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**CHECK THE RHYME:
A STUDY OF BRAND REFERENCES IN MUSIC VIDEOS**

By

Janée Nicole Burkhalter

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree

of

Doctor of Philosophy

in the Robinson College of Business

of

Georgia State University

GEORGIA STATE UNIVERSITY
ROBINSON COLLEGE OF BUSINESS

2009

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ACCEPTANCE

This dissertation was prepared under the direction of the *JANÉE N. BURKHALTER*'s Dissertation Committee. It has been approved and accepted by all members of that committee, and it has been accepted in partial fulfillment of the requirements for the degree of Doctoral of Philosophy in Business Administration in the Robinson College of Business of Georgia State University.

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ABSTRACT

*CHECK THE RHYME:
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BY

JANÉE NICOLE BURKHALTER

JUNE 2009

Committee Chairs: *Drs. Naveen Donthu & Corliss G. Thornton*

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In this study we will explore impact exposure to brands references in music videos may have on the development of consumers' brand knowledge. We assert that an understanding of this relationship is a function of both executional elements of the message and the intervening effects of select individual-difference factors. This dissertation applies social cognitive theories, the cultivation hypothesis, attribution theory and the elaboration likelihood model to develop the set of hypotheses. This dissertation seeks to provide initial evidence regarding the key factors brand managers and music executives must be aware of when implementing music video brand placements. A conceptual model of music video brand placement is presented and evaluated utilizing qualitative and quantitative techniques. The qualitative methodology employs real music fans as informants and music videos as stimuli in developing an understanding of the relationship consumers have with music as well as their reactions to music videos. The quantitative methodology uses an original music video as the stimulus, real music fans as respondents and a real-time on-line survey to measure the relationship among the variables. Study findings support the ability of music videos to impact extra-musical consumption and provide early evidence regarding factors important to understanding consumers' responses to music video brand placements.

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With the completion of this dissertation, I am on my way to the career I have always dreamed of; ready to take the next steps toward realization of a lifelong goal because I know that being a researcher and an educator is my way to inspire others, to affect change in the business world, to leave the world a better place for my having been here. Thanks be to God.

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CHAPTER 1: INTRODUCTION

“All I wanted was a Pepsi.”

“Institutionalized” by Suicidal Tendencies (1983)

“I’m gonna buy me a Mercury and cruise up and down the road.”

“Mercury Blues” by Alan Jackson (2004)

In this study we will explore impact exposure to such brands references in music videos may have on the development of consumers’ brand knowledge. We assert that an understanding of this relationship is a function of both executional elements of the message and the intervening effects of select individual-difference factors. This dissertation applies social cognitive theories, the cultivation hypothesis, attribution theory and the elaboration likelihood model to develop the set of hypotheses.

Nature and Importance of Problem

Typical forms of promotion studied by communications and marketing researchers include public relations, direct marketing, personal selling and advertising. While each of these marketing communications tactics is effective in its own way, increasingly, brand managers are considering the use of non-traditional tactics in an effort to reach consumers. Consumer skepticism (Obermiller, Spangenberg et al. 2005) and migration toward technologies which facilitate commercial avoidance (Lowrey, Shrum et al. 2005) are some factors contributing to the search for additional routes of consumer communication. Conversely, record executives who are experiencing decreased revenue streams as associated with illegal downloads at the estimated annual cost of \$1 billion to the industry (Gillespie 2003). Couple the efforts of brand managers with the challenges being faced by record executives and you have two groups facing key challenges for which they have begun to turn to one another for assistance. Brand managers are offering to pay artists for approved references to their products (Klein 2008) and the recording industry is accepting the offers (Kiley 2005). Such tactics are examples of what Balasubramanian (1994) defines as hybrid messaging.

Balasubramanian (1994) introduced the concept of hybrid messages which at once leverage key advantages and avoid key disadvantages associated with the implementation of typical promotional tactics. Hybrid messages include all paid attempts to influence consumers for the

benefit of the product, using media communications that project a non-commercial character (Balasubramanian 1994). This tactic allows firms to showcase their goods in scenarios relevant to their target markets (Brooking 2005). These influence attempts are incorporated in return for commercial considerations such as payment or sponsorship (Lee and Faber 2007) and scholars have found that people have stronger memories for placed as opposed to advertised brand messages (Bhatnagar, Aksoy et al. 2004).

Balasubramanian (1994) distinguishes between several types of hybrid messages including product placement and masked-art communications. Brand placement is aimed at influencing audiences via the “planned and unobtrusive entry of a *branded* product” into the story line or message of mass media content (Balasubramanian 1994, p. 31, emphasis added; Karrh 1998). Further, while the terms ‘brand placement’ and ‘product placement’ are often used interchangeably, Balasubramanian’s definition necessitates a focus on branded products (e.g., Coca-Cola) as opposed to simply products (e.g., soda). Thus, following Balasubramanian’s definition, we focus our attention on brands inserted into media content and will therefore use the term ‘brand placement.’

Another type of hybrid message outlined by Balasubramanian is masked-art hybrid messaging. “A masked-art hybrid message is any work of art (painting, sculpture, song or literary work) that features branded products with deliberate (but usually not obvious) commercial intent” (Balasubramanian 1994, p. 32). Balasubramanian’s definition of brand placement implies a limitation in the sense that the media content is one which embodies both audio and visual elements which may work individually or in concert. Though Balasubramanian (1994) distinguishes the forms of hybrid messaging based partly upon the media format (i.e., film and television as opposed to works of art), other scholars (e.g., Karrh 1998; Russell and Stern 2006; Steortz 1987) do not. More common conceptualizations of brand placement focus on embedding brand communications in the messaging or story line of *any* media content including television programs, films, video games, novels and music videos (Steortz 1987; Karrh 1998). Following more common conceptualizations, we then describe brand placement as the embedding of brand messages into media content in exchange for commercial considerations and/or direct payment.

Though brand placement may then take place in various media, brand placement research has been conducted primarily in the context of television, film and video games. Scholars such as Balasubramanian et al. (2006), Russell and Stern (2006) and Lehu (2007) have called for an understanding of the processes associated with brand placement in media content beyond television, film and video games. In some ways, music video brand placement may be similar to brand placement in television, films or video games. Like more typical brand placements, music video brand placement is an attempt to influence audiences who are “likely to be unaware of the commercial influence attempt and/or to process the content of such communications differently than they process commercial messages” (Balasubramanian 1994, p. 30). Each of these media formats also affords a long shelf life as compared to a typical advertisement as well as the ability to associate with celebrities (Yang, Roskos-Ewoldsen et al. 2006).

Technological advancements have also extended the availability of media content as consumers can often enjoy their favorite shows on television or on the Internet. As with television shows and films, music videos may be used to define overarching social and sub-cultural boundaries as individuals absorb information regarding fashion, dance and social norms (Sun and Lull 1986; Tapper and Thorson 1994). However, in other ways, consuming music videos may be different from consuming film, television or video games. Not only are music videos shorter in length than these other mediums but they also provide insight into the personal style of recording artists (Englis 1991).

Also, the implementation of music video brand placement is more cost-effective than traditional film or television outlets while still providing a faster turnaround time for those companies promoting their brands (Chang 2003). And since these companies already spend over \$50 million annually to produce music videos, it makes sense that they should look at other ways these videos can be of benefit to them beyond artist promotion and recognition, especially since masked-art hybrid messages can help cut up to half of video production costs (Chang 2003).

Also, music presents consumers with the opportunity to interact via a co-performance of sorts as research has indicated that consumers often sing along with the recording artist, hum, dance and even toe-tap (DeNora 1999; Knobloch and Zillmann 2002). When consumers are specifically engaged in listening to music or watching a music video, their focus is on the media content itself, the song or song and accompanying visuals, respectively. While engagement is

also high with video games (Nicovich 2005; Lee and Faber 2007) this engagement necessitates a focus on “modifying and controlling the course of events” (Lee and Faber 2007, p. 76) which causes users to focus more attention on their own actions as opposed to the media content itself.

