva k podrobnejšiemu porozumeniu a spracovaniu problému. Používanie mien v reklame, ktoré zaraďujú určité mená a tým aj ľudí do skupín, nemusí byť vhodné, ak sa má vylúčiť diskriminácia. Faktory a jednotlivé vzájomné závislosti boli v tejto práci skúmané iba v podmienkach Nemecka, preto môžu byť v iných krajinách a kultúrach odlišné.

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CREATIVE INDUSTRIES IN SLOVAKIA AND THEIR PRICING STRATEGIES AS THE PART OF THEIR MARKETING MIX

The aim of this article is to contribute to the understanding of the possibilities of application of selected pricing strategies in the conditions of the creative industries in Slovakia. A creative product has interesting economic aspects, which are conditioned by its specific parameters. The economic potential of a creative product is a way of returning the investment in its creation, as well as a way of generating profit. In this case, the economic potential is the set of economic utility – uniqueness, intellect, knowledge, talent and skills added by each participant in the process of product creation. These characteristics make the products of the creative industries fundamentally different from those of traditional manufacturing. The added value of a creative industry product is not determined by the amount of work invested in its creation, but by the subjective perception of consumers, insofar as its consumption satisfies their personal needs. Pricing in creative industry enterprises results from a number of factors that determine the strategic direction of the enterprise and its output. This fact in turn influences the strategy of conceiving and creating individual prices. These play an important role in the strategic marketing of creative industry enterprises, despite their specificities (zero price or free entry, voluntary, list-based). It should be noted that prices are set differently in the non-profit sector and in the for-profit sectors producing in the creative industries. This means that in terms of the marketing mix of each tool, the pricing functions need to be taken into account.

Introduction — Price is the only marketing mix tool that generates, as opposed to other tools (product, distribution, promotion/communication). Very simplistically, it can be said to represent a certain amount of money paid by the customer to the institution. It can also represent the sum of all the values and benefits that the customer receives from the purchase of a product or service. Through pricing, an organization creates an image among consumers and seeks to maximize profit in relation to strategic financial objectives. Psychological factors are also taken into account in pricing where pricing is used as an indicator of product quality. Pricing for new products is usually a difficult task for a firm, for there always exists uncertainty of consumers' valuation with respect to the new products. Moreover, the presence of strategic consumers even complicates the situation, due to their inter-temporal purchase choice behavior and their uncertain proportion in the whole demand pool. In this paper, facing the twofold uncertainty, we develop a stylized model to study the optimal pricing for new fashion products in the presence of strategic consumers. The optimal pricing strategy for the firm and the optimal purchase timing for strategic consumers are obtained; a framework is also built to investigate the expected value of demand information. Through numerical studies, we find

that the price skimming strategy dominates the penetration strategy only when the firm's discount factor is large enough, consumers' strategic purchasing behavior diminishes the firm's ability to adopt skim pricing, and the revealing strategy is most valuable when the firm is (almost) indifferent between skimming and penetration. In addition, some other managerial insights are also derived.

Pricing strategies in Creative industries — As we noted in the introduction, pricing strategy decisions depend on factors in an institution's internal environment, such as the objectives of marketing, marketing mix strategy, costs, as well as the external environment, which may include the nature of the market and demand and competition. Du and Chen (2017) distinguish three external factors which influence the creative industries. They emphasize that pricing is a key issue in the non-profit sector is specific (it does not have to be designed with a profit objective in mind). However, it is essential to know the values that customers are looking for, to apply adequate promotion and publicity, to get to know the mindset of different audience segments and to know what value they attach to different offers in the creative industries. Based on this, develop a pricing strategy.

It divides the input in three basic ways:

1. Free admission – this can be free admission all the time, free admission on a regular basis on a certain day of the month or week or at certain times of the week, free entry only occasionally. Its purpose is to make available cultural heritage to the public, to increase accessibility for underprivileged individuals. It may be exceptionally linked to the anniversary of an institution, the date of birth or death of an important artist.
2. Voluntary admission – this includes purely voluntary admission, recommended voluntary admission, in this way customers express satisfaction with their visit and contribute any amount depending on the level of satisfaction.
3. Admission based on price list – has the character of positive discriminatory admission based on price differentiation, it is the most commonly used type of admission, with selected target groups, children, students, pensioners, etc. pay less than the basic admission fees or have free admission.

Pricing in the creative industries results from a number of factors, which determine the strategic direction of the institution and its production. This in turn influences the strategy for conceiving and creating individual prices. These play an important role in the strategic marketing of culture, despite their specificities (free admission, voluntary admission, list-based admission). It should be remembered that otherwise prices are created differently in the not-for-profit sector and in the for-profit sectors producing on the creative market. This means that, in terms of the marketing mix of the different instruments, it is necessary to take into account the functions of prices.

Pricing strategies are an important tool for guiding price decisions in companies. The choice of pricing strategies is influenced by the nature of the products offered, their uniqueness, scope of production, location but also the way they are presented to the customer and also the company's idea of profit: volume, speed, distribution over time. The basic pricing strategies can include strategies based on the relationship between price and product quality. Such strategies can be used by both small businesses (Scott 2019, Ingenbleck and van der Lans 2013) and large corporations. Penetration prices are a low-cost strategy as a means of attracting buyers and gaining a large customer base (Du and Chen 2017). It is a competitive struggle that can bring the company a lower profit than its competitors. The aim of this pricing is to increase product awareness, which in the long run can lead to several situations:

- The price will remain low for a long time and the increase in demand will cause an increase in profit, due to economies of scale.
- The low price will only be used to promote the product, and once the product has gained popularity with customers, this price will be increased, increasing the company's profitability.
- The low price will prevent competitors from penetrating the market and will allow the company to maintain a certain market share in the long run.

Economic pricing uses low prices set by minimizing marketing costs in particular (but can also be production or logistics costs) (Scott 2019). With such an approach, a low price is still able to provide the company with a certain, albeit low, profit. The high danger of this pricing is a decline sales volume, which can be liquidating, especially for small companies, as they cannot keep costs low in such a situation. The danger thus concerns variable costs when it is not possible to claim better prices when obtaining production materials, but also to achieve economies of scale at fixed costs. Such pricing can only be applied at the beginning of the sale, when the first pieces of products or services provided will be sold at low prices and, after obtaining a minimum volume of sales, the other products will start to be offered at higher prices. Alternatively, products with low promotion costs will represent only a part of production and other products will be offered at higher prices. Selectively low prices due to reduced promotion costs can also be offered to loyal customers, for whom the company has a certain favor for several periods.

Premium pricing is used by companies with a unique product or brand that no one can compete with. They are used to attract customers from higher income groups (Farhan, Li and Mehmood 2017). The customer will focus on this product (or brand) and will not accept a product of the same quality from another manufacturer as a substitute. The company must focus on creating perceived value. Along with the production of high-quality products, it is necessary to invest in product packaging, the appearance of points of sale, promotion, which will enhance the impression of a premium product. This pricing method can also be used by small businesses that sell unique products, which is their main competitive advantage.

Skimming prices are used to maximize revenue from the sale of new products and services. At the beginning, the products are offered at high prices, which decrease with the arrival of competitors on the market (Du and Chen 2017). Such pricing is intended to ensure a return on the costs of research and development. It also evokes a sense of quality and exclusivity of products when they are launched on the market. At the same time, however, it allows you to gain price sensitive customers in the later stages of product life.

Psychological prices take advantage of the buyer's emotional reactions to the price. The use of such prices is based on the assumption that customers tend to pay more attention to the first digit on the price tag than the last (for example, the price of € 998 is perceived better than the price of € 1,000). These prices simulate demand by creating the illusion of increased value for the consumer. According to Liu and Zhang (2003), psychological prices can also include – characteristic prices, respectively prices of price levels accepted by customers as typical for a certain product. It can be:

- Stylish prices – representing a certain lifestyle, or the customer's assignment to a certain social group.
- Image prices – prices of products of artists, fashion designers, which belong to certain generally known price levels, thus complementing the image of the customer who owns such a product.

Price levels represent the definition of the maximum and minimum price that the customer considers acceptable given the perceived value of the product. This principle is also applied in

the case of reference prices set for new products, which then significantly influence customers when assessing the prices of other products (Terzi, Sakas and Seimenis 2012).

Geographical pricing is pricing that takes into account the location of the point of sale (Su 2007). Such prices are set taking into account two factors:

- Covering different costs of sales in different locations (transport costs, taxes, duties).
- Differences in demand due to the nature of the product and customer behavior (higher prices in selected locations).

Promotional prices are the offer of certain discounts on specific products at a specified time. They arouse the customer's interest in buying the product in a certain time interval. These can be, for example, vouchers offering discounts on certain goods or purchases. To support the positive effect, their application can be supplemented by promotional materials or marketing campaigns.

The prices of complementary products (price captivity) represent the setting of prices of products that complement each other. If we offer customers a basic product to which regular consumption of another product (such as a printer and toner) is linked, it is necessary to set the price of these products so that the customer is not willing to switch to competition (Scott 2019).

Product package prices offer a group of products (package) at a lower price that the customer would pay for individual products purchased separately. This can be a multiple packaging of one product, or a package by grouping several different products. The aim of such an approach to pricing is (Scott 2019):

- To ensure the sale of products for which customers are not so interested and thus achieve a reduction in their stocks.
- Increase customers' impression of the perceived value of the purchase (the customer has the impression that their money has received more value).
- Accelerate the sale of products at the end of the life cycle.

In order to successfully apply this approach, it is necessary to ensure the profitability of the whole package and thus also the mutual compensation of the loss of one product by the profit of another product in the package. A positive for the company is also the saving of storage costs, speeding up circulation or removing older products.

The price of added value represents a strategy of increasing the price of a basic product by the value of an ancillary product or service (Su 2010). The price set in this way will make it possible to sell the basic product at a lower price and also to make an additional profit for the sale of the extended product.

Another option is dynamic pricing, aimed at flexibly adjusting prices at a specific time according to customer behavior and competition. Such a pricing strategy applies mainly to online sales and uses software tools to monitor customer behavior (for example, whether he has bought similar products and how much he paid for them) as well as competitors (for how much competitors offer similar products). Such prices can stimulate individual shopping behavior and offer the same products at different prices at different times, tailored to a specific customer. This principle is therefore based on price discrimination, which may pose a problem in the perception of fairness of prices.

A specific pricing approach is the application of a tripartite relationship based on the fact that the company offers its products to customers free of charge and benefits from secondary sources, which may be revenue from the sale of advertising space or the ability to perform additional work based on the reputation gained by the original production. When

evaluating the profitability of such products, it is necessary to compare the cost of the original production with the profit from the benefits achieved.

The starting point for cost-oriented pricing is the determination of production costs and the addition of a profit margin. In the case of the creative industry, it is necessary to keep in mind the specific importance of human capital, which brings creativity to this business. In this context, the costs related to staff remuneration can be expected to be high. The second group of costs will be the costs of materials, services and indirect costs related to the implementation of a specific performance.

Pricing based on the value perceived by customers determines the price that customers are willing and able to pay. These prices may vary regionally depending on the perception of the value of certain products, the place of sale, the degree of satisfaction of customer needs and the level of their income. However, such pricing may also require additional costs to obtain information about customers' perceptions of value. To assess the effectiveness of a product, it is appropriate to compile a back-up calculation that assesses the product's ability to cover the company's costs and contribute to profit.

Pricing based on competition takes into account the pricing behavior of competitors when determining the price. The price is set with regard to the similarity of the product with competing products and the possibility for customers to compare these prices. It is considered more advantageous to apply this price to companies producing products rather than services, as there is more variability in services and poorer comparability.

Methodology — The companies in the creative industries are a promising area of business representing the production possibilities of the future. To ensure the profitability of these industries, effective price management and the use of modern pricing strategies are essential. The aim of the paper is to contribute to the understanding of the possibilities of application of selected pricing strategies in the conditions of creative industries.

After summarizing the knowledge about the applied pricing strategies, we identified the sectors of the creative industries in which the most companies are concentrated. We used Eurostat data. The subject of our research was the creative industries, which according to a Eurostat survey consisted of more than 20,000 companies. An overview of them is provided in Table 1 and Table 2.

NACE REV.2 Code	Description
18	Printing and reproduction of recorded media
18.1	Printing and service activities related to printing
18.2	Reproduction of recorded media
32	Other manufacturing
32.2	Manufacture of musical instruments
47	Retail trade, except of motor vehicles and motorcycles
47.6	Retail sale of cultural and recreation goods in specialised stores
47.61	Retail sale of books in specialised stores
47.62	Retail sale of newspapers and stationery in specialised stores
47.63	Retail sale of music and video recordings in specialised stores
47.64	Retail sale of sporting equipment in specialised stores
47.65	Retail sale of games and toys in specialised stores

58	Publishing activities
58.1	Publishing of books, periodicals and other publishing activities
58.11	Book publishing
58.12	Publishing of directories and mailing lists
58.13	Publishing of newspapers
58.14	Publishing of journals and periodicals
58.19	Other publishing activities
58.2	Software publishing
58.21	Publishing of computer games
58.29	Other software publishing
59	Motion picture, video and television programme production, sound recording and music publishing activities
59.1	Motion picture, video and television programme activities
59.11	Motion picture, video and television programme production activities
59.12	Motion picture, video and television programme post-production activities
59.13	Motion picture, video and television programme distribution activities
59.14	Motion picture projection activities
59.2	Sound recording and music publishing activities
60	Programming and broadcasting activities
60.1	Radio broadcasting
60.2	Television programming and broadcasting activities
63	Information service activities
63.1	Data processing, hosting and related activities; web portals
63.9	Other information service activities
63.91	News agency activities
63.99	Other information service activities n.e.c.
71	Architectural and engineering activities; technical testing and analysis
71.1	Architectural and engineering activities and related technical consultancy
71.11	Architectural activities
71.12	Engineering activities and related technical consultancy
71.2	Technical testing and analysis
73	Advertising and market research
73.1	Advertising
73.11	Advertising agencies
73.12	Media representation

Table 1: Economic activities (NACE Rev. 2) that relate to creative industries – Part I Source: Eurostat (2021)

NACE REV.2 Code	Description
73.2	Market research and public opinion polling
74	Other professional, scientific and technical activities
74.1	Specialised design activities
74.2	Photographic activities
74.3	Translation and interpretation activities
74.9	Other professional, scientific and technical activities n.e.c.
77	Rental and leasing activities
77.2	Renting and leasing of personal and household goods
77.21	Renting and leasing of recreational and sports goods
77.29	Renting of video tapes and disks
85	Education
85.5	Other education
85.51	Sports and recreation education
85.52	Cultural education
85.53	Driving school activities
85.59	Other education n.e.c.
90	Creative, arts and entertainment activities
90.01	Performing arts
90.02	Support activities to performing arts
90.03	Artistic creation
90.04	Operation of arts facilities
91	Libraries, archives, museums and other cultural activities
91.01	Library and archives activities
91.02	Museums activities
91.03	Operation of historical sites and buildings and similar visitor attractions
91.04	Botanical and zoological gardens and nature reserves activities

Table 2: Economic activities (NACE Rev. 2) that relate to creative industries – Part II Source: Eurostat (2021)

In the next step, based on observations, we outlined the characteristics of selected industries of the creative industries, which could influence the choice of pricing strategy. Subsequently, we summarized the possibilities of applying pricing strategies in these sectors.