Additionally, music is available in a variety of formats from audio-only (e.g., radio, CDs, mp3 downloads, digital jukeboxes) to audiovisual (e.g., television, the Internet). Not only do these multiple formats present various media vehicles but also, taken together, they represent an opportunity for marketers to take advantage of repetition. Repetition and familiarity have been shown to breed liking and positively impact some consumer behaviors (Fazio, Powell et al. 1989).

Perhaps the biggest difference is with respect to the associated celebrities. While brand placement typically relies on the strength of celebrity association, to date, hybrid message research has focused on media content which utilizes fictional characters as opposed to real-life people. Many believe music evokes the concepts, actions and passions of one’s actual extra-musical experiences (Meyer 1961). In other words, consumers expect that the work of recording artists is a reflection of their actual selves (Hargreaves, Miell et al. 2002) – perhaps one reason why music is sometimes called the “truest” art form. This distinction is an important consideration because evidence exists that real depictions are more psychologically arousing than fictional ones (Geen 1975; Geen and Rakosky 1973; Shapiro and Chock 2003). For these reasons, brand placement within music videos may be different from film, video game or television brand placement and so warrant scholarly research.

Further, while marketing scholars have sought to understand the impact of music as an environmental or executional factor of typical promotional tactics (Gorn 1982; Scott 1990; Kellaris, Cox et al. 1993), there is a paucity of research regarding how music may be used as a marketing vehicle itself. The conceptual model developed herein seeks to extend the hybrid messages literature stream by advancing an understanding of the impact music video brand placement may have on consumers’ brand knowledge.

Purpose of this Dissertation

The primary goal of this dissertation is to understand – in the context of music video brand placement — the relative impact of specific execution variables (overtone of brand reference, product conspicuousness and exclusivity of brand reference) on brand knowledge as moderated by the consumer characteristics of connectedness and susceptibility to interpersonal influence. We further anticipate the presence of a mediating perceptual factor related to the consumer's assessment of the brand reference.

With this objective as its focus, this dissertation seeks to provide initial evidence regarding the key factors brand managers and music executives must be aware of when implementing music video brand placements. A conceptual model of music video brand placement is presented and evaluated utilizing qualitative and quantitative techniques. Specifically, the execution variables under study were selected because they are elements under the direction of recording artists, record executives and brand managers. The outcome variables are typical outcomes that managers seek from consumers in route to the development of purchase intentions and choice. Finally, the intervening variables were selected for their relevance to marketing plan development as well as target market selection and understanding.

Organization of this Dissertation

After the introduction, this dissertation will be structured in the following way. The next chapter reviews extant literature regarding hybrid messages and music in the development of a conceptual model of music video brand placement. Chapter 3 describes the multi-phase research design and methodology to be utilized in formalizing and evaluating the hypothesized relationships.

CHAPTER 2: LITERATURE REVIEW & MODEL DEVELOPMENT

This chapter is divided into two major sections. The objective of the first section is to summarize the brand placement literature. Next, in an effort to exhibit the importance of conscientiously expanding brand placement research into the realm of music and music videos, a review of extant literature regarding the link between music and consumers will be provided. The objective of the second section is to review extant literature that substantiates the conceptual model advanced in this study.

Literature Review

Brand Placement

Brand managers pay for and develop or at least monitor the development of the messaging (as with advertising) but the messaging is delivered so that it is not attributed to the brand manager (as with publicity) but instead to some other sources. The benefit of using brand placement is that audiences are not likely to be aware of their commercial or persuasive intent and would therefore be likely to process the content of such communications empathetically as opposed to evaluatively (Balasubramanian 1994; Balasubramanian, Karrh et al. 2006).

Brand placement has been found to impact brand attitude, purchase intentions and brand usage behavior (Balasubramanian, Karrh et al. 2006). Supported by research with respect to placements in television shows, brand placement has been found to impact brand attitude (Russell 2002), purchase intentions and brand usage behavior (Law and Braun 2000) – all of which may be linked to a consumer's memory (recall or recognition) of the placement. Consumers remember brands promoted in movies (Steortz 1987; Vollmers and Mizerski 1994; Babin and Carder 1996), television (e.g., Russell 2002; Law and Braun 2000) and video games (Nelson 2002; Schneider and Cornwell 2005).

A narrative review of the brand placement literature indicates that film and television are the most-studied media formats while brand awareness (i.e., recall and recognition) is the most commonly-studied outcome (Balasubramanian, Karrh et al. 2006). With respect to memory,

several factors associated with the execution of the placement including modality and, more recently, character association have been studied throughout the brand placement literature.

Brand placement may be defined as a three-dimensional construct comprised of screen, script and plot placements (Russell 1999). The first two, screen and script, focus on the modality of the placement. That is, a screen placement is executed by the visual inclusion of a branded product or some other brand identifier into media content. A script placement, on the other hand, is executed via a verbal reference to a brand within the media content's dialogue. Finally, the plot placement aspect materializes via the brand's level of relevance to developing the story or building the character. A brand placement may vary in its degree within any of these three dimensions. In other words, a brand placement may have some level or no level of each of these three dimensions.

The availability of both verbal and visual codes – the screen and script dimensions as defined by Russell (1999) – increases the probability that information will be retrievable from memory because the response can be retrieved from either the visual or the verbal code (Paivio 1979). Consistent with Paivio's Dual Coding Hypothesis, brand placement research has shown that verbal and visual codings (e.g., actor mentions and displays bottle of shampoo) are most memorable followed by verbal-only (e.g., actor mentions brand of shampoo) and then visual-only (e.g., artist displays bottle of shampoo) codings (Steortz 1987; Sabherwal, Pokrywczynski et al. 1994; Gupta and Lord 1998; Russell 1999; Garza and Callison 2005).

More recently, scholars have also begun to investigate the impact of characters on brand placements. Here, characteristics of the individual interacting with the placed brand are considered. Key characteristics studied have been the viewer's attachment to the character (Russell and Stern 2006) and the character's role as a principal actor versus subsidiary figure (d'Astous and Chartier 2000). When evaluating brand placement in television sitcoms, Russell and Stern (2006) found that viewers' attitudes toward placements were influenced by the characters' attitudes toward the products – a finding qualified by the viewer's attachment to the story character (Balasubramanian, Karrh et al. 2006). Work by d'Astous and Chartier (2000) suggests that associating the brand with a principal actor results in more positive outcomes as opposed to an association with a subsidiary figure.

Music touches consumers throughout their everyday lives (North, Hargreaves et al. 2004) and can be used by marketers to target particular consumer segments via their musical tastes and preferences (Sivadas, Grewal et al. 1998). Music's ability to impact societies has been acknowledged throughout a variety of fields including marketing, communications, anthropology, sociology, psychology and musicology and may partly be attributed to its repetitiveness and thus continuous priming (Knobloch-Westerwick, Musto et al. 2008). In fact, Lull once speculated that music benefits from repetition to a greater extent than any other form of art (Lull 1987a).

Music is often consumed for entertainment purposes both directly (e.g., listening to the radio) and indirectly as a feature of other products (e.g., films) (Schellenberg 2005; Kellaris 2008). Individuals encounter music not only as they consume media, but also as they drive, shop, wait for service, eat and engage in a variety of other situations (Schellenberg 2005; Kellaris 2008; Klein 2008). Such findings are consistent with the philosopher Aristotle's assertion that music has the ability to produce an effect on the character of the soul (Aristotle 1980) including the ability to produce emotional, physical and psychological reactions (Kellaris, Cox et al. 1993; Hargreaves, Miell et al. 2002). For example, research suggests that attention and memory can be enhanced by music (Kellaris, Cox et al. 1993; Allan 2006).

Music is used as a way to communicate, providing individuals with a means through which they can share emotions, intentions and meanings (Hargreaves, Miell et al. 2002), learn about others and tell others about themselves (Rentfrow and Gosling 2006) and "involves the direct communication of information . . . transmission of non- or extra-musical information" (Hargreaves and North 1999, p. 74-5). In sum, these findings substantiate the relevance of music to human behavior. Music is important because it is used as a form of self-identification and self-expression and has been shown to reach consumers – whether consciously or unconsciously – throughout their daily lives. In the sub-sections that follow, we will review extant music research focusing on music's role in marketing communications and music videos.

Practitioners and scholars have conducted and implemented music research for a number of reasons. Music engages consumers' attention, making a marketing communication (e.g.,

advertisement) more enjoyable and less of an intrusion (Huron 1989). Music has also been shown to impact purchase behavior (e.g., Smith and Curnow 1966), persuasion (e.g., Muehling and Boxman 1990), product evaluations (e.g., Dubé and Morin 2001) and recall (e.g., Roehm 2001). Music videos may also present unique opportunities for practitioners and scholars alike as research suggests that music videos are generally more liked and viewed as more meaningful than the music alone (Hansen and Hansen 2000; Sun and Lull 1986).

Within the realms of communications and marketing research, music is often looked at as an environmental factor or execution factor in consumer experiments regarding retail settings and advertisements with typical outcomes being memory, choice and attitude (Bruner 1990; Kellaris 2008; Scott 1990). Typically, such studies are undergirded by the conception that “music is an affective background component that causes attachment to the product without the cognitive involvement of the viewer” (Scott 1990, p. 224). There is, then, a paucity of research which focuses on tactics in which music is the marketing vehicle itself. In practice, the link between music and marketing goes beyond music’s use as a background component.

The interaction between recording artists and brand managers is long standing and takes a variety of forms including tour sponsorships and music sponsorships (Klein 2008). Additionally, popular musicians may be hired as spokespersons for advertising campaigns as is common in advertising for automobiles (e.g., Mary J. Blige, Mos Def) and soda (e.g., Sean “P. Diddy” Combs, Aretha Franklin, Common). And, as previously stated, brand managers are offering to pay for music video placement placements (Lehu 2007).

Music Videos. Music television, popularized in the 1980s, influences many aspects of popular culture. Music Television (MTV) and other music television channels focus on a core audience between the ages of 12 and 34 (Sun and Lull 1986). Sun and Lull (1986) discovered that the strongest factor motivating adolescents to watch MTV was to learn about the social world. Youth also use music videos to learn about themselves, musical selection, clothing and lifestyle choices (Sun and Lull 1986; Tiggemann and Slater 2004).

Music television networks report that between 400 and 700 videos are kept in rotation at a time and that most rotations last approximately seven days (DuRant, Rome et al. 1997). Music videos have also begun to appear in a variety of other outlets (e.g., online video channels, portable

media devices) as music television continues to expand its programming to include a variety of original programming, films, documentaries and reality shows (Lull 1987). Music videos provide a visual conceptualization of the song along with dance, fashion, acting, visual techniques, editing, lighting, costuming and storytelling (Lull 1987). However, while storytelling often takes place or is suggested, there is no set format for a music video (Vernallis 2007).

Designed to showcase the performing artist, highlight lyrics and underscore musical structures (Allan 1990; Vernallis 2007), music videos were initially developed as marketing vehicles designed to generate sales for the recording artists, encouraging viewers to purchase records, tapes and CDs (Fry and Fry 1987; Vernallis 2007). Also, music videos are able to reveal aspects of the recording artists that the radio cannot (e.g., physical characteristics).

By the time a fan has started to watch a music video, they have already opened themselves to receive the information presented, providing a more open mind to the images and ideas being presented (Martin and McCracken 2001; Tiggemann and Slater 2004). Additionally, due to the “self-reinforcing” nature of music videos, once a viewer has watched a music video, any time they hear that song afterward, they will “flash back” to the visual imagery in the video (Took and Weiss 1994) and may even be impacted by brief exposures to a music video (Hansen and Hansen 2000).

Additionally, researchers such as Englis and colleagues (e.g., Englis, Solomon and Olofsson 1993) and Martin and colleagues (e.g., Martin and McCracken 2001; Martin and Collins 2002) have investigated the existence of consumption imagery – displays of or references to brands and products – in music videos. The consumption imagery research stream focuses on the form the imagery takes (modality, product categories, genre, duration on screen, number of mentions, etc.) and has generated several content analyses. Though these researchers have speculated about the influence of such consumption imagery on the consumption activities of youth in America and Europe (see Englis 1991; Englis, Solomon et al. 1993; Martin and McCracken 2001), investigations of this sort are limited to content analyses of the imagery. Thus, while the study of consumption imagery (e.g., brand or product placement) in music videos is not new, an understanding of how such imagery may impact consumers is, to our knowledge, not yet offered.

In this section, we have synthesized theoretical and empirical insights into the relationship consumers have with music and how marketers may use music to derive desired consumer outcomes. We have established that music is indeed not only ubiquitous for consumers, but also capable of impacting consumer actions. Further, though marketing scholars' investigations into music as an executional element of marketing communications spans at least three decades, gaps exist in our understanding of music and marketing. The next section specifies a conceptual model of consumer brand knowledge associated with music video brand placement.

Model Development

The proposed model presented in this section extends brand placement and consumer behavior literature by focusing on music as a marketing vehicle and key factors that influence an individual's brand knowledge (i.e., brand awareness and brand image). The model suggests that consumer brand knowledge may be impacted by stimulus-based execution factors, specifically overtone of brand reference, product conspicuousness and exclusivity of brand reference. We also present a set of intervening variables which may impact this relationship.

This section will begin with an explanation of the two outcome variables: brand awareness and brand image. Next, the three execution factors (overtone of brand reference, product conspicuousness and exclusivity of brand reference) and the associated theories relevant to their impact upon the aforementioned consumer outcomes will be discussed. This chapter will conclude with an explanation of the relevant impact of two moderating variables: susceptibility to interpersonal influence and connectedness to media content and the expected existence of a third intervening variable: perceived authenticity of brand reference.

Attitudinal Responses

Consumer brand knowledge is comprised of two elements: brand awareness and brand image. Brand knowledge is an important consideration for marketers as it is associated with the equity or value a brand possesses (e.g., Keller 1993). Further, brand knowledge – brand awareness and brand image – is the outcome variable of interest in research that evaluates the effectiveness of various execution factors of promotions (Rossiter, Donovan et al. 2000; Rossiter and Percy 1980; Rossiter and Percy 1987). Such desired effects may be readily achieved through music

because music tends to linger in the listener's mind even when the consumer is an unaware and/or unwilling host (Huron 1989; Kellaris 2008). Also, people often remember key lyrics and may even sing along with or quote them in an effort to communicate with one another (Lull 1987b). Though purchase intention and product choice are certainly key outcomes of marketers' efforts, brand knowledge was chosen as the focal outcome variable for this dissertation because, "more often, one must be pre-conditioned by first raising the salience of a brand, and then forming at least some tentative attitudes toward it before purchase is considered" (Percy and Rossiter 1992, p. 263). This may be especially important because "[c]onsumers are known to favor products which elicit some degree of recognition or familiarity" (Huron 1989, p. 562).

Brand Awareness. One of two components of the psychological meaning of a brand, brand awareness concerns an individual's ability to identify a brand under certain conditions as well as the likelihood that a brand name will come to mind and the ease with which it does so (Keller 1993). It may be defined as "a buyer's ability to identify a brand within a category in sufficient detail to make a purchase" (Percy and Rossiter 1992, p. 264). Measures of brand awareness are, again, among the most common outcome variables studied in brand placement literature (Balasubramanian, Karrh and Patwardhan 2006).