Findings — When examining the possibility of implementing different pricing strategies in the sectors of creative industries, it is necessary to be aware of whether the resulting product will be more of a service tied to its implementer or a product that can be produced repeatedly, and in this context, whether it is possible to talk about custom or mass production. In terms of distribution and sales, it is important to consider whether it is ultimately a one-off offer

or a recurring offer. From the point of view of the consumer paying for the product, whether a particular product is intended for one or more customers.

NACE Rev. 2	Production		Supply		Costumers	
	Custom	Mass	One-time	Repeated	One	Multiple
18 + 59 + 60	X			X		X
32	X		X	X	X	X
58	X			X		X
71	X		X		X	
73	X		X		X	
74	X		X		X	
90	X			X		X
91	X			X		X
Other (47,63,77,85)		X		X		X

Table 3: A view of the creative industries in terms of the nature of production
Source: Author

Conclusion — Communication between creative enterprises and consumers is essential for the reduction of the risk of rejecting the creative product. The business challenge to managing creative businesses is to find a model for consumer feedback and an analysis of their consumer behavior after launching the creative product on the market. Business-oriented management enables creative enterprises to inform and educate consumers in a way that is conducive to the demand and consumption of the creative products they supply. Good communication allows modeling of consumer demand to continuity of new creative products. Well-designed consumer behavior is a prerequisite for reducing the risk of rejection of the creative product when it is realized on the market, due to mismatch in public needs and the creative decisions, presented by the industries.

In terms of the application of individual strategies, it is necessary to assess the specific situation of production and the subsequent existence of the product on the market. Strategies aimed at low prices can be applied if such prices do not give the impression of low quality and the product is offered to customers repeatedly. For products tailored to customers, produced in high quality, it is appropriate to apply strategies aimed at high prices. In the case of products purchased repeatedly, where customers are trying to get the highest value for their funds, it is appropriate to apply psychological and package prices. Geographic pricing is appropriate for offering creative products in various markets, such as the film industry, where the price of the original product must also take into account the cost of translating the original dialogues. Products that are offered online, such as books, magazines, can take advantage of dynamic pricing based on tracking customers' shopping behavior and competitor prices. Offering visual recordings, music, magazines, or software in a virtual space can also use a tripartite relationship strategy. Businesses will thus gain a profit not only from the products they offer, but also from advertising or information obtained on customer behavior. Promotional pricing or captivity strategies can be used to motivate customers to make repeat purchases. But also from advertising or customer behavior information obtained.

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Kľúčové slová | Key Words — creative industries, customer, price management, pricing strategy
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Résumé — **Kreatívne odvetvia na Slovensku a ich cenové stratégie ako súčasť ich marketingového mixu**

Cieľom tohto príspevku je prispieť k pochopeniu možností aplikácie vybraných cenových stratégií v podmienkach kreatívneho priemyslu na Slovensku. Kreatívny produkt má zaujímavé ekonomické aspekty, ktoré sú podmienené jeho špecifickými parametrami. Ekonomický potenciál kreatívneho produktu je spôsobom návratu investície do jeho tvorby, ako aj spôsobom generovania zisku. V tomto prípade je ekonomický potenciál súborom ekonomickej užitočnosti – jedinečnosti, intelektu, znalostí, talentu a zručností, ktoré pridáva každý účastník v procese tvorby produktu. Vďaka týmto charakteristikám sa produkty kreatívneho priemyslu zásadne líšia od produktov tradičnej výroby. Pridaná hodnota produktu kreatívneho priemyslu nie je určená množstvom práce investovanej do jeho vytvorenia, ale subjektívnym vnímaním spotrebiteľov, pokiaľ jeho spotreba uspokojí ich osobné potreby. Cenotvorba v podnikoch kreatívneho priemyslu vyplýva z viacerých faktorov, ktoré určujú strategické smerovanie podniku a jej produkciu. Tento fakt následne ovplyvňuje stratégiu koncipovania a kreovania jednotlivých cien. Tie v strategickom marketingu podnikov kreatívneho priemyslu, napriek ich špecifikám (nulová cena či vstupné voľné, dobrovoľné, na základe cenníka), zohrávajú dôležitú úlohu. Je potrebné pripomenúť, že inak sa ceny kresú v neziskovom sektore a inak v ziskových se-

ktoroch produkujúcich v kreatívnom priemysle. Znamená to, že z hľadiska marketingového mixu jednotlivých nástrojov je potrebné zohľadňovať funkcie cien.

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VNÍMANIE DIGITÁLNEHO INFLUENCERA NA INSTAGRAME A JEHO DOPAD NA NÁKUPNÉ SPRÁVANIE

Cieľom predkladaného príspevku je charakterizovať spôsob vnímania digitálnych influencerov používateľmi sociálnej siete Instagram. Prostredníctvom kvantitatívneho metodologického postupu identifikujeme motívy vedúce k sledovaniu influencerov a vnímaný vplyv na nákupné správanie používateľov Instagramu z pohľadu kultúrneho, sociálneho, osobného a psychologického faktora nákupného správania, ako aj z pohľadu konkrétnych produktov. Charakterizujeme taktiež spôsob vnímania marketingových aktivít influencerov ich sledovateľmi. V príspevku diskutujeme o prienikoch výskumných zistení do oblasti sociálneho marketingu a zvyšovania úrovne kritického myslenia a angažovanosti súčasných mladých spotrebiteľov.

1 Úvod do problematiky — V súčasnosti existuje mnoho rozličných spôsobov, ako osloviť a prilákať potenciálnych zákazníkov, pričom sociálne siete môžeme označiť za najviac populárne, a teda aj najviac využívané komunikačné nástroje. Instagram predstavuje aktuálne najpoužívanejšiu sociálnu sieť s viac ako miliardou aktívnych používateľov za mesiac (www.omnicoreagency.com/instagram-statistics), ponúkajúcu tak enormný priestor pre marketingovú komunikáciu naprieč generáciami. Za posledné desaťročie sa rozvinul z online platformy slúžiacej prevažne na zdieľanie osobných fotografií do súčasnej podoby plnohodnotného nástroja digitálneho marketingu. Okrem tradičnej prezentácie ponuky produktov a služieb umožňuje firmám vytvárať originálny a inšpiratívny obsah, ktorého autorom nie je len značka, ale aj samotní užívatelia siete či sledovatelia danej značky (King 2020). Jedným z hlavných dôvodov masívneho záujmu o túto sociálnu sieť je skutočnosť, že počet jej používateľov sa každým rokom zvyšuje. Na Instagrame sa nachádza viac ako 200 miliónov obchodných profilov veľkých aj malých spoločností (www.omnicoreagency.com/instagram-statistics), ktoré v záujme uspieť aktívne zverejňujú najmenej jeden príspevok, resp. príbeh za deň. Pomocou tejto funkcie sa značka dokáže priblížiť k svojim potenciálnym zákazníkom a povedať im o sebe zaujímavé informácie netradičnou formou. Kuligowski (2020) uvádza, že najpútavejšie sa javia informácie zo zákulisia spoločnosti, predstavenie jej zamestnancov, ukážka ich priameho pracovného nasadenia (napríklad videá zobrazujúce výrobu produktov), mimopracovných záujmov v neformálnom prostredí, či živé vysielanie, počas ktorého sledovatelia kladú otázky a firma im na ne okamžite odpovedá. Takýmto spôsobom dáva spoločnosť najavo svoju ľudskú tvár a charakter, ktoré sú prostredníctvom tradičných marketingovo-komunikačných nástrojov a obsahov ťažšie uchopiteľné. Instagram dáva taktiež príležitosť uzatvárať partnerstvá s digitálnymi influencerami v rámci influencer marketingu. Podľa autorov Brown a Hayes (2008) ide o novú techniku úzko súvisiacu

s neutíchajúcim nárastom a úspechom Word of Mouth Marketingu (WOMM) a vzťahového marketingu. S odstupom viac ako dekády môžeme potvrdiť ich slová o tom, že marketingoví profesionáli musia túto techniku nevyhnutne používať.

Digitálni influenceri disponujú schopnosťou ovplyvňovať potenciálnych zákazníkov prostredníctvom propagácie produktov a služieb na sociálnych sieťach. Mnohí influenceri patria medzi známe osobnosti, často sú nimi herci a herečky, či speváci a speváčky, no môže sa ním stať prakticky ktokoľvek, kto je populárny na sociálnych sieťach. Podľa Andersona (2006, s. 107) „... nie sú super-elitou ľudí populárnejších než my; oni sú my“. Charlesworth (2018, s. 42-43) charakterizuje influencera ako jednotlivca vplyvajúceho na určitý segment spoločnosti, ktorý disponuje potenciálnymi zákazníkmi akéhokoľvek produktu, značky alebo organizácie. Títo jednotlivci majú významný vplyv na nákupné rozhodnutia ľudí, ktorí hľadajú rady, usmernenia alebo odporúčania týkajúce sa konkrétnych produktov, značiek alebo organizácií, a to najmä vtedy, ak vystupujú ako zástancovia alebo dokonca tzv. evanjelisti. Mnoho takýchto ľudí má tendenciu jednať altruisticky a ponúkať svoj názor bez finančného zisku, pričom získanie známosti (popularity) v rámci zvolenej spoločnosti je pre nich spravídla dostatočnou odmenou. Ako autor ďalej uvádza (ibid, s. 43), rozvoj internetu, a najmä sociálnych médií, poskytol týmto ľuďom príležitosť osloviť tisíce používateľov (sledovateľov či fanúšikov) namiesto desiatok, a milióny namiesto stoviek. Digitálne médiá okrem toho poskytli vplyvnejším osobám, ktoré sa z obchodu snažili vyťažiť maximum, platformu na zarábanie peňazí predajom reklamného priestoru okolo ich komentárov a vyhlásení. Digitálni obchodníci čoskoro zistili, že influenceri nie sú slávnymi osobnosťami, a preto ich bolo možné najat' za oveľa nižšie poplatky – často jednoducho za produkty, ktoré mali propagovať (resp. schváliť). Okrem toho boli obchodníci schopní použiť digitálne technológie na posúdenie sily týchto subjektov monitorovaním blogov, recenzií, obsahu sociálnych médií a webových stránok vytvorených týmito obhajcami online značiek.

Podľa Hollanda (2020) má influencer schopnosť ovplyvňovať nákupné rozhodnutia ostatných na základe jeho autority, znalostí, postavenia alebo vzťahu k publiku. Je dôležité poznamenať, že títo ľudia nie sú len marketingové nástroje, ale aj aktíva v sociálnych vzťahoch, s ktorými môžu značky alebo spoločnosti spolupracovať pri dosahovaní svojich marketingových cieľov. Influenceri si vybudovali reputáciu na základe svojich vedomostí a zručností v konkrétnej oblasti a pravidelne zverejňujú príspevky na danú tému na svojich obľúbených kanáloch sociálnych sietí. Influenceri môžu určovať trendy a povzbudzovať svojich sledovateľov k nákupu produktov.

Tieto trendy môžu podľa nášho názoru súvisieť okrem komerčných aktivít aj so sociálnym marketingom, kedy vplyvná osoba venuje svoj čas a priestor vo svojom profile aktuálnemu sociálnemu problému, na ktorý upútava pozornosť a šíri tak osvetu, diskutuje o možnostiach riešenia problému a o organizáciách, ktoré sa mu venujú dlhodobo a profesionálne. Týmto spôsobom angažuje svojich sledovateľov a motivuje ich ku zmene správania, podniknutiu konkrétnych krokov k vyriešeniu sociálneho problému, alebo aspoň k jeho zmierneniu. V súčasnosti sa opäť do popredia dostáva téma kritického myslenia, ktoré je základným predpokladom pre sociálne žiaduce správania a chráni príjemcov (marketingových) posolstiev pred nekritickým preberaním názorov, používaním a šírením pochybných informácií a praktík. Kritické myslenie tak možno stimulovať aj prostredníctvom digitálnych influencerov v spolupráci s organizáciami, ktoré sú kompetentné edukovať cieľové skupiny príjemcov primeraným spôsobom. Digitálny influencer teda môže (a mal by) mať aj sociálne marketingové zmyslanie a uplatnenie.

Glucksman (2017) uvádza, že cieľom influencerov sociálnych médií je posilňovať vzťahy s kľúčovým publikom, zlepšiť reputáciu firmy alebo značky a zvýšiť povedomie zákazníka o ich online aktivitách. Keďže sa od zákazníkov snažia získať komentáre a spätnú väzbu, pomáhajú budovať priame vzťahy s kľúčovými spotrebiteľmi, čím podporujú ich vernosť. Ak influenceri dokážu vytvoriť jedinečný a kreatívny obsah na svojom sociálnom profile, pôsobia prirodzenejšie a do prebiehajúcej kampane môžu vniesť nové nápady. Ako uvádza Fichnová (2019), tvorivé spracovanie propagačného obsahu je kľúčové pre prijatie a zapamätanie posolstva cieľovými skupinami.

Spolupráca sa realizuje prostredníctvom sponzorovaného príspevku, súťaží, značkového obsahu alebo recenzie. V rámci sponzorovaných príspevkov influenceri na základe požiadaviek, cieľov a konceptu značky vytvárajú kvalitný obsah, za ktorý im značka platí. Influencer môže produkty integrovať priamo do svojho obsahu alebo o ňom povie príbeh. Vytvorenie súťaže pomáha zvýšiť povedomie o značke a získať nových sledovateľov, keďže podmienkou zapojenia sa býva sledovanie účtu spoločnosti alebo značky. Súťaž taktiež zvyšuje reputáciu konkrétnej propagovanej značky. Značkový obsah sa vytvára vtedy, ak spoločnosť zverejňuje tento obsah na Instagrame a požiada influencerov o ich účasť. Pomocou produktu buď niečo vytvorí alebo sa zapoja do samotného rozprávania (tzv. storytellingu). Táto forma spolupráce umožňuje zvyčajne propagáciu nových produktov alebo oslovenie nového publika. Ak ide o recenziu, úlohou influencera je vyskúšanie produktu alebo služby a následné vytvorenie autentickej predstavy o jej výhodách, adresovaných sledovateľom (Miles 2019).

Súčasní spotrebiteľia dôverujú vzájomným odporúčaniam viac než tvrdeniam v klasických reklamách. Púchovská (2020) uvádza, že 74% respondentov pri výbere produktu a samotnom nákupe ovplyvňujú práve influenceri, pričom až 92% z nich uprednostňuje odporúčanie od ľudí, ktorých sleduje na sociálnych sieťach v porovnaní s iným typom reklamy. A preto si myslíme, že práve influenceri sociálnych sietí môžu byť vysoko prospešní v posilňovaní vzťahov so zákazníkmi. Barker (2020) uvádza, že ak je nimi propagovaný produkt prijatý komunitou sledovateľov, okamžite posilňuje reputáciu značky a spojenie so značkou. Influenceri sú navyše skvelí rozprávači, ktorí sa naučili efektívne, prirodzene a plynule komunikovať so svojim publikom bez toho, aby to znelo príliš „marketingovo“. Aj vďaka tomu významne vplyvajú na nákupné rozhodnutia spotrebiteľov.

2 Metodológia výskumu

2.1 Výskumné ciele a problémové otázky — Hlavným výskumným cieľom je prostredníctvom kvantitatívneho metodologického postupu identifikovať motívy vedúce užívateľov Instagramu k sledovaniu influencerov, vnímanie vplyvu influencera na nákupné správanie, jednak z pohľadu kultúrneho, sociálneho, osobného a psychologického faktora, a jednak z pohľadu konkrétnych produktov, ktoré si užívatelia v minulosti zakúpili na základe odporúčania influencera. Zaujímá nás i vnímanie marketingových aktivít influencerov a hodnotenie sponzorovaných príspevkov, ktoré pridávajú na svoj profil. Uvedené ciele výskumu budeme dosahovať prostredníctvom zodpovedania nasledujúcich výskumných (problémových) otázok:

VO1: Ktorých influencerov užívatelia Instagramu sledujú?

VO2: Prečo užívatelia Instagramu sledujú influencerov?

VO3: Ako vnímajú užívatelia Instagramu vplyv influencerov na ich nákupné správanie?

VO4: Ako vnímajú užívatelia Instagramu marketingové aktivity influencerov a samotné sponzorované príspevky?

VO5: Aký typ produktov si užívatelia Instagramu v minulosti zakúpili na základe propagácie alebo odporúčania influencera?

Výsledné zistenia nám umožnia formulovať závery o tom, aký spôsob a obsah marketingovej komunikácie v rámci sociálnej siete Instagram zvoliť, aby bol publikom vnímaný pozitívne a angažovane, do akej miery môže byť spolupráca s influencerom ovplyvnená jednotlivými faktormi nákupného správania, akí influenceri sú na Instagrame momentálne najviac sledovaní a aké typy produktov si užívatelia najčastejšie kupujú na základe ich odporúčania.

2.2 Výskumný súbor a metódy — Výskumu sa zúčastnilo 119 slovenských respondentov (69 žien), vo vekovom rozpätí 16-45 rokov (AM=27). Počet participantov bol vzhľadom na ciele výskumu redukovaný pomocou filtračných dotazníkových položiek na 107, pričom podmienkou zaradenia do výskumného súboru bol status používateľa sociálnej siete Instagram, a zároveň sledovateľa aspoň jedného influencera.

Pre zber dát sme zvolili metódu elektronického dopytovania, nástrojom bol online dotazník pozostávajúci zo zatvorených, polouzavretých a otvorených typov položiek, ako aj škály Likertovho typu. V rámci kvantitatívne zameraného typu výskumu boli získané údaje pretransformované do podoby čísel (percentuálne vyjadrenie hodnôt) a spracované štatistickými postupmi v programe MS Excel. Metódy štatistickej analýzy sa zameriavajú na výpočet základných deskriptívnych hodnôt (aritmetický priemer M, smerodajná odchýlka SD) u sledovaných premenných. Pri tvorbe výskumného nástroja a spracovaní dát sme dbali na zrozumiteľnosť kladených otázok a výrokov, a na zachovanie anonymity respondentov. Dotazník bol vytvorený prostredníctvom portálu www.survio.com, distribuovaný cez sociálnu sieť Facebook a dostupný počas 9 dní v apríli roku 2021.

3 Výsledky — V úvode dopytovania sme sa zaujímali o mieru využívania sociálnej siete Instagram v priebehu dňa. Výsledné hodnoty uvádzame v Tabuľke 1, pričom rozsah 1-4 hodiny možno považovať za najviac zastúpenú mieru využívania danej sociálnej siete vo vybranom súbore (46,7%). Sumárne tvoria výskumný súbor prevažne jednotlivci (71%) prejavujúci vysokú mieru využívania sociálnej siete Instagram (v rozsahu 1 až 8 hodín denne).

Frekvencia	Podiel v %
Menej ako hodinu	22,4
Približne 1-4 hodiny	46,7
Približne 5-8 hodín	24,3
Viac ako 8 hodín	6,5
N=119	

Tabuľka 1: Miera využívania sociálnej siete Instagram

Zdroj: Vlastné spracovanie

Okrem rozsahu využívania tejto sociálnej siete sme sa zaujímali aj o dôvody motivujúce užívateľov k jej návšteve. Respondenti mohli vybrať viacero odpovedí. Výsledné hodnoty súhrnne uvádzame v Tabuľke 2. Významnosť ovplyvňovateľov v súčasnej marketingovej komunikácii v rámci sociálnej siete Instagram sa vo výsledných hodnotách jednoznačne preukázala, keďže až 63,6% respondentov sleduje známe celebrity, influencerov, známe značky a podniky. Marketingový potenciál danej siete si uvedomuje 33,6% respondentov, ktorí v rámci nej propagujú svoje vlastné produkty alebo služby.

Odpoveď	Podiel v %
Na sledovanie známych celebrit, influencerov, známych značiek a podnikov	63,6
Na komunikáciu s priateľmi	41,1
Na trávenie svojho voľného času	35,5
Na propagáciu vlastných produktov/služieb	33,6
Na spoznávanie nových ľudí/získavanie nových kontaktov	32,7
Iný dôvod ...	3,7
N= 119	

Tabuľka 2: Dôvody využívania sociálnej siete Instagram

Zdroj: Vlastné spracovanie

Odpoveď na VO1 sme získali v ďalšej položke dotazníka, ktorou sme zisťovali, koľkí respondenti sledujú influencerov a o akých konkrétnych predstaviteľov sa jedná. Ak opýtaní uviedli, že influencerov nesledujú, dotazník bol pre nich ukončený. Až 97,2% (104) uviedlo, že influencerov sleduje, čo možno opäť považovať za významný údaj. Tabuľka 3 znázorňuje mená piatich najčastejšie uvádzaných influencerov, ktorí sú našimi respondentmi pravidelne sledovaní.

Meno influencera	Podiel v %
Pppeter	11,7
Sajfa	7,6
Fancy Illustrator	5
Lucypug	2,5
Tatiana Žideková	0,8
N=104	

Tabuľka 3: Top 5 najčastejšie sledovaných influencerov

Zdroj: Vlastné spracovanie

V snahe zodpovedať výskumné otázky VO2-VO4 sme sformulovali 18 špecifických výrokov s využitím štandardnej 5-stupňovej Likertovej škály súhlasu (1=úplný súhlas, 5= úplný nesúhlas). Prvých 9 výrokov sa týka motivácie k sledovaniu influencerov na sociálnej sieti Instagram. Výroky 10-14 sa týkajú vnímaného vplyvu influencera z pohľadu jednotlivých faktorov nákupného správania, kultúrneho (č. 10), sociálneho (č. 11), osobného (č. 12) a psychologického (č. 13). Vnímanie spolupráce influencerov so značkami a hodnotenie samotných sponzorovaných príspevkov skúmame pomocou výrokov č. 14-18.

V Tabuľke 4 sumárne uvádzame znenie jednotlivých výrokov (č. 1-18), percentuálne vyjadrenia podielov jednotlivých odpovedí pre daný stupeň škály (1-5, N=104), výpočet priemernej hodnoty (AM) a smerodajnej odchýlky určujúcej stupeň variability odpovedí (SD) pre každý výrok.

Č.	Výrok	Úplne súhlasím	Skôr súhlasím	Neviem	Skôr nesúhlasím	Úplne nesúhlasím	AM	SD
1	Na Instagrame sledujem influencerov, pretože ma zaujímajú ich cestovné skúsenosti.	43,3	35,6	2,9	11,5	6,7	2,07	1,24
2	Na Instagrame sledujem influencerov pre ich zaujímavý obsah, ktorý zdieľajú.	33,7	51	4,8	7,7	2,9	1,95	0,98
3	Na Instagrame sledujem influencerov preto, lebo ma zaujíma ich životný štýl, s ktorým sa sám/a stotožňujem	29,8	43,3	8,7	14,4	3,8	2,19	1,13
4	Na Instagrame sledujem influencerov, preto, lebo ma zaujímajú produkty, ktoré propagujú.	23,1	41,3	3,8	20,2	11,5	2,55	1,35
5	Na Instagrame sledujem influencerov preto, lebo sa aktívne zapájam do súťaží na ich instagramovom profile.	23,1	26	7,7	22,1	21,2	2,92	1,5
6	Na Instagrame sledujem influencerov preto, lebo sa mi páči obsah, téma príspevkov, ktoré influenceri pridávajú.	38,5	26,9	9,6	20,2	4,8	2,25	1,29
7	Na Instagrame sledujem influencerov preto, lebo chcem byť stále informovaný/á o nových trendoch.	21,2	38,5	8,7	21,2	10,6	2,61	1,31
8	Na Instagrame sledujem influencerov, pretože nakupujem produkty/služby, ktoré propagujú.	19,2	33,7	9,6	16,3	21,2	2,86	1,45
9	Na Instagrame sledujem influencerov, pretože využívam zľavové kupóny, ktoré ponúkajú.	22,1	30,8	6,7	19,2	21,2	2,86	1,49
10	Uprednostňujem zakúpenie produktov/služieb propagovaných influencerami skôr od slovenských firiem, ako zahraničných.	26,9	33,7	10,6	21,2	7,7	2,49	1,29
11	Uprednostňujem zakúpenie produktov/služieb propagovaných influencerami, ktoré budú využívať aj moji rodinní príslušníci.	25	25	13,4	26	10,6	2,72	1,37
12	Nakupujem produkty/služby, ktoré propagujú influenceri, pretože sa sám stotožňujem s ich životným štýlom.	28,8	34,6	7,7	18,3	10,6	2,47	1,35
13	Uprednostňujem zakúpenie tých produktov/služieb propagovaných influencerami, ktoré sám dlhodobo poznám a mám s nimi predošlé skúsenosti.	30,8	39,4	6,7	13,5	9,6	2,31	1,31
14	Myslím si, že influenceri propagujú produkty/služby, ktoré sami dlhodobo používajú.	13,5	28,8	10,6	31,7	15,4	3,07	1,33
15	Myslím si, že influenceri propagujú produkty/služby, s ktorými sa sami stotožňujú	19,2	35,6	14,4	20,2	10,6	2,67	1,28
16	Myslím si, že influenceri dokážu do veľkej miery ovplyvniť nákupné rozhodnutia ich sledovateľov.	37,5	33,7	9,6	12,5	6,7	2,17	1,24
17	Myslím si, že častá propagácia produktov/služieb influencerami pôsobí otravne a nedôveryhodne.	37,5	27,9	12,5	15,4	6,7	2,26	1,29
18	Myslím si, že príspevky spolupráce influencerov na Instagrame sú kreatívne spracované.	26	34,6	9,6	21,2	8,7	2,52	1,31

Tabuľka 4: Výsledné štatistické hodnoty pre jednotlivé výroky Likertovej škály
Zdroj: Vlastné spracovanie

Výsledné priemerné hodnoty pre výroky č. 1, 2, 3, 6, 13, 16 a 17 (označené zelenou farbou) považujeme za také, s ktorými respondenti vyjadrili najväčšiu mieru súhlasu. Preto konštatujeme, že hlavnými dôvodmi, prečo respondenti sledujú influencerov, sú zaujímavý obsah, ktorý na svojich profiloch zdieľajú (AM=1,95, SD=0,98), a témy, ktorým sa vo svojich príspevkoch venujú (AM=2,25, SD=1,29). Najviac ich pritom zaujímajú cestovateľské skúsenosti a zážitky (AM=2,07, SD=1,24), ako aj influencerami prezentovaný životný štýl, s ktorým sa opýtaní respondenti stotožňujú (AM=2,19, SD=1,13). Čo sa týka vnímaného vplyvu na nákupné správanie, respondenti najviac uprednostňujú zakúpenie takých produktov alebo služieb propagovaných influencerami, ktoré sami dlhodobo poznajú a majú s nimi predošlé skúsenosti. Z toho vyplýva, že u psychologického faktora nákupného správania sme zaznamenali v odpovediach respondentov väčšiu mieru súhlasu (AM=2,31, SD=1,31) v porovnaní s ďalšími tromi faktormi nákupného správania – kultúrnym, sociálnym a osobným, kedy respondenti prisúdili o niečo menšiu mieru súhlasu s výroky č. 10-12. Respondenti si zároveň myslia, že influenceri dokážu do veľkej miery ovplyvniť nákupné rozhodnutia ich sledovateľov (AM=2,17, SD=1,24) a častá propagácia produktov a služieb influencerami pôsobí otravne a nedôveryhodne (AM=2,26, SD=1,29).

Výroky, v ktorých respondenti na jednej strane prejavili výrazný súhlas, no na strane druhej i výrazný nesúhlas, nesúce sumárne priemerné hodnoty blízke číslu 3, sa týkajú výrokov č. 5, 8, 9 a 14. Znamená to, že v týchto tvrdeniach nastal značný rozpor, resp. odchýlka v postojoch respondentov. Nemožno preto spoľahlivo konštatovať jednoznačný súhlas alebo nesúhlas s tvrdeniami, ktoré sa týkajú aktívneho zapájania sa do súťaží na instagramovom profile influencera (AM=2,92, SD=1,5), nákupu produktov a služieb, ktoré propagujú (AM=2,86, SD=1,45), využívania zľavových kupónov, ktoré ponúkajú (AM=2,86, SD=1,49), ako aj názoru, že influenceri propagujú produkty a služby, ktoré sami dlhodobo používajú (AM=3,07, SD=1,33).