Research suggests that brand awareness provides a convenient cue for choice (Hoyer and Brown 1990; Keller 1993). Heightened brand awareness increases the likelihood that a brand may be included in a consumer's consideration set (Keller 1993). However, findings are inconsistent with respect to the value of brand awareness in generating actual purchase behaviors (e.g., Law and Braun 2000). Scholars and practitioners have typically focused on the explicit measures of brand awareness – recall and recognition (Balasubramanian, Karrh and Patwardhan 2006; Law and Braun 2000).

Brand recognition relates to a consumer's ability to confirm prior exposure to a brand when cued using some representation of the brand (e.g., logo, packaging, slogan, jingle, etc.).

Recognition typically comes into play at the point of purchase. Here, a brand may be recognized in the store at the time of purchase and the category need activated. For instance, a consumer may be shopping in a grocery store and come across Pantene in the shampoo section, activating the category need (i.e., she's run out of shampoo) even though she may not have included shampoo on her shopping list. In order to activate brand recognition via their marketing efforts,

marketers must associate the category need and brand benefits with the brand name (Rossiter and Percy 1987).

Brand Image. Brand image is the second component of a brand's psychological meaning and concerns what makes a brand distinctive, focusing on perceptions consumers hold. These perceptions may be judged based upon their favorability, strength and uniqueness and are reflected via brand associations. Like brand awareness, brand image is important to consider because at high levels, it should increase the probability of brand choice, generate greater loyalty and decrease vulnerability to competitors' actions (Keller 1993). Keller (1993) defines brand image as the set of perceptions that are demonstrated by the different associations and that are kept in the memory of the customers.

Brand associations include the attributes, benefits and attitudes consumers link to the brand. Attributes are the descriptive features of the brand and may be based upon the product itself or relevant external factors such as the type of user expected to purchase the brand. Brand benefits are the personal value attached to the brand and include symbolic benefits which "relate to underlying needs for social approval or personal expression and outer-directed self esteem" (Keller 1993, p. 4). Finally, brand attitudes are consumers' overall evaluations of a brand.

These associations are important because brand knowledge is an associative network memory model (Brown 2007). Though the ability to change a consumer's image of a brand is often cited as one of the benefits of brand placement for marketers, the impact of a hybrid message on brand image is not often studied (van Reijmersdal, Neijens et al. 2007) and mixed results have been produced by the limited number of studies conducted (Balasubramanian, Karrh and Patwardhan 2006).

Stimulus-Based Execution Factors

In advertising research, stimulus-based execution factors are the elements of an execution that lead to a particular receiver response (Percy 1983). In this section, our three focal execution factors will be discussed: overtone of brand reference, product conspicuousness and exclusivity of brand reference.

Overtone of Brand Reference. Simply defined as those known to the public for skill in areas other than that of the product class endorsed, celebrities have been found to influence everything from verbal expressions to clothing and music preferences to other forms of consumption (Choi and Rifon 2007; Englis, Solomon and Olsson 1993; Friedman and Friedman 1979).

Celebrities' ability to influence these aspects of their fans' lives is associated with the fans' desire to emulate the celebrity. Celebrities have been found to impact stock price (Agrawal and Kamakura 1995), attitude toward the advertisement (e.g., Atkin and Block 1983), brand knowledge (Friedman and Friedman 1979) and purchase intentions (Petty, Cacioppo et al. 1983) with the celebrities studied typically being actors, actresses and athletes.

Though celebrity-specific marketing research often focuses on advertising or endorsement contracts, the potential impact of celebrity association warrants consideration within the context of brand placement. Television, film and music all provide vehicles in which consumers may observe the behavior of models such as actors, sports figures, musicians and other celebrities. Specifically, a celebrity endorser is defined by McCracken (1989, p. 310) as "any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement." In practice, many brands may enter into endorsement contracts with up-and-coming entertainers in the hopes that the individual will indeed quickly begin to enjoy public recognition. For example, in 2005, Reebok went so far as to not only enter into an endorsement deal with Miri Ben-Ari, the "Hip hop Violinist," just prior to the release of her first album, but they also expanded their advertising and promotion plan to pay for the production of Ben-Ari's first music video (Anonymous 2005).

We thus extend McCracken's definition to include not only overt endorsements as through advertisements, but also masked-endorsements (Balasubramanian 1994). In this context, a celebrity may be associated with a brand in much the same way as in a commercial (e.g., shown consuming a beverage or talking about their enjoyment of a beverage). Thus, the reference to brands in music videos may be another avenue for brand managers to use in linking their brands to celebrities. For the purposes of this dissertation, then, a celebrity endorser will be defined in the following way: *A celebrity endorser is any individual who enjoys, or has the potential to enjoy, public recognition and who uses this recognition on behalf of a product or service by associating himself/ herself with the product or service in a marketing communication.* It is important to consider the performing artist

because their skill set and performance quality all work to impact a listener's response (LeBlanc 1980).

The ability to positively associate their brand with a celebrity is appealing to brand managers because of the desired behavioral effects that may be generated. These consumer behavior-related outcomes of celebrity-brand association may be accounted for by social cognitive theories.

Social cognitive theories are concerned with how individuals acquire and maintain certain behavioral patterns (e.g., Bandura 1969, 1978). Key to social cognitive theories are the concepts of observational learning and vicarious reinforcement (Nabi and Krmar 2004) sometimes jointly referred to as vicarious learning (Nord and Peter 1980). Such learning takes place when an individual observes the actions of another and the reinforcements that person receives (Bandura 1997). Those being observed are often referred to as models. Models need not be peers, family or other close acquaintances but may also include more distant referents such as actors, sports figures and recording artists.

Through observation, an individual “may develop rules to guide his or her own subsequent actions or be prompted to engage in previously learned behavior, or both” (Nabi and Krmar 2004, p. 302). The way one behaves is regulated by the consequences associated with performance of the behavior. One need not perform the behavior to understand the possible consequences as behaviors may be learned through vicarious observation. For example, an individual may learn what fashions are acceptable by watching music videos (e.g., Martin and McCracken 2001; Sun and Lull 1986).

While consuming mass media content, people observe the actions of public figures. These observations include not just information about the model and their actions but also the outcome of those actions – whether the consequences of those actions are positive (rewarded), negative (punished) or neutral (disregarded) (Bandura 1974). Individuals are most likely to re-enact activities associated with positive, as opposed to neutral or negative, reinforcements (Bandura 2001). These observations then serve as informative and motivating influences for future actions and behaviors and may be impacted by how the observer views and values the model (Bandura 1974). People store these observations in their memory banks and may later

undertake activities which are guided by the previously-observed actions and consequences. Vicarious reinforcement explains that the observer does not expect actual rewards or punishments but anticipates similar outcomes to his/her imitated behaviors and allows for these effects to work. In sum, the observed actions interact with the associated reinforcement as well as the observer's view of the model. Thus, it may be expected that individuals will be more likely to model behaviors positively-reinforced enacted by positively-viewed models.

Per Lehu (2007), since fans tend to be quite reactive to musicians, the commercial impact of such associations can be especially rapid. Further, Englis and colleagues (Englis, Solomon and Olfosson 1993) stressed the importance of capturing the “reinforcement context” of the consumption imagery in music videos. They argue that “music television . . . should associate consumption imagery with relevant outcomes for” viewers and so it is important to understand “the consequences of the actions of the performers in the video” as a result of association with the product or brand (Englis, Solomon and Olfosson 1993, p. 25).

Consistent with such assertions as well as social cognitive theories, recent research regarding brand placement has begun to focus on the characters associated with brand placements (e.g., d'Astous and Chartier 2000; Russell and Stern 2006). As mentioned previously, Russell and Stern (2006) found that viewers' attitudes toward placements were influenced by the characters' attitudes toward the items – a finding qualified by their attachment to the story character (Balasubramanian et al. 2006). d'Astous and Chartier (2000) found more positive consumer evaluations of brand placement and greater memory for the placement when the principal actor was present. Taken together, these findings imply that when a liked celebrity interacts with a brand via a hybrid message, fans will develop more positive evaluations of the placement as well as greater memory for the placed brand.

In summary, social cognitive theories hold that individuals observe and learn from the behaviors of others and are more likely to model observed behaviors if positive outcomes are seen to result from such behaviors (Bandura 1977, 2001). The execution factor, overtone of brand reference may thus be conceptualized in the following way: *when a character – whether the main artist or subsidiary figure in the song or video – is associated with a brand, the reinforcement context (either directly or implied) of the connection to the brand may be positive, negative or neutral.* Based on social cognitive theories, viewers are more likely to model positive as opposed to negative or neutral outcomes.

Mass media vehicles such as music videos present a prime opportunity for brand managers to leverage the effectiveness of modeling behavior by employing celebrities to illustrate the outcomes of certain consumption behaviors. For example, a recording artist may incorporate a positive outcome into a music video by showing fans gravitate toward him when he's driving a luxury vehicle (e.g., Bentley) while fans did not gravitate toward him when he was driving a more common brand (e.g., Ford). Clearly then, recording artists and subsidiary figures are important to storytelling in music videos as the intermingling of people in a music video better enables viewers to experience the song and its message (Vernallis 2007). Thus, marketers may use vicarious learning in order to "change behavior by having an individual observe the actions of others and the consequences of those behaviors" (Nord and Peter 1980, p. 40) particularly because the aspects of the performance may impact the way a listener may respond to and interpret music (LeBlanc 1980). Based upon previous hybrid message research and social cognitive theories, the following hypothesis is advanced:

H_{1a}: Positive association with a positively-viewed artist will lead to greater brand awareness for the brand referenced in that artist's song.

H_{1b}: Positive association with a positively-viewed artist will generate a more positive brand image for the brand referenced in that artist's song.

Product Conspicuousness. The second execution factor focuses on the characteristics of the product itself, acknowledging that products may be used as communication tools. Individuals are said to communicate, cultivate and preserve their identity through material possessions while also making inferences about the identity of others on the basis of what they possess (Dittmar 1992; Wattanasuwan 2005). In other words, products are considered to be social tools which help individuals communicate with others (O'Cass and Frost 2002) and are consumed by individuals as a way to express themselves (Richins 1994a; Veblen 1934). Research suggests that individuals may modify their purchase behaviors in order to display a specific image to others (e.g., Ratner and Kahn 2002). Thus, individuals are said to communicate, cultivate and preserve their identity through possessions and consumption activities while also making inferences about the identity of others on the basis of what they possess or consume (Dittmar 1992; LeBlanc 1980, 1982; Piacentini and Mailer 2004; Wattanasuwan 2005).

Burkhardt and Cousineau (1975) and Stafford (1966) found individuals' product evaluations and consumption decisions to be impacted by others' product evaluations and influence (see Bearden and Etzell 1982 for a review). A possession is thus given value by way of both its public and private meanings (Richins 1994b). In order for products to act as communication tools, however, these possessions must be displayed (Ross 1971), their consumption conspicuous (Bourne 1957).

Two dimensions of conspicuousness exist (Bourne 1957). The first dimension is concerned with whether or not the items are seen and/or identified by others and classifies items as publicly- or privately-consumed. When items are consumed publicly, others witness their consumption. When items are consumed privately, others – not including household members – are not witnesses to the consumption of said goods. This first dimension of conspicuousness is consistent with Ross's (1971) contention that public consumption is important in order for product-usage to communicate with others. Under the second dimension of conspicuousness, items are classified as either luxuries or necessities. Necessities are possessed by virtually everyone while luxuries have a degree of exclusivity. If virtually everyone owns something, it is not conspicuous.

In summary, conspicuousness is comprised of two dimensions. The first dimension is the public or private consumption of the item. Within this dimension, public consumption would denote high conspicuousness while private consumption would signify low conspicuousness. The second dimension concerns the exclusiveness of the item in question. Within this dimension, 'luxury' would denote high conspicuousness while 'necessity' would indicate low conspicuousness. Taken together, 'highly-conspicuous' items are publicly-consumed luxuries while 'weakly-conspicuous' items are privately-consumed necessities.

In their work regarding different types of endorsers, Friedman and Friedman (1979) found that, when compared to other types of endorsers (expert and consumer), celebrity endorsers were most effective with respect to a publicly-consumed item, costume jewelry. This led the authors to assert that celebrities are better used for luxury goods. Coupled with the fact that celebrities have been found to increase brand awareness, create positive brand images and influence purchase intentions (Goldsmith et al. 2000; Kamins 1989; McCracken 1989; Petty, Cacioppo and

Schumman 1983), celebrities may be most effective in generating positive consumer outcomes with respect to 'highly-conspicuous' items.

Consumers' drive to communicate via possessions may be explained by a specific social cognitive theory: social comparison theory. Social comparison theory may be specified as a type of social cognitive theory because it is concerned with how individuals acquire and maintain behavior (Bandura 1969) specifically via processes of comparison. First proposed by Festinger (1954), social comparison theory asserts that individuals are driven to evaluate themselves and do so via comparison with others. Central to social comparison theory is the idea that humans' drive to evaluate themselves leads them to compare their actions and/or circumstances with others (Richins 1991; Wood 1989). Part of this evaluative process necessitates that an individual understands how others may evaluate her and her actions. These others may be accessible directly via social situations or indirectly via mass media.

The process of social comparison allows people to determine whether their conclusions are correct, their perceptions valid and their actions proper (Forsyth 2000) and these actions may include consumption behaviors (Richins 1991). Succinctly, then, social comparison are those by which individuals come to know and understand themselves by comparing their behavior with that of other people (Dunning 2000). With respect to possessions, consumers may use possessions to communicate information about themselves and to learn about others when the consumption of these possessions is done conspicuously.

Marketing scholars have used social comparison theory to understand the impact advertising images may have on consumers (e.g., Richins 1991). For instance, Richins (1991) found that images portrayed in advertisements impact the comparison standards individuals develop as well as one's satisfaction with one's own attractiveness. As a result of the comparison process, individuals may modify their behaviors including actions or circumstances which may be directly related to consumption activities (Richins 1991).

In summary, previous social comparison research has indicated that people compare themselves to others in order to determine appropriate actions (Forsyth 2000) and conspicuous products allow consumers to make these comparisons (Bourne 1957; Ross 1971). Moreover, public figures may be especially effective in promoting 'highly-conspicuous' items (Friedman and

Friedman 1979) and are found to generate positive brand knowledge outcomes when associated with conspicuous items. Therefore, the following hypothesis results:

H_{2a}: The greater the conspicuousness of the brand referenced in an artist's song, the greater awareness a consumer will have for that brand.

H_{2b}: The greater the conspicuousness of the brand referenced in an artist's song, the more positive a consumer's perception of that brand's image will be.

Exclusivity of Brand Reference. The final execution factor focuses on the number of brands placed in a song. As mentioned previously, consumers expect that when they are listening to music, what they are hearing is a reflection of the performing artist's actual self, the artist's own experiences, beliefs and perceptions (Fuchs 2007; Hargreaves et al. 2002). Listeners trust that the messages being communicated are true to the artist and expressions of the artist's real, extra-musical experiences (Meyer 1961). In other words, consumers have expectations regarding the performing artist (i.e., source) and the song (i.e., message). In evaluating music, these expectations may impact their reaction to a brand placement.