Viac ako polovica opýtaných respondentov vyjadrila k zostávajúcim výrokom č. 4, 7, 10, 11, 12, 15 a 18 prevažne súhlasný postoj. Konštatujeme teda, že viac ako polovica opýtaných sleduje influencerov preto, lebo sa zaujímajú o produkty nimi propagované (AM=2,55, SD=1,35) a vďaka nim sú tak informovaní o aktuálnych trendoch (AM=2,61, SD=1,31). Uprednostňujú zakúpenie produktov a služieb propagovaných influencerami skôr od slovenských firiem (kultúrny faktor, AM=2,49, SD=1,29), ktoré budú môcť zároveň využívať aj ich rodinní príslušníci (sociálny faktor, AM=2,72, SD=1,37). Dôvodom nákupu produktov a služieb propagovaných influencerami je fakt, že sa stotožňujú s ich životným štýlom (osobný faktor, AM=2,49, SD=1,35), a zároveň si do istej miery myslia, že influenceri propagujú produkty a služby, s ktorými sa oni sami stotožňujú (AM=2,67, SD=1,28). Čo sa týka vnímania sponzorovaných príspevkov, obsahujúcich priamu spoluprácu medzi influencerom a značkou na Instagrame, možno konštatovať, že viac ako polovica respondentov (60,6%) ich považuje za kreatívne spracované (AM=2,52, SD=1,31). Ďalšou výskumnou otázkou sme zisťovali, aký typ produktov si užívatelia Instagramu zakúpili na základe odporúčania influencera. Respondenti mali možnosť určiť jednu alebo viac odpovedí. Výsledné hodnoty percentuálneho podielu odpovedí znázorňuje Tabuľka 5.

Produkty	Podiel v %
Fitness výživa	44,6
Oblečenie	36,6
Elektronika	34,7

Produkty	Podiel v %
Kozmetické výrobky	33,7
Obuv	28,7
Knihy	27,7
Pomôcky na cvičenie	26,7
Bytové doplnky	23,8
Lístky na koncert	19,8
Doplnky a šperky	17,8
Nábytok	16,8
Hygienické pomôcky	16,8
Automobily/Motocykle	9,9
Iné...	3

Tabuľka 5: Nákup produktu na základe odporúčania influencerom

Zdroj: Vlastné spracovanie

Za najvhodnejšie marketingové aktivity značiek, využívajúce spoluprácu s influencerami, preto možno považovať kampane súvisiace so životným štýlom (stravovanie, móda, líčenie), voľnočasovými aktivitami (elektronika, obuv, knihy, šport, umenie) a bývaním. Tieto sféry života a zároveň i podnikania sú v digitálnom prostredí ľahko „stváriteľné“ a uchopiteľné. Umožňujú použitie vizuálne atraktívnych foriem ich zobrazenia, nielen v podobe fotografií a videí, ale aj v rovine virtuálnej a rozšírenej reality. Podstatou fungovania sociálnej siete Instagram je dominancia obrazu a príbehovosti, ktorý sa k nemu viaže, a ktorý možno evokovať aj prostredníctvom influencerov ako nositeľov príbehu. Z pohľadu generácie Z a alfa je takýto spôsob marketingovej komunikácie perspektívne nevyhnutný.

4 Diskusia a záver — Ak je zámerom značky pôsobiť na svojich cieľových zákazníkov dlhodobo atraktívne, jednou z možností ako upútať pozornosť a vzbudiť záujem o produkt alebo službu je efektívna spolupráca s influencerom. Z výsledkov nášho prieskumu vyplýva, že predpokladom pre pozitívne vnímanie takejto spolupráce je jej nenútený a príležitostný charakter. Častá propagácia pôsobí na publikum nedôveryhodne až otravne. Respondenti oceňujú aj kreatívne spracovanie príspevkov, pričom je dôležitý súlad osobnosti influencera s filozofiou a typom produktov danej značky. Komunikácia prostredníctvom influencera má väčšiu šancu na úspech, ak už má publikum skúsenosť s propagovaným produktom alebo značkou, tzn. že je vhodnejšie zamerať sa týmto spôsobom skôr na súčasných zákazníkov, než na oslovenie nových. Čo sa týka obsahu samotných príspevkov influencerov, je dôležité vytvoriť pre publikum vlastný príspevok s pútavou a originálnou témou, ktorá je spätá so životným štýlom, hobby a štýlom bývania cieľovej skupiny, prípadne je možné takýto typ obsahu zdieľať. Ak influencer v príspevku prezentuje svoj vlastný životný štýl a propaguje produkty, s ktorými sa on sám stotožňuje, zvyšuje sa predpoklad jeho úspechu a pozitívnej odozvy. Skúmaní respondenti prejavili vysoký záujem o cestovateľské skúsenosti a zároveň priznávajú, že influenceri dokážu ovplyvniť ich nákupné rozhodnutia. Ak sú v príspevkoch prezentované novinky a trendy, ktoré pochádzajú od domácich, slovenských producentov, sú využiteľné v širšom rodinnom kruhu a sú v súlade so spomínaným životným štýlom jednotlivca či rodiny, rovnako sa zvyšuje predpoklad na úspech a pozitívnu odozvu voči takejto

marketingovej aktivite. Apel na atraktivitu obsahu v príspevkoch influencera môžeme pozorovať aj vo výsledkoch výskumnej štúdie Nadanyiovej a kol. (2020), pričom tento dôvod sledovania influencerov označili respondenti za najvýznamnejší.

Aktívne zapájanie sa sledovateľov influencera do súťaží na jeho profile, nakupovanie ním odporúčaných produktov a využívanie zľavových kupónov, sú marketingové nástroje, u ktorých sa nami opýtaní respondenti rozchádzajú vo svojich názoroch, pretože časť ich považuje za pozitívne a časť za negatívne. Tento výsledok možno interpretovať ako dôsledok minulej negatívnej skúsenosti alebo ako nízky záujem zo strany nami opýtaných sledovateľov. Tieto protichodné názory môžu rovnako súvisieť aj s rôznorodosťou aktivít nimi sledovaných influencerov. Z výsledkov ďalej vyplýva aj náznak nedôvery časti respondentov voči influencerom, kedy pochybujú o tom, že propagované produkty skutočne dlhodobo používajú.

Výsledky dotazníkového prieskumu, ktorého hlavným cieľom bolo zmapovať vnímanie vplyvu influencerov na nákupné správanie užívateľov Instagramu, poukazujú čiastočne aj na významnosť jednotlivých faktorov tohto správania. Respondenti prejavili najväčšiu mieru súhlasu s tvrdením, ktoré sa týka psychologického faktora v nákupnom procese. Znamená to, že influencer môže potenciálne ovplyvniť sledovateľa ku kúpe takého produktu, s ktorým má predošlé skúsenosti a dlhodobo ho pozná. Kultúrny, sociálny a osobný faktor zohráva taktiež pozitívnu úlohu vo vnímaní vplyvu influencera na nákupné správanie, avšak v menšom rozsahu.

Samotnému zisťovaniu motívov vedúcich k sledovaniu influencerov predchádzalo skúmanie dôvodov, pre ktoré opýtaní respondenti navštevujú sociálnu sieť Instagram. Najväčšia časť z nich uviedla, že majú záujem sledovať známe osobnosti, influencerov, ale aj známe značky a podniky. Ďalšie dôvody súvisia s komunikáciou s priateľmi a trávením voľného času.

Taktiež sme zistili, že u slovenských respondentov má momentálne najvyššiu sledovanosť Pppeter, Sajfa, Fancyllustrator, Lucypug a Tatiana Žideková.

Výskumná otázka zameraná na typ produktov, ktoré si respondenti v minulosti zakúpili na základe odporúčania influencera poukazuje na produkty spojené so životným štýlom, voľnočasovými aktivitami a bývaním. Naše zistenia opäť korešpondujú s výsledkami štúdie autorov Nadanyiova a kol. (2020), ktorý sa týkal „Influencer marketingu a jeho vplyvu na životný štýl spotrebiteľov“, kedy boli najčastejšie kupované produkty týkajúce sa fitness výživy, oblečenia a kozmetiky. Púchovská (2020) vo svojej štúdii zisťuje, že väčšina respondentov je ovplyvňovaných influencerami pri výbere produktu alebo samotnom nákupe, čo súvisí s výsledkami nášho prieskumu.

Odporúčania, ktoré sme formulovali na základe výsledkov realizovaného dotazníkového prieskumu, považujeme za obohacujúce pre oblasť digitálneho marketingu so zameraním na sociálne médiá, využívajúce influencerov ako nástroj na komunikáciu posolstva značky. Ak sa značka rozhodne využiť tento druh spolupráce, rozhodne by mala zhodnotiť faktory určujúce celkovú efektívnosť spolupráce s influencerom – typ samotného influencera, spôsob jeho doterajšej prezentácie na Instagrame vyjadrujúci istý životný štýl, miera kvality a atraktivity pridávaného alebo zdieľaného obsahu, predošlé spolupráce a typy propagovaných produktov alebo služieb, a v neposlednom rade i miera kreativity v komunikácii a spracovaní obsahu. Vychádzajúc zo získaných odpovedí si dovoľme tvrdiť, že súlad typu influencera s typom propagovaného produktu alebo služby zohráva kľúčovú úlohu, pretože miera dôveryhodnosti a autenticity tohto spojenia následne vplyva na mieru prijatia marketingového posolstva, tak ako uvádzajú aj Fichnová a kol. (2018). Zistili sme taktiež, že ak influencer propaguje produkty týkajúce sa fitness výživy, oblečenia, elektroniky a kozmetiky, propagácia bude mať väčší dosah na publikum. Za produkty menej vhodné pre propagovanie influencerom možno považovať automobily/motocykle, hygienické pomôcky

a nábytok. Využívanie Instagramu na marketingové účely považujeme za veľmi efektívne aj vzhľadom k zisteniu, že takmer polovica respondentov navštevuje túto sociálnu sieť denne v rozsahu približne 1-4 hodín.

Nevýhodou späťou s využívaním influencerov (rovnako ako i ostatných aktivít v rámci marketingu sociálnych médií) je náročný výpočet návratnosti investícií do tejto komunikácie. Miera zapojenia (angažovanosti) sledovateľov sa totiž nemusí nevyhnutne premietnuť do miery realizovaných nákupov. Objavuje sa taktiež polemika o kvalite sledovateľov daného influencera, kedy nevieme s istotou určiť, či sa jedná o skutočných ľudí zaujímavých sa o daný produkt a značku, alebo naopak, ide o výsledok premyslenej náborovej stratégie. Napokon, z najuznávanejších influencerov sa môže v krátkom čase stať opak, a hoci sa značka dokáže z tejto situácie vymaniť, čas a zdroje vynaložené do tohto vzťahu jej už nikto nenahradí (Charlesworth 2018, s. 44).

Preto by sa ďalší výskum v danej oblasti mal zamerať na skúmanie spôsobov, akými možno znižovať mieru neistoty v spolupráci s influencerami a zároveň zvyšovať prínosy z tohto spojenia. V tomto kontexte by sme radi upriamili pozornosť na potrebu skúmania možností využitia sociálnych médií a ich marketingového potenciálu na sociálne prospešné, edukačné účely, ako to odporúčajú aj Spálová a kol. (2021). Digitálni influenceri by mohli sa mali byť predstaviteľmi a zároveň facilitátormi rozvoja úrovne kritického myslenia súčasnej generácie mladých ľudí v rámci aktivít sociálneho marketingu. Prostredníctvom rozličných typov influencerov a nimi prezentovaných tém a príbehov by tak mohlo dochádzať k zvyšovaniu pozitívnej angažovanosti v sociálnych témach, budovaniu sociálnych komunít a motivovaniu k prosociálnemu správaniu, najmä vo vzťahu ku generácii Z a alfa.

Poznámky | Notes — Výskumná štúdia je súčasťou výstupov projektu KEGA 041UKF-4/2021 Digitálni influenceri – edukačné roviny rozvoja kritického myslenia a angažovanosti generácie Z.

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Kľúčové slová | Key Words — instagram, influencer marketing, digitálny influencer, vnímanie, spotrebiteľské správanie, sociálne správanie
instagram, influencer marketing, digital influencer, perception, consumer behaviour, social behaviour

JEL klasifikácia | JEL Classification — M37

Résumé — Perception of the digital influencer on Instagram and its impact on shopping behavior

The aim of the presented paper is to characterize the way of perception of digital influencers by users of the social network Instagram. Through a quantitative methodological approach, we identify the motives leading to the following of influencers and the perceived impact on the shopping behavior of Instagram users in terms of cultural, social, personal and psychological factors, as well as in terms of specific products. We also characterize the way followers perceive the marketing activities of influencers. In this paper, we discuss the penetration of research findings in the field of social marketing and increasing the level of critical thinking and engagement of today's young consumers.

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DEVELOPMENT OF ONLINE SHOPPING WITHIN B2C E-COMMERCE IN THE VISEGRAD FOUR COUNTRIES

Online shopping has become an increasingly common way of shopping in recent years. The main goal of the paper was to evaluate and compare the development of online shopping in the Visegrad Four countries (Slovakia, Czech Republic, Poland, Hungary). The paper outlines the theoretical basis of online shopping concept, describes the current situation of online shopping in the EU market and the main types of goods and services purchased through the Internet. Based on data from the Eurostat database, the paper outlines the development of online shopping in the years 2011 to 2019, the share of online purchases in the EU market and online purchases of goods and services within the V4 countries for the given years. We found that in all countries, an increasing trend of online shopping was recorded over the period under review, with the largest increase in the Czech Republic. There was also a growing share of online purchases from retailers in other EU countries, with the largest increase recorded in Hungary. With regard to online purchases of services, year-on-year decline over the period of two years has been recorded in Slovakia.

Introduction — The development of the Internet and the advancement of digital technologies have caused changes in consumer behavior. People are increasingly using online shopping instead of visiting a brick-and-mortar store (Menaka and Seethal 2018). Customers choose online shopping because they find it more convenient and faster than shopping in a brick-and-mortar store (Muthumani et al. 2017).

The world is currently facing a COVID-19 pandemic. It can be assumed that pandemic reasons are the cause behind the growing number of online shoppers. In 2020, more than 2 billion consumers worldwide bought goods or services online. Monthly visits to online stores in June 2020 reached a record 22 billion visits worldwide, with high demand especially for daily goods and services (Coppola 2021).

The aim of the paper is to evaluate the development of online shopping in the V4 countries in the years 2011 to 2019. The aim of the paper is to evaluate the share of online shopping in the EU market. Another goal is to compare online purchases of goods and services in the given years and point out the differences between the V4 countries.