Credibility is a set of perceptions that individuals develop regarding sources such as celebrities. It is an important concept because a source's credibility has been found to impact attitude formation and message acceptance. The more credible a source is perceived to be, the more persuasive they are. Goldsmith et al. (2000) found celebrity endorser credibility to be linked to increased attitude toward the advertisement. This credibility was also positively correlated with attitude toward the brand but this relationship was mostly mediated by attitude toward the advertisement. Finally, they found that credibility influences purchase intention.

Credibility may be evaluated based upon factors such as the source's attractiveness, motives, expertise and trustworthiness as well as the number of brands endorsed. And consumers may work to understand the causal reasons for a celebrity endorsing a product (Mowen and Brown 1981). Though the outcomes of celebrity endorsement may be evaluated on a variety of factors, credibility is a widely accepted explanation for celebrity endorser effects such as increased levels of brand knowledge, greater purchase intention and more positive brand attitudes (Choi and Rifon 2007).

Expertise is a matter of the source's knowledge, skills and experience relevant to the situation at hand. O'Mahony and Meenaghan (1997/1998) found that consistency with a celebrity's public profile and their perceived lifestyle leads to possession of 'expertise.' Hovland et al. (1953) found trustworthiness to be critical to evaluations of source credibility. Trustworthiness may be impacted by the source's reputation as well as their perceived motives.

A source's credibility is improved if the source is selected by the consumer and if the consumer actively interacts with said source (Bambauer 2006; Hoch and Deighton 1989). Thus, due to the common interaction/co-performance associated with the consumption of music (e.g., singing and dancing), music video brand placement may allow a unique opportunity to leverage the advantages associated with high source credibility.

Additionally, Tripp et al. (1994) found that when consumers are exposed to or made aware of multiple product endorsements by a single celebrity, source likeability and credibility diminish. Since credibility impacts brand knowledge, attitude formation, message acceptance and purchase intention, it is important to consider the impact that multiple brand endorsements – as an indication of source credibility – may have on promotional activities such as brand placement.

In the brand placement literature, the inclusion of multiple brands has been referred to as placement saturation while the absence of multiple brands has been referred to as exclusivity (Balasubramanian, Karrh and Patwardhan 2006). This concept is pertinent to record executives and brand managers because, again, multiple endorsements may impact consumers' perceptions of artist credibility and, as a result, brand-specific outcomes such as brand knowledge. Further, in brand placement, 'endorsements' are made in one outlet (e.g., a single music video) versus multiple outlets when advertisements are considered (e.g., Tiger Woods appearing in advertisements for Buick, Nike and American Express). Despite the relevance of brand exclusivity to both music executives and brand managers, however, the literature on exclusivity within brand placement does not appear to extend beyond Balasubramanian, Karrh and Patwardhan (2006).

Again, consumers may work to grasp why a celebrity is endorsing a product (Mowen and Brown 1981). Scholars have turned to attribution theory with a focus on making causal explanations and explaining why things happen, to understand how consumers come to grasp the reasons a

celebrity endorses a product (e.g., Mowen et al. 1979; Mowen and Brown 1981; Tripp et al. 1994). Though conceptualized based upon the process by which attributions are derived, attribution theory has been extended in scholar's efforts to understand how such attributions impact consumer decision making (Mizerski et al. 1979). Consumers reach attributional conclusions about the actions of others as well as their own (Weiner 2000).

Attribution theory holds that people are naïve scientists, carefully gathering data upon which to base their inferences (Folkes 1988) and answer questions of 'why' (Mizerski et al. 1979). Many scholars have advanced attribution theories to understand how individuals work to answer questions of why (see Folkes 1988; Weiner 2000). Most applicable to understanding the attributions associated with multiple endorsements is Kelley's (1967) set of attributional characteristics which are key in circumstances in which an observer has multiple observations – as would occur when a celebrity signs multiple endorsement contracts or tends to refer to many brand names (Mowen and Brown 1981). These three characteristics are distinctiveness, consistency and consensus. Consensus, refers to the extent to which consumers and their referents believe the brand to be imbued with the characteristics and/or capabilities touted by the celebrity or transferred from the celebrity. This may be achieved by employing multiple individuals to endorse a single brand. Consistency, on the other hand, concerns the relationship between endorser and brands across time and context. If an endorser has a long-running contract or association with a brand, the bond between the celebrity and the brand will be perceived as stronger, more genuine. In the context of a celebrity endorser, distinctiveness is concerned with the uniqueness of a brand being associated with a celebrity and is the key characteristic with respect to how consumers may evaluate *number* of brands an individual endorses. Distinctiveness may be low – limited number of brands endorsed by the celebrity – or it may be high – considerable number of brands endorsed by the celebrity. "If a celebrity endorses several products, the relation between himself and a particular product is not distinctive, leading to an inference that the nature of the particular product was not the reason for endorsement. Thus, . . . endorsers can become tarnished by endorsing multiple products" (Mowen and Brown 1981, p. 437).

Thus, low distinctiveness (e.g., multiple endorsements) has been found to result in more negative perceptions of the celebrity endorser (Mowen et al. 1979; Tripp et al. 1994). In future research,

Mowen and Brown (1981) found that when informed of multiple product endorsements by a single celebrity, consumers had less favorable reactions to the brand including lower interest in purchase. These negative impacts on credibility are important for brand managers when seeking celebrity endorsers as the number of brands endorsed may impact consumers' brand awareness and purchase intention.

Celebrities who endorse multiple products are viewed as less credible than those who endorse only a single product (Silvera and Austad 2004) such negative views may impact the perceptions of the associated brands (Mowen and Brown 1981). Thus, the set of perceptions that individuals develop regarding celebrities may be differentially impacted based on the number of products endorsed. A recording artist, for instance, may be perceived to be less credible because they reference multiple brands. Source credibility, in turn, has been found to impact brand knowledge, purchase intention and attitudes where greater credibility leads to more positive brand outcomes (e.g., Choi and Rifon 2007). Drawing upon the source credibility and attribution theory literature, the following hypothesis is proposed:

H_{3a}: Greater brand exclusivity will result in greater brand awareness for the focal brand.

H_{3b}: Greater brand exclusivity will result in a more positive brand image of the focal brand.

Individual Difference Factors

Communications scholars hold that not all people are equally susceptible to the effects of mass media (e.g., Potter 1991) and that different people respond differently to the same message (Grossberg et al. 1998). "Reactions to music should depend upon the joint interplay of the traits of music and those of the individual listener" (Kellaris 2008, p. 840). Two moderators – connectedness and susceptibility to interpersonal influence – are thus introduced in order to capture how consumers may differentially respond to brand references in music videos. The existence of a mediating factor – authenticity of brand reference – is also considered.

Connectedness. Typically, with respect to the arts, the more knowledgeable one is about the art, the more consumption of that art is enjoyed (Crain and Tollison 2002). Also, Ridgeway (1976) suggested that individuals highly-involved with music are likely to be more absorbed with said

music during listening experiences. Marketing, psychology and communications scholars have advanced various hypotheses and concepts in their efforts to understand individuals' attitudes toward media and the importance of entertainment media with respect to individual's behaviors. This intimacy is particularly critical to music video brand placement because while celebrity endorser credibility is positively correlated with attitude toward the brand, this relationship was mostly mediated by attitude toward the media vehicle (Goldsmith et al. 2000). Involvement, attention, enjoyment and engagement are perhaps the most commonly investigated constructs by scholars seeking to understand consumers' attitudes toward and interactions with mass media. Each of these constructs will be highlighted briefly.