Theoretical background of the issue — Online shopping is a form of e-commerce where consumers purchase products or services over the Internet directly from a retailer (Rahman et al. 2018). E-commerce involves the use of the Internet, web portals, mobile applications and browsers to make a purchase. These are therefore digitally enabled business transactions between sellers and customers. Online shopping is becoming a regular, everyday activity. Almost all Internet users are currently online shoppers (Laudon and Traver 2021). This type of shopping has gained popularity in recent years, especially because it is convenient and easy for people

to shop from the comfort of their home (Prabha and Karunanidhi 2017). Jain (2016) outlines several advantages of online shopping over shopping in a brick-and-mortar store – saving time and energy, no time or geographical constraints, a wide selection of products, price comparison. The most common type of e-commerce is B2C e-commerce, in which sellers try to gain individual customers. B2C e-commerce includes consumer online purchases of goods, online content, travel, finance, real estate and more (Laudon and Traver 2021). Over the next 5 years, B2C e-commerce is expected to grow by 20% annually (eMarketer 2020). Online retailing is currently the fastest growing retail channel, with the fastest growing customer base and ever-expanding product offer (Chaffey et al. 2019). An increasing number of people are choosing to shop online, even at foreign online merchants due to the geographically unrestricted shopping possibilities. Consumers living in EU Member States are increasingly using online shopping outside their home market. The share of online purchases from other EU countries is also rising due to the fact that EU consumer legislation in some cases provides them with greater benefits than online retailers in the domestic market (ECC Network 2021). In 2019, on average, 21% of consumers living in an EU Member State bought products from foreign markets in other EU Member States online. Compared to 2012, this is a 10% increase (Eurostat 2021).

The importance of online shopping in the context of B2C e-commerce is also growing in the Visegrad Four countries. With the growth of e-commerce, the Slovak Republic can compete with many large European countries. There are more than 12,600 e-shops registered in Slovakia (Heureka 2021). Out of 79% of Slovak internet users, 60% use online shopping. The best-selling category of online products in Slovakia is clothing and household goods (Eurostat 2020). The fastest growing e-commerce market in Europe is that of the Czech Republic (Morgan 2019). According to the Czech e-commerce portal (2021), there are currently more than 41,100 e-shops in the Czech Republic. 78.5% of Czechs over the age of 16 use the Internet, of which 64% make online purchases. The best-selling category of products purchased online in the Czech Republic is clothing, followed by trips, accommodation and household items (Eurostat 2020). In Poland, e-commerce is run by mainly of small and medium-sized enterprises. In 2020, 11,000 new e-shops were launched in Poland. Of the total population of 38 million, 77% are Internet users, with almost 80% shopping online in 2020 (Ecommerce News 2021). Poles most often buy clothes and household items (Eurostat 2020). In Hungary, online shopping is progressing at the slowest pace among the V4 countries. The most frequently purchased products in Hungary in 2019 were clothing and electronics (Eurostat 2020). In 2020, 65.7% of Hungarians shopped online, representing 4.86 million consumers (Statista 2021).

Methodology — The main goal of the paper is to evaluate and compare the development of online shopping in the Visegrad Four countries (Slovakia, Czech Republic, Poland, Hungary) in the years 2011 to 2019. The research sample consists of Internet users aged 16 to 74 who made at least one online purchase in 12 months. The unit of measurement is Percentage of internet users. In our research, we present three research questions: How has the share of online shoppers changed in the monitored years within the V4 countries? How has the proportion of online shoppers who shopped in e-shops of sellers in other EU countries changed? What differences can be observed in the online purchase of goods and services between the V4 countries in the monitored years? The identified research questions were answered using the analysis of secondary data. The data used in the analysis were obtained from the database of the Statistical Office of the European Communities (Eurostat). Specific data covered online purchases of goods or services, online purchases from retailers in other EU countries, online purchases of physical goods and online purchases of services. The obtained data were graphically processed in the RStudio program.

Results — The proportion of consumers shopping online varies from country to country. Based on the available data, it is possible to evaluate and compare the development of online shopping and point out changes or differences within the V4 countries.

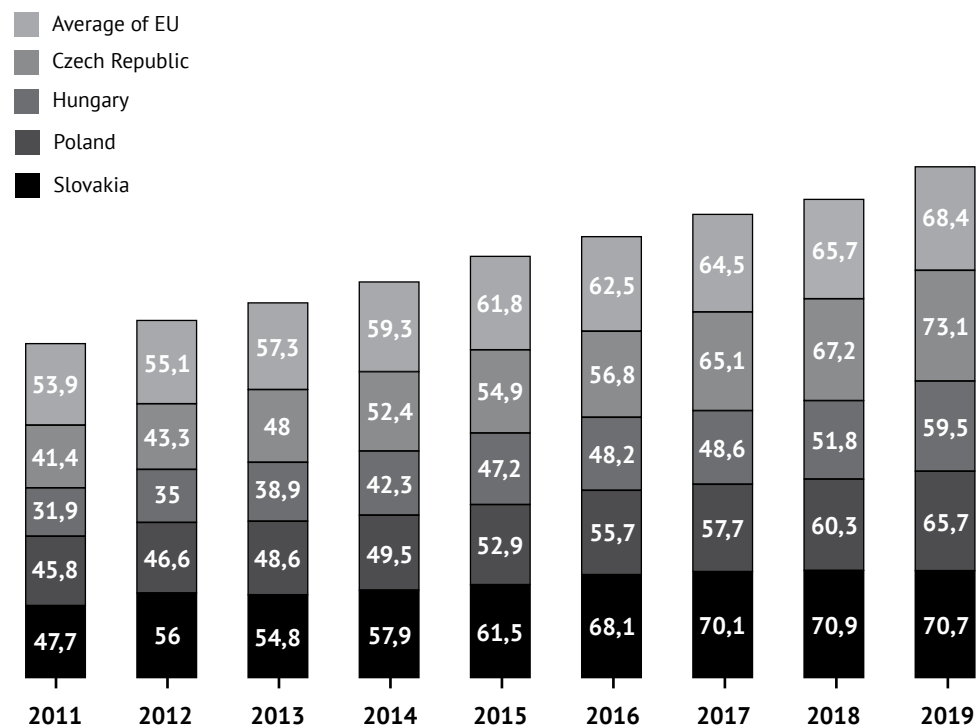


Figure 1: Ordering goods or service online (% of internet users)
Source: author's work based on Eurostat (2021)

Figure 1 shows the share of Internet users in the V4 countries who purchased goods or services over the Internet at least once every 12 months between 2011 and 2019, as well as the average share in EU countries. It can be stated from the figure that in all countries an increasing trend of the use of online shopping was recorded in the observed period. Among the V4 countries, in 2011 Slovakia had the largest share of online shoppers (47.70%) and Hungary the smallest (31.90%), while in 2019 the Czech Republic had the largest share of online shoppers (73.10%) and Hungary the smallest share (59.50%). In the monitored years, Slovakia reached a value comparable to the average of EU countries. Compared to other countries, the Czech Republic also recorded the highest increase in online shopping in 2019 compared to 2011, from 41.40% to 73.10%. The second highest increase was recorded in Hungary, where the share of online shoppers in 2019 increased by 27.60% compared to 2011. Slovakia achieved a share of 70.70% in 2019, which is 23% more than in 2011 (47.70%). The lowest increase was recorded in Poland, from 45.80% in 2011 to 65.70% in 2019.

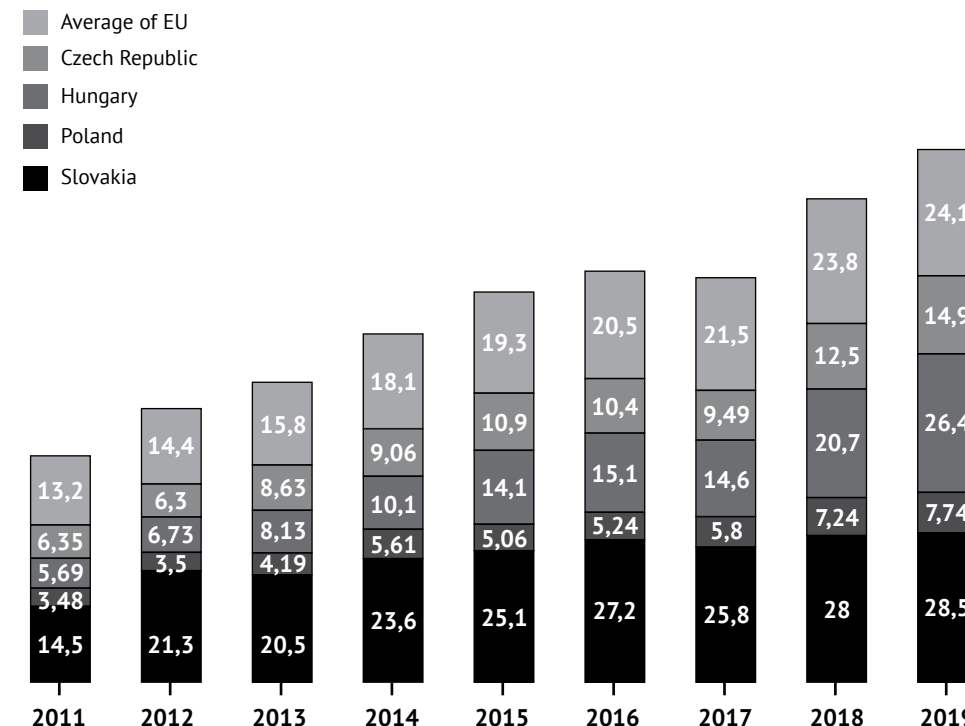


Figure 2: Ordering goods or service online from sellers from other EU countries (% of internet users)
Source: author's work based on Eurostat (2021)

In 2011, online purchases of goods or services from sellers from other EU countries did not even reach the level of 8% in any of the V4 countries, with the exception of Slovakia, which recorded a share of 14.50%, which is comparable to the EU average (Figure 2). In Poland, this trend lasted until 2019. All V4 countries and the EU average recorded an increasing trend in the monitored years. The largest growth was recorded in Hungary, from 5.69% in 2011 to 26.40% in 2019. In 2019, Slovakia recorded an increase in online purchases from other EU countries by 14% compared to 2011. In the Czech Republic, an increase of 8.55% was recorded in 2019 compared to 2011.

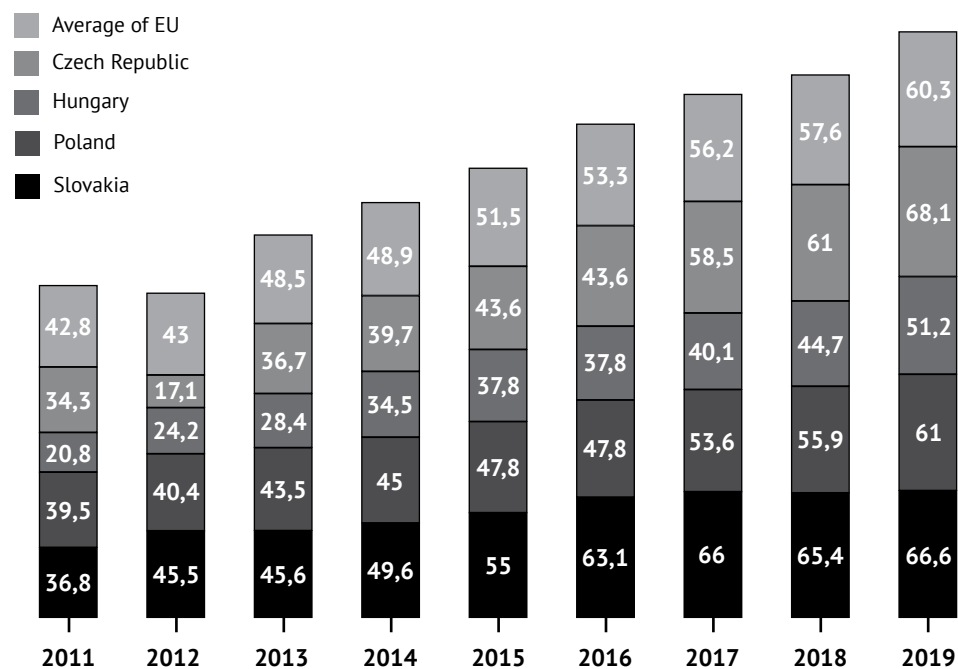


Figure 3: Buying physical goods online (% of internet users)
Source: author's work based on Eurostat (2021)

Figure 3 shows the share of online purchases of physical goods, which includes the purchase of food or groceries, household items, medicines, clothing, sports equipment, hardware and electronics. Here, too, it is possible to observe an increasing trend in all V4 countries in the monitored years, including the average of EU countries. An exception is the Czech Republic, which recorded a sharp decline in 2012, from 34.30% to 17.10%, but in the following years the share of online purchases of physical goods grew in the Czech Republic. In the monitored years, Poland and Slovakia recorded values at a level comparable to the EU average. Slovakia, the Czech Republic and Hungary achieved an increase of approximately 30% in 2019 compared to 2011. In Poland, the growth in 2019 compared to 2011 was 21.50%.

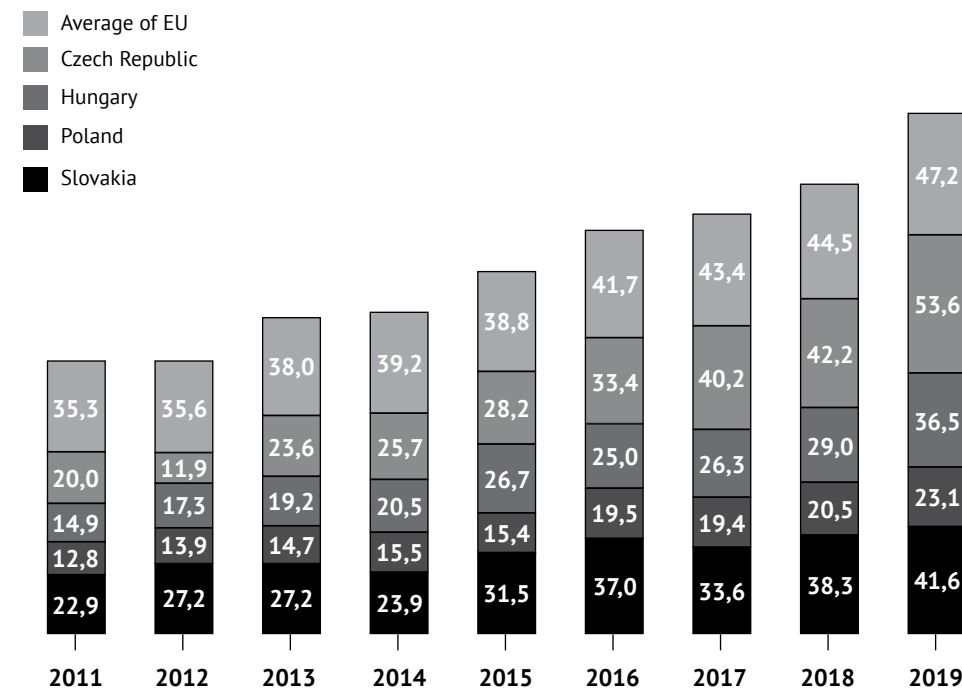


Figure 4: Buying service online (% of internet users)
Source: author's work based on Eurostat (2021)

Figure 4 shows the share of online service purchases, which includes telecommunications services, stock purchases, insurance purchases, financial services, travel, accommodation services and ticket purchases for various events. Within the average of the EU countries, in Hungary and Poland an increasing trend was recorded in the monitored years. Hungary recorded a value of 36.50% in 2019 compared to 14.90% in 2011. Poland recorded only 10.30% growth in 2019 compared to 2011. The largest increase compared to 2011 by 33.60% was recorded in the Czech Republic (from 20% to 53.60%) in 2019. However, the Czech Republic also recorded a more significant year-on-year decline, specifically in 2012 by almost 8%. Slovakia achieved in 2019 the share of online purchases of 41.60% compared to 22.90% in 2011. However, year-on-year declines were also recorded, notably in 2014 (by 3.30%) and in 2017 (about 3.40%).

Conclusion — The importance of e-commerce is currently growing. Online shopping is becoming an increasingly widespread way of shopping in the EU thanks to its undeniable benefits for customers as well as retailers. E-commerce is becoming more and more popular every day and is being used by more and more consumers (Sabou et al. 2017, Karthikeyan 2016, European Commission 2018).

Based on the above analyzes, it can be concluded that online shopping is growing every year. In all V4 countries and within the EU average, an increasing trend of this way of shopping was recorded in the years 2011 to 2019. The highest increase in online shopping compared to

2011 was achieved in 2019 by the Czech Republic, followed by Hungary, Slovakia and Poland. Analyses also show that the share of online purchases made at sellers in other EU countries is also rising. The highest increase was recorded in Hungary, the lowest in Poland. Slovakia reached a value comparable to the EU average. The growing trend in the monitored years was also recorded for online shopping of physical goods and shopping of services. Regarding the online purchase of physical goods, Slovakia, the Czech Republic and Hungary achieved growth of approximately 30% between 2011 and 2019. With regard to purchasing services online, the Czech Republic recorded a decline in 2012 and Slovakia in 2014 and 2017.

The world is currently facing a COVID-19 pandemic. It is more than certain that the consequences of this pandemic will be felt in the sphere of online shopping. More and more consumers prefer online shopping to brick-and-mortar shopping because of pandemic reasons, such as restricted movement, lack of products in stores or health concerns (Reddy 2020, Sharma and Jhamb 2020, Shashidhar 2020). It is likely that the impact of the COVID-19 pandemic on online shopping in the future will vary from country to country, depending on the epidemiological as well as the socio-economic situation of the country.

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Kľúčové slová | Key Words — online shopping, internet, Visegrad Four, B2C, e-commerce, customers
online nakupovanie, internet, Vyšehradská štvorka, B2C, e-commerce, zákazníci

JEL klasifikácia | JEL Classification — M30, M31

Résumé — **Rozvoj online nakupovania v rámci B2C e-commerce v krajinách Vyšehradskej štvorky**

Online nakupovanie je v posledných rokoch čoraz bežnejším spôsobom nakupovania. Hlavným cieľom príspevku bolo zhodnotiť a porovnať vývoj online nakupovania v krajinách Vyšehradskej štvorky (Slovensko, Česká republika, Poľsko, Maďarsko). Príspevok načrtáva teoretické východiská konceptu online nakupovania, popisuje súčasnú situáciu online nakupovania na trhu EÚ a hlavné druhy tovarov a služieb nakupovaných cez internet. Na základe údajov z databázy Eurostatu práca načrtáva vývoj online nakupovania v rokoch 2011 až 2019, podiel online nákupov na trhu EÚ a online nákupov tovarov a služieb v rámci krajín V4 za dané roky. Zistili sme, že vo všetkých krajinách bol za sledované obdobie zaznamenaný stúpajúci trend online nakupovania, pričom najväčší nárast bol zaznamenaný v Českej republike. Rastie aj podiel online nákupov u predajcov v iných krajinách EÚ, pričom najväčší nárast zaznamenalo Maďarsko. V oblasti online nákupov služieb je na Slovensku zaznamenaný medziročný pokles za obdobie dvoch rokov.

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ENVIRONMENTAL GUILT: HOW TO WORK WITH CLIMATE CONCERNS IN MARKETING

Climate change has been far too omnipresent to ignore for policy makers, consumers, and businesses alike. Extreme weather events and disasters are now the norm in our news and media. Daily influx of information makes an impact and many of us have been worrying about the future for humanity, ourselves, and our children. Environmental guilt, anxiety or shame have been reported mostly in connection with younger generations and women seeking right and righteous behavioral patterns which would bring balance to modern lifestyle and its environmental impact. Guilty consumers try hard to curb negative environmental consequences of their lives. The most obvious reason for feeling guilty is wrongdoing, which causes psychological or physical pain. Individuals feel ashamed because they violated morals or ethical expectations.

Many customers use their wallets to show preferences. Dollar voting may individually seem instrumental in supporting desirable actions and initiatives. However, some customers may feel their individual actions cannot solve the gigantic systemic problems such as climate change. Some customers may hypocritically exercise conspicuous consumption only to display their morality. Robust changes of consumer behavior may lead to potentially even more harmful negative consequences: dismantling current supply chains, incurring job losses, or threatening local communities are just a few to name.

Either way distinguishing environmental right from wrong has become a tricky animal to guess. Some environmentally conscious individuals trust green outer representations such as labels, certificates, and declarations. Others seek advice from environmental groups. Clients dedicated to green change their daily routines, including eating habits or mobility patterns for instance. Most, however, never shake off their guilt completely. The evidence is puzzling and judging long-term lifecycle impact of products and services remains a discipline by itself. What is considered green one day, may be branded dirty another day.

Gradually, certain behaviors have been widely recognized for producing desirable outcomes. The virtue of 3R (reduce-reuse-recycle) has soaked in. Saving water, electricity, raw materials, and other precious sources is something children learn early on. Technology advancements and regulatory measures motivate proliferation of alternative materials, energy sources and products. Disposable items such as packaging, dishes or toiletries have been substituted by compostable alternatives (e.g., paper cups instead of plastic ones or plant-based bags instead of plastic ones), supplemented by recollection systems (e.g., for drink bottles or cans) or replaced altogether (e.g., re-fill water bottle instead of bottled water).

Emotional appeals in marketing communication are common and the temptation to use environmental guilt for advertising purposes might simply be hard to resist. Guilt marketing may work for social reasons, for instance NGOs wanting to derail people from craving for a cigarette or governments trying to reduce drink driving. However, guilt appeals may easily backfire deterring customers who are already conscious about the issue. Those customers, who are not necessarily environmentally concerned, might be alerted to the issue but resistant to conclude a purchase with a provider, which caused negative emotion at the first place.

Fear as a strong negative emotion differs from guilt significantly. Whereas one may shake off fear and/or avoid punishment, guilt is never put to the test. Guilt stays much longer – it is more an emotional attitude or personality trait. Selling a product or a service usually works better with creating positive emotions instead. Selling aspirations for easy life, brighter future, and lesser climate change shall be the way to go. When it comes to environmental consciousness, positive aspects are related to demonstrating the impact of a particular consumer choice. Showing prosperous future, alleviating environmental stress and providing therapeutic relief might be the right aspects for appropriate and effective marketing communications.

Résumé — Pocity viny za stav životního prostředí: Jak pracovat v marketingu s klimatickými obavami zákazníků

Především mladší zákazníci a ženy bývají ve výzkumných studiích identifikovány s pocity viny za stav životního prostředí a individuální příspěvek ke klimatické změně. Sebeobviňování není jen negativní emocí (s nimiž se jinak v marketingové komunikaci rutinně pracuje), jde spíše o emocionální či osobnostní nastavení, a proto se v případě komerčních služeb a produktů nejvíce výhodné takové pocity u zákazníků dále posilovat. Cestou k efektivní marketingové komunikaci je naopak posilování vědomí o pozitivních aspektech a dopadech zákaznické volby.

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SOUTĚŽ MARKETÉR ROKU 2020

MÁ SVÉHO VÍTĚZE

V podvečer 23. září 2021 se v příjemném klasickém prostředí Divadelního sálu Klubu Lávků s historickým rámcem Karlova mostu a působivým výhledem na Hradčany odehrálo finále soutěže 16. ročníku Marketér roku 2020. Večerem provázel jako vždy skvělý moderátor Karel Voříšek a mladá plzeňská kapela Džangobells zpřijemnila večer všem zúčastněným. Pro vítěze byly připraveny sošky křišťálových delfínů z českého skla v čele s Velkým modrým delfínem v působivém designu z dílny uměleckého skláře Vladimíra Zubříčana. Na oceněné i nominované čekaly kromě diplomů i mnohé věcné dary od sponzorů a partnerů soutěže. Kromě hlavních cen udělila hodnotitelská komise i několik zvláštních ocenění za mimořádné aktivity a úspěšné inovativní marketingové projekty, stejně tak vybralo k ocenění svoje kandidáty i prezidium ČMS. Čestnou marketérkou se stala a do pomyslné „síně slávy“ byla uvedena Jitka Vysekálová, zakladatelka České marketingové společnosti i soutěže MARKETÉR ROKU.

Výsledky soutěže

Na základě individuálních hodnocení jednotlivých členů hodnotitelské komise byl předložen prezidiu ČMS následující návrh ocenění jednotlivých nominovaných kandidátů:

Velký modrý delfín – hlavní cena soutěže

Tomáš Lipták – Rodinný pivovar Bernard
za nápadité aplikování dlouhodobé kampaně na pandemickou situaci „Svět se zbláznil, držme se“, které upřednostnilo celospolečenský dopad před konkrétními komerčními cíli

Zlatý delfín

Tomáš Hejkal – Stock Plzeň-Božkov
za revitalizaci tradiční české značky prostřednictvím nové komunikační platformy včetně zavedení nových produktů

Růžový delfín

Radka Turková – České dráhy
za kreativní zaměření marketingové komunikace na změnu vnímání značky a minimalizaci následků pandemie

Zelený delfín

Tomáš Vican – Vinná galerie
za inovativní využití projektu Víno pro propagaci produktu, průmyslového odvětví jako celku i posílení regionálního cestovního ruchu

Cena prezidia ČMS Duhoví delfini

Jitka Fürst – gusty
za komplexní marketingovou strategii uvedení nového produktu na trh

Robert Chmelař – Bohemia Energy
za repositioning značky a posílení image značky díky komunikačnímu konceptu „Nic na Vás nehrajeme“

Miroslav Hanák – Authentica
za podporu start-upů komplexní marketingovou koncepcí včetně POP/POS s přesahem do logistiky a zahraniční expanze

Hana Klímová a tým komunikace ČEPS
za vytvoření nového konceptu vizuální komunikace, posilujícího pozitivní vnímání značky

Helena Kohoutová – Helas – podnikatelská e-platforma
za vytvoření podnikatelské e-platformy pro spolupráci českých firem se společným mottem „Budujeme hrdé Česko“

Hana Kubánková – Zdravotnická záchranná služba HMP
za kvalitní náborovou kampaň „Zachraňuj v Praze“ s následnou tematicky navazující komunikací

Lenka Mastešová – HP Tronic (Datart)
za vytvoření dlouhodobého kreativního konceptu, který výrazně zlepšil vnímání značky

Josef Zajíček – Bohematic
za úspěšnou marketingovou koncepcí start-upu v tradičním českém oboru s využitím špičkového designu.

Mladý delfin

Denisa Janatová – DevLab Smitio
za inovativní a dobře zacílenou nabídku služeb a komunikace v oblasti recruitmentu

David Jareš – Dita výrobní družstvo invalidů
za komplexní řešení propagace, zaměřené na segmentaci cílových skupin a navazující community management

Shukhrat Saidov – Silon Planá
za specifická řešení v oblasti posilování image značky

Čestná uznání za úspěšnou nominaci

Adam Bórik, Ivan Kloc – BuyiPhone
Martina Horká – dm drogerie markt
Jan Kodada – Gebrüder Weiss
Martin Komora – Internet Mall (MALL.CZ)
Vladimíra Popelářová – Krahulík

Letos byla už podeváté v rámci soutěže Marketér roku vyhlášena kategorie pro studenty vysokých škol – studentská cena Mladý delfin, tentokrát na téma Jak úspěšně komunikovat aktuální téma omezení šíření koronaviru v Česku.

1. místo Marina Hanková a kolektiv
2. místo Diana Filadelfiová a kolektiv
3. místo Klaudia Jakubičková a kolektiv

Diplomy za účast v soutěži

Natália Slováčková a kolektiv
Michal Vartiak a kolektiv
Kristina Rossmanitová a kolektiv
Jakub Varannay a kolektiv
Ludmila Filipová



Tomáš Lipták, marketingový ředitel Rodinného pivovaru Bernard

KALL, JACEK, 2022. BRAND METRICS: MEASURING BRAND EFFICACY ALONG THE CUSTOMER JOURNEY.

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The book written by Jacek Kall is oriented at a very specific area of brand effectiveness in the context of brand management. Although the brand management issues are presented by a wide range of publications, there is no similar book that is primarily focusing on this narrow topic in a comprehensive way as this book has offered. It clearly explains the brand efficacy metrics in an understandable way using lots of interesting examples that are based on particular cases and – of course – not omitting metrics definitions, explanations, interpretations and recommendations for brand managers as well. The book has a strong significance for current marketing theory and application practice as the author is focusing on a real and accurate explanations of the key brand analysis tools of measuring the brand efficacy along the customer journey. These are the reasons why the topic of the reviewed book can be considered as innovative and up-to-date. In this way, it might be regarded as original and important especially in present days, when brand and marketing performance are demanded.

I appreciate the original approach of Jacek Kall to measuring brand efficacy. It is a serious work, not a ‘fancy’ book full of fancy ‘love brands’ examples. As it is mentioned in the introduction: “When discussing brands, metrics certainly sound less sexy than storytelling, content and influencer marketing and many more. And unlike the above-mentioned and many other important tools in the brand-building process, metrics alone do not create a brand.”. Fairly I have to agree with this statement. Serious brand building and brand management cannot be done without effectivity and its measurement, and it has to have a liaison to a company’s strategy.

Brand values and measurements are clearly explained within the context of a real practise; 58 formulas and 35 metrics are offered to be used within the customer journey context. The metrics are divided into two groups: metrics documenting behaviour and metrics analysing the knowledge, perception, attitudes, and intentions referred to a customer mindset. The consistent, logical and relevant approach to setting the structure of the book is evident. The specific stages of a customer’s journey are corresponding with customer reactions that are visible also through the particular chapters’ titles: 1. Measuring brand awareness (I’m aware of the brand), 2. Measuring brand consideration (I’m taking the brand into account), 3. Measuring brand purchases (I’m buying the brand), 4. Measuring post-purchase evaluation (the brand delivers what it has promised), 5. Measuring customer retention and loyalty (the brand is important to me) and 6. Measuring brand advocacy (I recommend the brand to others). The last chapter no. 7. focuses on holistic metrics of a brand’s health. These chapters have a consistently given structure starting with the objectives, followed by metrics definitions and explanations, presenting the calculations and metric interpretations supported

by selected examples, short case studies or examples. Each chapter is finished by metrics limitations and recommendations for managers. Questions given at the end are helpful not only for the recapitulation but also for stimulating the discussion.