Attention is the process of allocating cognitive capacity to a task or an object (Tversky and Kahneman 1973). The limited-capacity model of attention (Tversky and Kahneman 1973) asserts that attention can be assessed by the amount of capacity allocated and the selective allocation of this cognitive capacity (Lee and Faber 2007). Communications researchers have loosely conceptualized enjoyment as pleasure arising from consuming media content (Raney 2003), a general positive disposition toward and liking of something (see Nabi and Krcmar 2004). Finally, engagement has been presented as a subconscious, emotional construct. The Advertising Research Foundation (ARF) has broadly defined engagement as: "turning on a prospect to a brand idea enhanced by the surrounding context" (The ARF 2006). Specifically, ARF members have used a variety of adjectives to explain engagement, which seem to describe an active, motivated consumer who has some emotional connection to or interaction with media content that is relevant to their everyday lives (The ARF 2006).

Recently, scholars have been calling for or working toward (e.g., Nabi and Krcmar 2004; Norris and Colman 1994) delineations among these concepts. For instance, in their article regarding media enjoyment, Nabi and Krcmar (2004) review many closely-related concepts including liking and entertainment. Additionally, Norris and Colman (1994) showed that involvement and enjoyment of media content are distinct concepts. Conversely, scholars such as Russell and colleagues (Russell and Puto 1999; Russell et al. 2004a) have introduced new concepts to better capture the intensity of the relationship individuals may have with media content.

Connectedness (Russell and Puto 1999) concerns the intensity of the relationships that individuals develop with a television program, its associated characters and "contextual settings

of a program in the parasocial television environment” (Russell et al. 2004a, p.152). When viewers are connected to a television program, the program contributes to the individual’s self and social identities. Highly-connected viewers are more affected by their chosen television programs and find more of the presented information essential to their lives. Also, these individuals may be more knowledgeable of the characteristics of the media content as may be manifested through discussions about characters, conjectures regarding upcoming episodes and proficiency in program trivia (Russell and Puto 1999). This degree of fandom requires a commitment and investment on the part of the consumer (Grossberg et al. 1998). Such connectedness is a matter of degree so while some fans may buy every album an artist releases, some may go further, defining their identities using the media content. Still others may define all of their consumption activities around the genre or recording artist.

Connectedness is more relevant than involvement, attention or enjoyment in the context of this dissertation for a few reasons. First, connectedness has been shown to be distinct from involvement and attitude toward the program (Russell et al. 2004a). Second, connectedness is media-specific as it was developed specifically to understand consumers’ relationship with media content. Connectedness derives from Aristotle’s idea of “character in action” (personal communication, Barbara Stern, 7 April 2008). Here, the focus is not simply on what is portrayed, but on a combination of factors – what the character does and says, how they move, what they wear, etc. The focus is on the *totality* of the characters which carry out the story, the plot, not just on the things they do which is important as connectedness focuses on individuals’ links to the actions of referent others. Also, individuals’ “involvement with music may have both enduring and situation components” (Pucely, Mizerski and Perrew 1988, p. 40) and such dimensionality is lost with the use of typical involvement, attention or enjoyment measures. Additionally, according to Burke (1950), the basis of communications’ effectiveness was an audience member’s identification and bond with a character. Connectedness was conceptualized with this bond in mind. Finally, connectedness may be better able to explain a consumer’s ability to form expectations regarding the media content (Russell et al. 2004a). Each of these characteristics of connectedness appears to make it a more applicable construct to this dissertation than involvement, enjoyment or attention.

Connectedness triggers social comparison with the referent others as accessed via mass media content (Russell et al. 2004b) – in other words, parasocial relationships. Highly-connected individuals are to be more impacted by brand placements than less connected viewers (Russell and Puto 1999; Russell et al. 2004a). In addition to social cognitive theories, connectedness may also be accounted for by the cultivation hypothesis and the Elaboration Likelihood Model. According to Gerbner's cultivation hypothesis (e.g., Gerbner et al. 1977), television viewing significantly influences the creation of a view of reality which is biased toward televised content (O'Guinn and Shrum 1997). This modification in perceptions of reality is most prominent for heavy – or more frequent – users of television (Hughes 1980) and takes place over extended periods of time. Individuals who watch more television not only make real world decisions based upon their viewing but may also develop expectations regarding the television content itself (see Potter 1991 for a review).

Citing the cultivation hypothesis, previous research has shown that heavy television users are more likely to place a higher value on the ownership of conspicuously-consumed products than light users (DuRant, Rome et al. 1997; O'Guinn and Shrum 1997). Though sitcoms and dramas are typically the focus of cultivation hypothesis research, scholarly research regarding consumption imagery in music videos has often cited the cultivation hypothesis as well (e.g., Martin and McCracken 2001; Gruber, et al. 2005). As Martin and McCracken (2001) assert, it is possible that people will be influenced by the consumption behaviors portrayed in music videos. This is especially tied to the repetitiveness associated with music because increased exposure (greater usage) causes content to be more accessible in memory as the information is more recent and frequently activated (see Nabi and Krcmar 2004).

The cultivation hypothesis has been criticized for its generality but scholars have sought to overcome this generality by applying it in the context of specific genres of television programming or specific shows (Russell 1999). Further, Hawkins and Pingree (1981) found that beyond the amount of media consumed, the types of media content consumed are explanatory of many of the cultivation effects reported by scholars. In other words, the effects of heavy exposure are truly content specific. In summary, the cultivation effects an individual experiences may be explained by the quantity of *specific* media content an individual consumes.

Moreover, the Elaboration Likelihood Model (ELM; Petty and Cacioppo 1981) is concerned with the ways in which source, message and other variables may impact attitude change (Petty et al. 1987). Various factors may influence an individual's motivation to process information. Motivators may include personal relevance (i.e., involvement) and a need for cognition (i.e., enjoyment of thinking) (see Petty et al. 1987). Connectedness – at once concerned with relevance and enjoyment – may also be considered to be a motivating variable.

In a review of ELM and a discussion of associated findings, Petty et al. (1987) asserted that in instances of high motivation (e.g., high connectedness), individuals process both source and message information. Further, they stated that in situations of high motivation, source information is only important if it is relevant to determining the true merits of the attitude object. For example, an actress's hair may be important in a shampoo advertisement (attitude object is health/beauty aids) but not in a home mortgage advertisement (attitude object is financial services). In the context of brand placement then, the character and media content are both relevant sources of information and, in more highly-connected individuals, may serve to motivate the processing of embedded brand messages.

Thus, an individual's level of connectedness to media content may impact their consumption behaviors because highly-connected individuals use the figures within media content as points of comparison for real-life decisions. Further, greater connectedness motivates a consumers' processing of the information contained within media content. Therefore, connected individuals are expected to respond more favorably to hybrid messages (Russell and Puto 1999). The following hypothesis is thus advanced:

H_{4a}: The more an individual is connected with music the stronger the relationship between overtone of brand reference and brand awareness.

H_{4b}: The more an individual is connected with music the stronger the relationship between overtone of brand reference and brand image.

H_{4c}: The more an individual is connected with music the stronger the relationship between product conspicuousness and brand awareness.

H_{4d}: The more an individual is connected with music the stronger the relationship between product conspicuousness and brand image.

Susceptibility to Interpersonal Influence. Reference groups are “social groups that are important to a consumer and against which he or she compares himself or herself” (Escalas and Bettman 2003, p. 341). Susceptibility to interpersonal influence is the individual characteristic which represents the impact that reference groups may have on an individual (Batra, Homer and Kahle 2001). The inclusion of this individual-difference factor is a direct manifestation of the centrality of social cognitive theories to the conceptual model advanced herein.