In regard to the methodological approach, the author is well-oriented within the current brand management theoretical basis and paradigms relying on a huge number of the resources cited within the core text of the publication and in the list of literature at the end of each particular chapter. I appreciate the accent on the brand equity impacts, on the brand managers decision making process and on particular metrics limitations as well. The strong author’s personal approach and wide range of knowledge is obvious, it is evident, he is much more than well-oriented in the selected topic. Jacek Kall as an author and lecturer in marketing at WSB University in Poznań proved his theoretical knowledge, skills, and abilities to incorporate his own experience into this reviewed book.

Despite the overall highly positive evaluation of the reviewed publication I have got a small number of remarks. The specifics of the online environment and the enlarging influence and evolving role of digital marketing and digital branding might be considered within the scope of the solved topic and wider context of the work. Additionally, some theoretical and practical consequences on brand efficacy measurement would be welcomed in this way. This book is not understandable for conventional readers. The potential of this book and its content can be fully understood only with the knowledge of some marketing and brand management theories. It is not oriented at beginners, but at advanced readers – students and teachers of marketing management, strategic marketing and strategic brand management, marketers, and brand managers as well – with some theoretical and/or practical backgrounds, it might be used as a relevant source of knowledge for marketing practitioners and brand builders. It is obvious, as Jacek Kall said, that “understanding the link between marketing activities and brand metrics should help managers in adjusting marketing resources and activities in future branding campaigns. Metrics should be used for learning, and not just justification of previous decisions.” Conclusively, this book should be used for learning too; a brand-new book on brand metrics has to be welcomed as a relevant source of brand management knowledge with a strong practical impact on a particular brand health.

SABOLOVÁ, ANNA, KACERA, NAĎA A NAGYOVÁ, PETRA, 2021. MARKETING V PRAXI.

LEVOSPHERE, S. R. O. 190 S. ISBN 978-80-973929-0-1.

V septembri sa dostáva k čitateľom nová kniha s označením „Marketing v praxi.“ Jednoduchý názov, na prvý pohľad v zozname novo uvedených titulov ničím nepúta. Nevyčnieva z radu. Zvedavý čitateľ však nezostáva dlho iba pri názve a začne si všímať obálku. Sympatické dámy usadené na stoličkách chrptom k čitateľovi môžu vzbudzovať dojem vylúčenia mužského elementu, či akejsi privátnej diskusie. Niektorí by mohli namietajú diskrimináciu v pohľavi, veď marketing v praxi si dnes tyká s každým bez ohľadu na vek, vzdelanie či povolanie. Stereotyp z emancipácie pomíne, až keď chytíte knihu do ruky. Z vnútornej strany obálky sa čitateľom prihovárajú autorky knihy, áno – sú to tie dámy na stoličkách. Prídete k obsahu a je vám jasné, ako ste sa mylili po druhý krát. Zistujete, že kniha nie je iba o nejakom marketingu v praxi. Ale o úspechu marketingových profesionálov na Slovensku. Dámy nevedú komunikáciu so sebou, ale s osobnosťami slovenského marketingu naprieč viacerými odvetvami. Lahko sa vám môže stať, že medzi nimi spoznáte hoci spolužiakov alebo prinajmenšom „známe tváre“ ako sa to stalo mne, keď som sa pochválil knihou u svojich kamarátov pri písaní recenzie.

Kniha vznikla spracovaním 26 rozhovorov s hosťami o ich vedomostiach a skúsenostiach s využívaním marketingu vo svojej praxi. Postarala sa o to spoluautorka knihy, ktorá obsah rozhovorov spracovala do hutnejšej a pútavej podoby. Pri čítaní knihy som si vyskúšal experiment: prečítal som si jeden rozhovor a následne som si ho vypočul aj v podcastovej podobe na webe Levosphere. Vypočuť si rozhovor trvalo dlhšie, keďže rozhovory sú ponechané autentické aj s neverbálnymi prejavmi komunikácie. Ak ale hľadáte podstatu rozhovoru, nájdete ju v knihe na nie viac ako 4-8 stranách. V knihe sa k podstatným veciam viete kedykoľvek vrátiť, pomôžu pri tom záložky v podobe preloženej obálky knihy. Kvalitný papier a štruktúrovaná obálka sú pri čítaní benefitom.

Jednotlivé rozhovory sú organizované do logickej štruktúry: predstavenie marketéra a hlavnej myšlienky plynúcej z rozhovoru spolu s fotografiou a následne sled otázok a odpovedí. Po diskusii sú čitateľovi odprezentované hlavné odporúčania marketéra, na ktoré chce upozorniť pri aplikácii marketingu v praxi. Každý rozhovor je ukončený stručným medailónom o profesijnom živote odborníka.

Podme sa pozrieť detailnejšie do obsahu. Kniha je členená do 5 okruhov: stratégia – úspech je rozhodnutie, značka – kráľovná marketingu, komunikácia – výkladná skriňa marketingu, obchod a marketing – podkuté psychológiou, lokálny biznis – lokálna láska. V každej kapitole sa prezentuje 5-6 rozhovorov.

Autorky sú odvážne a hneď prvý rozhovor je venovaný ich pohľadu na fungovanie marketingu. Diskutujú o marketingu v kontexte krízy, ktorou už druhý rok prechádza celá spoločnosť a s ňou aj marketing. Odporúčajú: „Aj keď to v nejakom momente vo vašom biznise môže

vyzerať likvidačne, o pár mesiacov môžu mnohí ľudia stáť pred otázkou, komu dajú svoje euro z oslabenej peňaženky. Budete to práve vy?“ Venujú sa významu 4P v podnikaní a marketingu a prezieravo pridávajú ešte jedno – ľudí. Tvrdia, že „Každý líder alebo manažér by sa mal snažiť byť pozitívny a motivovať svojich ľudí, aby zvládali prácu aj v náročných časoch.“ Zámerom by malo byť pestovanie značky spolu so zamestnancami, pretože marketing je práve o nej.

Prvú kapitolu následne tvoria rozhovory s Jánom Hudákom, Vladimírom Chaloupkom, Magdalenou Čevelovou, Veronikou Bátorovou a Marekom Didákom. Ján Hudák z Kantar Slovensko a Vladimír Chaloupka z MNFORCE sú odborníkmi na prácu s dátami v prieskumoch. Odpovedajú na otázky o správne stanovenej vzorke, jej veľkosti ale aj o tom, že prieskum sa pod vplyvom technológií posunul v posledných rokoch míľovými krokmi. Tvrdia, že: „Technológie sa neustále vyvíjajú a proces realizácie prieskumov tak urýchľujú. Dôležité je, aby za nimi stáli odborníci a ľudia, ktorí majú skúsenosti v oblasti prieskumov.“ ... a potrebné je mať sa na pozore pred odborníkmi na technológie, no bez znalosti procesov prieskumu. Jednoduché prieskumy odporúčajú realizovať aj menej nákladnou formou pomocou Survey Moneky, Google či Kantar Market Place platformy. Magdalena Čevelová ako profesionálna konzultantka a lektorka prízvukuje potrebu pracovať s marketingovým mixom, no súčasne tvrdí, že „Autentický marketing je spojený s osobnosťou majiteľa firmy alebo človeka, ktorý svoje produkty alebo služby ponúka“. Každý z prvkov mixu je dôležitý rovnako a spolu vytvárajú to správne čaro, ktoré podniku pomáha presadiť sa. Obzvlášť sa dotýka nastavenia ceny a hovorí, že: „Ak nie ste presvedčení o vašej cene, nič nepredáte. Platí to najmä pri službách, pretože tie sa často nedajú ohmatať. Pri službách predávame sami seba – naše know-how a skúsenosti.“ Veronika Bátorová z Lidl Slovensko prepája marketing s prácou HR marketing líderky. Stojí za zaujímavou myšlienkou, podľa ktorej: „Na jednej strane stojí zákazník, ktorému by sa firma mala snažiť v čo najväčšej miere vyhovieť a počúvať jeho spätnú väzbu, a na druhej strane sú to zamestnanci, ktorí sú pre firmu najväčším bohatstvom.“ A súčasne sa každý zamestnanec môže ocitnúť aj v pozícii zákazníka. Čo nie je zanedbateľná skutočnosť aj uvážime efekt šírenia dobrej správy. Odporúča budovanie zamestnaneckej značky, ktorá sa pre niektoré podniky stáva prioritou pri lákaní najlepších z najlepších do svojich tímov. A o to by sa malo zasadzovať vedenie organizácie. Marek Didák z digitálnej agentúry Hype zodpovedný za kreativitu tvrdí, že: „Kreatíva, ktorá neprináša výsledky je nanič.“ Má jasný pohľad na tému stratégie využitia sociálnych sietí v kontexte s biznis cieľmi. „V krátkodobom horizonte síce možno potrebujete zvýšiť predaj, aby ste mali väčší podiel na trhu alebo si viac odhrýznúť z koláča, ale vo finále potrebujete vybudovať kvalitnú značku, ktorá vám bude predávať aj dlhodobo.“ Pre začínajúcich podnikateľov odporúča začať s komunikáciou v malom, s nízkym rozpočtom a neskôr sa obrátiť na profesionálov.

Druhá kapitola venovaná značke obsahuje rozhovor s Martinom Krajniakom, Adrianou Jahňákovou, Evou Schin, Oliverom Jakubíkom a Zuzanou Gavulovou. Martin Krajniak z prieskumnej agentúry Kantar Slovensko vysvetľuje, prečo je pre podnik benefitom vybudovať si silnú značku. „Značky sa stávajú hlasom v spoločnosti. Už sa nepozerajú na ľudí iba ako na zákazníkov, reflektujú aj ich ľudské potreby a hodnoty. Voláme to goodvertising alebo Brand Purpose, ktorý vytvára značky s názorom.“ Odporúča sledovať výsledky BrandZ štúdie, ktorá pokrýva top 100 značiek na svete na kontinuálnej báze za posledných 20 rokov vo viac ako 50 krajinách. Vedieť ako je značka vnímaná ľuďmi, môže byť zaujímavou inšpiráciou pre marketérov. Adriana Jahňáková zo spoločnosti Lego diskutuje k téme legendárnej globálnej značky. Vysvetľuje, že v istých situáciách musela organizácia zaviesť demarketing, pretože nestíhala pokryť dopyt na globálnom trhu. Odpovedá na otázky o vývoji Lego produktov, budovaní značky zamestnávateľa, ale aj o ochrane značky na globálnom trhu. Dlhodobý úspech vidí v inovatívnom myslení. Tvrdí, že: „Trh i spotrebiteľia si to jednoducho vyžadujú.“

Cesta späť k normálu neexistuje. Už bude existovať nový normál a každá firma či biznis, ktoré chcú prežiť a byť dlhodobou úspešné, sa na to musia pripraviť.“ Následne uvádza príklady, ako sa podniky posúvajú dopredu vďaka požiadavkám zákazníkov a nedokonalosti súčasného modelu podnikania. Eva Schin z advokátskej kancelárie Schin & Majdúch legal sa venuje téme ochrany duševného práva a práva informačných technológií. „Džentlmenské dohody zanikajú spravidla okamihom prvého problému. Kým autor podpíše zmluvu na vytvorenie diela a udelenie licencie, je dôležité, aby sa vopred dohodol na podmienkach jeho použitia zadávateľom.“ Odpovedá na otázku, či má duševná tvorivá činnosť svoju hodnotu a aký je rozdiel medzi často používanými symbolmi ®, ™ a ©. Keďže svet napreduje a konkurencia hľadá spôsoby ako sa presadiť, odporúča ako najrýchlejšiu a najlacnejšiu cestu nastaviť si stratégiu produktov a služieb v prípade registrácie ochrannej známky. Špecializovaní advokáti vedia v týchto situáciách poskytnúť odbornú radu. Oliver Jakubík vo vlastnej konzultantskej spoločnosti pomáha rozvíjať a budovať značky. Odporúča nechať zákazníkom priestor na vnímanie značky, aby sa vytvoril prirodzeným spôsobom vzťah k značke. Tvrdí, že: „Niektoré značky sa snažia natoľko zapáčiť, že napokon nikoho výrazne neoslovia. Chýba im autenticita. Schopnosť značky byť pravdivá k sebe a k druhým je jej najsilnejšia hodnota.“ Má to byť značka osoby, alebo podniku, na ktorej sa má stavať? Odpoveď je šalamúnska: „Ludia vo firme nepracujú len pre jedného človeka, ktorý si pripisuje všetky jej úspechy. Všetci spoločne pracujú na osobnej značke zakladateľa, danej firmy i na značke zamestnávateľa, ktorý komunikuje prácu celého svojho tímu.“ Autenticita značky je jej najväčšia devíza, keď odborník tvrdí: „Nevytvárajte o sebe obsah nasilu.“ Zuzana Gavulová je profesionálnou fotografkou a dobrého fotografa nepovažuje za ľacnú záležitosť. „Klient mu neplatí iba za to, že príde so svojou technikou a stlačí spúšť, ale aj za to, že fotograf je odborník a vyzná sa v tom, čo robí. Odporúča pri práci s fotografom premyslieť si zadanie. Pretože: „Nech je fotograf akokoľvek skúsený, potrebuje poznať vašu značku a vedieť o vašich predstavách.“ Ak má byť fotografia kreatívna, vyžaduje si to čas.

V tretej kapitole k téme komunikácia si autorky prizvali ako odborníkov Filipa Kunu, Pavla Minára, Róberta Slováka, Ivana Hulíka, Andreu Kmeťovú a Jána Laurenčíka. Filip Kuna z reklamnej siete Strossle vysvetľuje aký je rozdiel medzi natívnou reklamou a content marketingom, kde za obsah je zodpovedný content marketing a natívna reklama je zodpovedná za distribúciu plateného obsahu. Prirovnáva ich navzájom ako: „obsah je king a distribúcia je King Kong“. Upozorňuje na nešťastné riešenia v reklame a odporúča pripravovať vždýzelený „evergreen“ obsah, ktorý presahuje súčasnú aktuálnosť a dokáže byť recyklovaný aj v ďalších rokoch. Pavol Minár z konzultačného a strategického butiku Inspirations Minar hovorí o význame storytellingu ako o tom, „čo chcú spotrebiteľia vidieť a počuť. Sila príbehov spočíva v tom, či si dokážu pritiahnúť svoje publikum. Vedia zaujať natoľko, že si ich chcú ľudia dopozerať a rozprávať sa o nich.“ Opisuje tzv. kategoriálnu ortodoxiu, podľa ktorej sa produkty členia do rôznych kategórií a iba silným značkám sa podarilo nájsť silu a „preklasifikovať sa“. Róbert Slovák zo Slovák and Friends Agency v komunikačných stratégiách využíva poznatky kognitívne vedy a tvorí inovatívne kampane s dôrazom na spoločenskú zodpovednosť. Uvádza, že: „Mnohé značky počas pandémie urobili skok v čase. Priniesli iniciatívy, ako zlepšiť kvalitu života ľudí a urobiť svet lepším.“ Odporúča, aby bola značka autentická a pravdivá. „Robte to úprimne, nie kvôli trendu.“ V rozhovore nájdete aj zaujímavú myšlienku v kontexte strategického riadenia: „Dobrá značka ukazuje svoju veľkosť aj tým, že sa dokáže spojiť so svojou konkurenciou. Pekným príkladom je, ak sa spoja firmy, aby hľadali riešenia na problémy, v ktorých sa v dôsledku krízy ocitli.“ Ivan Hulík z produkčnej agentúry Hitchhiker Films rozpráva o tom, čo v reklame najlepšie funguje a pritom „Štandardný rozpočet na rozsiahlu produkciu môže byť naozaj rozsiahly. Každá položka je v ňom dôležitá ... Skúsené oko vidí, čo je v projekte preinvestované, aká je jeho produkčná hodnota

pred kamerou a v postprodukcii.“ V odpovediach si čitateľ nájde rámcové honoráre účinkujúcich, či predstavu o časovej náročnosti produkcie reklamy. Andrea Kmeťová tvorí slogany a krátke texty. Slogan by mal byť podľa nej „...kreatívny, originálny a mal by byť dôvtipný. No zároveň by mal tiež dobre definovať hlavné posolstvo značky, produktu alebo služby, ktoré vaša firma ponúka.“ Je pritom presvedčená o tom, že: „Slová majú istú energiu a vibráciu. Niečo znamenajú a reprezentujú. Sme nimi obklopení. Kedysi sa kládol dôraz viac na vizuálnu stránku, ale dnes slová nabrali na vážnosti a na silu.“ Slogan prirovnáva k potraseniu ruky, keď sa s niekým stretne. Preto je dôležitý. Ján Laurenčík z marketingovej agentúry Basta digital vysvetľuje, v čom môže lokálny marketing pomôcť podnikom a čoho by sa mali v rámci neho vyvarovať. Odporúča nastaviť lokalizáciu distribučných miest v Mapách Google a viesť aktuálne informácie o charakteristike pobočky vrátane otváracích hodín a reakcií na pozitívne aj negatívne hodnotenia a spätnú väzbu od zákazníkov.

Obchod a marketing je témou štvrtej kapitoly. O svoje skúsenosti sa v nej podelili Michal Vašečka, Matej Šucha, Martin Prodej, Oliver Šimko a Ivana Brutenič. Michal Vašečka ako sociológ odpovedá na význam sociológie pri získavaní údajov o vývoji slovenskej spoločnosti. Diskutuje o tom, čo charakterizuje Slovákov, ako sa vyvíja naša spoločnosť a či sme ako národ spokojný a šťastný. Pri získavaní dát odporúča sledovať výsledky prieskumu Eurobarometer a nádeja sa, že by bolo prínosom, ak by sa sledovalo spotrebiteľské správanie za dlhšiu dobu a realizoval sa longitudinálny výskum. Matej Šucha z konzultačnej spoločnosti Mindworx odpovedá k téme nákupného rozhodovania. Budúcnosť marketingu vidí v psychológii a definuje rozdiely medzi marketingom a behaviorálnou ekonómiou. Radí, že: „Žiadna značka by sa nemala báť myslieť „out of the box“. Ak sa firma ponorí viac do behaviorálnych prístupov, zistí, že efektívne riešenia často nemajú nič spoločné s tým, ako sa rozhodujú ľudia.“ Odporúča pýtať sa zákazníkov aké majú obavy a bariéry pri kúpe produktov a následne ich skúmať. Takýmto spôsobom môže behaviorálna ekonómia napomôcť marketingu v praxi. Martin Prodej ako podnikateľ a poradca odpovedá na otázku ako sa presadiť na Amazone. Ako začať podnikáť na Amazone? Odpoveď je komplexná: „Hovorí sa, že ak sa chcete niečo naučiť, choďte k najlepším. Ak chcete predávať na internete, choďte za najväčšími. Amazon je v tomto jednoznačná voľba. Nepredávajte niečo, čo nikto nechce. Urobte si prieskum, koľko a čoho sa na Amazone predáva, dnes sa to dá už veľmi ľahko zistiť.“ K tomu, či môže byť Amazon konkurenciou aj pre lokálne e-shopy radí, aby si každý podnik budoval vlastnú komunitu verných zákazníkov. Ponúkal im jedinečné služby a zákaznícku starostlivosť hoci aj cez sociálne siete. Oliver Šimko je dizajnérom v Luducrafts štúdiu. Ako odborník na gamifikáciu radí využívať záujem ľudí hrať sa hry v situáciách, ktoré by najradšej vytesnili zo svojho zoznamu povinností. V kontexte marketingu to vidí jednoznačne: „Ludia, ktorí sa spolu hrajú, majú jednu spoločnú vec a tou je angažovanosť. Hrou sú často doslova pohltení. Pri hraní sa prestávajú vnímať čas, cítia sa sebedovome, prežívajú zvedavosť a rôzne emócie, ktoré môžu byť niekedy aj negatívne. To, že sa to deje práve pri hrách, nie je náhoda, pretože hry sa vždy dizajnujú s nejakým zámerom.“ Pri gamifikácii je potrebné rešpektovať cieľovú skupinu a gamifikácia by nemala pridávať ľuďom prácu navyše. Ivana Brutenič je odborníčkou na využívanie LinkedIn. Odporúča budovať osobnú značku, pretože podnikanie by malo mať ľudskú tvár. „Všetci chcú vedieť, kto stojí za značkami, aké majú ľudia za nimi príbehy. Mali by sme byť dostatočne odvážni, aby sme ich zdieľali, povedali, akí sme ľudia, s kým chceme spolupracovať a ako vieme iným pomôcť dosiahnuť ich cieľ. To klientov priťahuje najviac.“

Posledná kapitola v knihe je venovaná lokálnemu biznisu. Autorky k tejto téme oslovili Ľuboša Bednára, Denisu Gindlovú, Michala Repíka, Inés Juríkovú a Andreja Gerstnera. Ľuboš Bednár z rodinnej firmy Frutia stojí za úspechom Chutných kytíc, ktoré určite poznáte. Opisuje príbeh podnikania cez produktové portfólio, cenotvorbu, distribúciu, budovanie značky

a marketingovú komunikáciu, ktorú uplatňujú. Do podnikania odporúča vstupovať až po dôkladnom premyslení podnikateľského plánu, ale súčasne nabáda k odvahe. Denisa Gindlová založila odevnú značku Colour boom. Vysvetľuje, čo ju viedlo k zákazkovému šitiu a ako si získavala lojalitu zákazníkov. Odporúča nepodceňovať silu konkurencie a urobiť si detailný podnikateľský plán ako prevenciu k neúspešným investíciám. Čo pre úspešnú podnikateľku znamená jej značka? „Je to moje dieťa, práca, ktorá ma naplňuje a vďaka ktorej si plním sen. Znamená pre mňa teplo domova, kedy sa pozerám na hory, tvorím a pritom ma to robí šťastnou.“ Michal Repík je zo startupu Slowlandia. Vo svojich odpovediach zdôvodňuje prečo sa snažia o ekologický prístup v podnikaní a maximálnu kvalitu svojich produktov. Zaujímavou myšlienkou je: „... menej je viac. Najhoršie je, ak chce značka robiť všetko pre všetkých a nedokáže povedať nie. Slowlandia sa sústreďuje na svoje hodnoty, nechce sa uponáhľať, kráča pomaly a sústredene sa drží motto: ponáhľaj sa pomaly.“ Inés Juríková z Bielej Perly rozpráva príbeh rodinnej firmy na výrobu produktov bielenia zubov. Príbeh o úspešnom preniknutí na poľskom a slovenskom trhu, rebrandingu a spolupráce s influencermi. Odporúča komunikovať so zákazníkmi priamo, pýtať sa ich čo potrebujú. „Ľudia sú vždy vďační, ak ich obľúbená značka počúva.“ A čo odporúča, ak predsa len urobíme v chybu? „Ak nedopatrením urobíme chybu, vždy sa za ňu ospravedlníme. Naši zákazníci to oceňujú, čo sa odzrkadľuje aj na predaji a vnímaní značky.“ Andrej Gerstner z Pierre Baguette vysvetľuje ako sa produkujú chutné a zdravšie bagety. O tom, že sa to dá svedčí pozicionovanie značky vo vzťahu ku konkurencii. Ako to robia? „Spotrebiteľ vždy potvrdí až pri finálnom produkte, či mu chutí, alebo nie. Potrebné dáta získavame aj prvotnými ochutnávkami výrobkov, ktoré sú bez názvu. Všetky novinky najprv ochutnávajú vybraní obchodníci, ktorí veľmi dobre vedia, čo im v regáli chýba a po čom je zo strany ľudí dopyt. Stúpa tiež trend vegánskych a bezlepkových produktov, ktorých predaj sa zvyšuje.“ Jeho radou je robiť v podnikaní veci so srdcom, pretože ak robíme, čo nás baví a naplňuje, nemôže to byť neúspešné. Detailnosť spracovania tejto recenzie svedčí o dobrom čítaní, ktoré autorky pre čitateľa spracovali. Text je dobre štruktúrovaný, vecný a ľahko pochopiteľný. Nie je zaťažovaný príliš odborným štýlom a má skôr zámer širšiemu publiku predstaviť ako funguje a môže fungovať marketing lepšie na príbehoch dobrej praxe. A zvolili si najjednoduchší spôsob ako o tom presvedčiť našich marketérov. Sú to príklady zo slovenského prostredia. Kníh s podobným lokálnym zázemím je v našich končinách málo. Ďakujeme za Marketing v praxi.

DICTIONARY OF USEFUL MARKETING TERMS

M

marketing orientation | marketingová orientácia — Marketing orientation is the ability to learn, understand, and adequately respond to customers.

Marketingová orientácia je schopnosť učiť sa, porozumieť zákazníkovi a adekvátne na ne reagovať.

marketing plan | marketingový plán — The marketing plan details the strategy that a company will use to market its products to customers.

Marketingový plán podrobne prezentuje stratégiu, ktorú spoločnosť použije pri uvádzaní svojich výrobkov na trh zákazníkovi.

marketing planning | marketingové plánovanie — What exactly is a marketing planning process? *Čo je to vlastne proces marketingového plánovania?*

marketing policy | marketingová politika — Their marketing policy includes aspects of responsible marketing.

Ich marketingová politika zahŕňa aspekty zodpovedného marketingu.

marketing research | marketingový výskum — They did market research on the buying habits of single mothers.

Robili prieskum trhu o nákupných zvyklostiach slobodných matiek.

marketing researcher | marketingový výskumník — What are a marketing researcher responsibilities?

Aké sú povinnosti marketingového výskumníka?

marketing resource management (MRM) | správa marketingových zdrojov — Marketing resource management, or MRM, is the software infrastructure that supports marketing operations. *Správa marketingových zdrojov alebo MRM je softvérová infraštruktúra, ktorá podporuje marketingové operácie.*

marketing services | marketingové služby — That company provides marketing services to firms across the U.S.

Táto spoločnosť poskytuje marketingové služby firmám po celých Spojených štátoch.

marketing strategist | marketingový stratég — Our marketing strategist analyzes data to determine the best way to allocate re-sources to grow revenue and profits.

Náš marketingový stratég analyzuje údaje s cieľom určiť najlepší spôsob alokácie zdrojov na zvýšenie výnosov a ziskov.

marketing strategy | marketingová stratégia — A marketing strategy refers to a business's overall plan for reaching prospective consumers and turning them into customers of their products or services.

Marketingová stratégia predstavuje celkový plán podniku na oslovenie potenciálnych zákazníkov a ich premenu na zákazníkov svojich produktov alebo služieb.

marketing tendencies | tendencie v marketingu — There are new marketing tendencies, concerning digital marketing and AI involvement, companies cannot ignore.

Spoločnosti nemôžu ignorovať nové marketingové tendencie týkajúce sa digitálneho marketingu a zapojenia AI (umelej inteligencie).

marketing tool | marketingový nástroj — You may be familiar with a marketing tool or two, others might be new to you.

Možno poznáte jeden alebo dva marketingové nástroje, iné by pre vás mohli byť nové.

marketing trainee | marketingový praktikant, stážista — We are looking for a passionate digital marketing trainee.

Hľadáme vášnivého praktikanta pre digitálny marketing.

marketing traineeship | marketingová stáž — Our marketing traineeship offers an introduction to digital marketing for aspiring marketers.

Naša marketingová stáž ponúka začínajúcim marketérom úvod do digitálneho marketingu.

marketing trainer | marketingový školiteľ — He is an enthusiastic digital marketing trainer.

Je nadšeným školiteľom digitálneho marketingu.

marketing training | marketingové školenie — Our institution provides marketing training for companies and organizations.

Naša inštitúcia poskytuje marketingové školenia pre spoločnosti a organizácie.

marketing translation | marketingový preklad — Marketing translation involves the translation of text as well as the right marketing message.

Marketingový preklad zahŕňa preklad textu ako aj správny marketingový odkaz.

marketing trend | trend v marketingu — Discovering the latest marketing trends will help your business thrive in this age of innovation.

Objavovanie najnovších marketingových trendov pomôže vášmu podnikaniu prosperovať v tomto veku inovácií.

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**SUSTAINABILITY AS A FACTOR
OF CHANGING MARKETING STRATEGIES
BASED ON THE CUSTOMERS'
PREFERENCES IN CONTEXT OF
DIFFERENT GENERATIONS IN SLOVAKIA**

**NAME DISCRIMINATION – SELECTED
ATTRIBUTES BASED ON THE GERMAN
ADVERTISING PRACTICE**

**CREATIVE INDUSTRIES IN SLOVAKIA
AND THEIR PRICING STRATEGIES
AS THE PART OF THEIR MARKETING MIX**

**VNÍMANIE DIGITÁLNEHO INFLUENCERA
NA INSTAGRAME A JEHO DOPAD
NA NÁKUPNÉ SPRÁVANIE**

**DEVELOPMENT OF ONLINE SHOPPING
WITHIN B2C E-COMMERCE IN THE
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