The power of reference groups is really held in the perceived (social) risk that consumers associate with engaging in certain actions (e.g., consumption) and the chance that certain undertakings will affect the way the consumer is viewed or thought of by others (Friedman and Friedman 1979). Weary (1978, 1979) found that individuals who strongly believe that others will have opinions regarding their actions are more susceptible to the influence of society and will be more likely to engage in those actions that will result in favorable perceptions (Netemeyer et al. 1992). These effects also extend to musical tastes which are shaped by an individual’s conformity to reference group norms (Hargreaves 1986). In particular, Bourne (1957) proposed that those brand and product decisions involving items which can be noticed and identified (public) are more susceptible to reference group influence. In fact, “[m]any researchers have argued that reference group effects are stronger when the product category is more ‘conspicuous’” (Batra, Homer and Kahle 2001, p. 116).

The efficacy of reference group influence can also be understood within social cognitive theory specifically with respect to social comparison. As Childers and Rao (1992) assert, the ability to discuss purchase decisions and observe as well as be evaluated based upon purchase decisions is central to the impact that reference groups may have on consumption behaviors. And so, reference groups are key to processes of social cognition and comparison. Individuals make decisions about actions to undertake or avoid by considering the thoughts and actions of others – per the process of social comparison. Again, individuals who are highly susceptible to interpersonal influence – more intently engaged in processes of social comparison – will be more likely to engage in activities that will result in favorable perceptions from their reference groups. Thus, the following hypothesis is developed:

H_{5a}: The more an individual is susceptible to interpersonal influence, the stronger the relationship will be between overtone of brand reference and brand awareness.

H_{5b}: The more an individual is susceptible to interpersonal influence, the stronger the relationship will be between overtone of brand reference and brand image.

H_{5c}: The more an individual is susceptible to interpersonal influence, the stronger the relationship will be between product conspicuousness and brand awareness.

H_{5d}: The more an individual is susceptible to interpersonal influence, the stronger the relationship will be between product conspicuousness and brand image.

Perceptual Mediator. We also expect that a perceptual variable mediates the relationship between the stimulus-based execution factors (overtone of brand reference, product conspicuousness and exclusivity of brand reference) and consumer brand knowledge (brand awareness and brand image), accounting for a significant amount of the variance between the stimulus and response. Based upon the way the brand placements are executed, consumers are thought to develop perceptions regarding the brand placement itself – specifically the authenticity of the placement. Our expectation is tied to music's perception as a representation of the performing artist's actual self, beliefs, experiences and interpretations (e.g., Fuchs 2007; Meyer 1961). These perceptions regarding the overall placement are not accounted for by the stimulus-based execution factors, moderators or responses. A narrative review of the brand placement literature uncovers a perceptual variable called attitude toward the brand placement (e.g., Balasubramanian, Karrh and Patwardhan 2006). However, the attitude toward the brand placement variable focuses on an individual's opinions regarding the ethicality of the practice of brand placement – whether the practice of brand placement is fair and just. With a focus on the brand placement itself, we will use the qualitative portion of our research (to be discussed following chapter) to determine the existence of this mediating variable.

In this chapter we have synthesized research regarding music and consumers as well as brand placement. Thus far, the importance of studying music video's potential as a marketing vehicle has been established specifically via the practice of music video brand placement. Additionally, we have proposed a model of consumer brand knowledge resulting from music video brand placement. This model is built mainly upon non-music related literature. Next, in Chapter 3, we discuss the research design and methodology that will empirically test the aforementioned

hypotheses. We expect that, following the qualitative study and interpretive analysis, modifications to the conceptual model may be required after specific information is uncovered regarding music video brand placement.

CHAPTER 3: RESEARCH DESIGN AND METHODOLOGY

The objective of this chapter is to present the research design and methodology that will be utilized to test the proposed conceptual model. It will discuss the scope of the study, the sampling plan, and the manipulations and stimuli development, as well as the measures and measure development procedures.

Overview

We are most concerned with people, their understandings, interpretations, views, motivations, perceptions, attitudes and beliefs. Two studies, an experiment and qualitative interviews, will be conducted to examine the effects of music video brand reference execution factors on brand knowledge as depicted in Figure 1. We will highlight the role of individual-difference factors as they relate to consumer's brand knowledge following exposure to brand references in music videos. Additionally, we seek to extend efforts to explain and understand the connection consumers may have with media content.

Phase 1 will employ qualitative interviews and analysis to gain insights into the relationships between consumers, music, recording artists and the brands consumers associate with this music. Also, the knowledge gained from these interviews will assist in the refinement of the connectedness measure as well as the final design of our experiment. Additionally, as this is an exploratory investigation developed in an effort to advance a conceptual model, during our interpretive analysis we will be looking for any possible mediating variable(s) that might help further explain the relationships depicted in the model. In phase 2, we will employ an experimental design that will manipulate the stimulus-based execution variables in a single experiment. Multivariate analysis techniques will be applied. Prior to data collection, we will conduct several pretests to ensure measure reliability and to conduct manipulation checks.

The combined use of qualitative and quantitative methods will allow for the corroboration of discoveries which will help enhance the quality of these findings and extend the ability to generalize assertions (Mason 2002). Next, the scope of the research will be outlined. Then, we will discuss the multi-method procedures in greater detail.

Scope of Study

In an effort to provide sufficient control in the development and implementation of this research plan, we have made three key decisions regarding the scope of study.

Genre

Both studies will focus on the effects of brand references within the context of hip hop music. The present research will focus on hip hop for several reasons. First, hip hop is the second most popular and profitable genre in America (Chappell 2005; Eshun 2005; Record Industry Association of America 2004). Second, the concept of credibility is key to hip hop culture (Klein 2008; Watkins 2005). According to Fuchs (2007), this may be especially true for hip hop artists as “hip hop performances tend to be read as direct translations of the artists’ experiences, beliefs and self-understandings” (p. 292). Third, within hip hop, while the lyrics are often the focus of consumers’ attention due to phrasing, wordplay, hidden meanings and rhythm (Danesi 2007; Lehu 2007), the accompanying videos are often the source of much fan-fare and large budgets (Watkins 2005).

Fourth, hip hop appears to be the only genre being courted by organizations such as Reebok and McDonald’s to include brand references in their songs and videos (Anonymous 2005; Kiley 2005; Lehu 2007). Fifth, by focusing on a single genre of music, greater control will be provided for the experiment. Sixth, hip hop artists are often tapped as spokespersons and their music licensed for television and radio advertisements (Klein 2008). Finally, hip hop has proven its ability to impact the sales of brands ranging from Adidas to Cristal and Courvoisier (Campbell 2006; Lehu 2007; Skinner 2003) and is said to be “littered with commercial product shoutouts (essentially free endorsements)” (Klein 2008, p. 10).

Product Category & Recording Artist

Not only is apparel something that may be consumed in a ‘highly conspicuous’ fashion but also, it is a product category for which the target group has been known to consult music videos (Brown, Campbell and Fisher 1986; Sun and Lull 1986). Also, it is not uncommon for songs to center on fashion (e.g., Run DMC’s “My Adidas,” Nelly’s “AirForce Ones” or the Pack’s “Vans”). Content analyses of *Billboard* chart-toppers also indicate that fashion is one of the most

commonly referenced product categories in popular music (e.g., *American Brandstand* 2005). Further, industry-based research regarding brand placement indicates that fashion is one of the most popular categories of brand placements across all media (Anonymous 2006). Thus, the focal ‘highly-conspicuous’ category for this study will be a fashion brand.

Conversely, beverages are selected as the focal ‘weakly-conspicuous’ product category for this study. From Kool-Aid, to energy drinks such as Red Bull and Crunk Juice to alcoholic beverages such as Patrón and Cristal, beverages are also commonly referenced in *Billboard* chart-topping songs (e.g., *American Brandstand* 2005). While alcoholic beverages tend to be consumed publicly in the stories told through hip hop music (e.g., in dance clubs, in bars, on yachts), non-alcoholic beverages are more likely to be consumed privately (e.g., at home). We will limit our study to non-alcoholic beverages because of our focal age range (18-34) and because they are not often considered to be luxury goods (e.g., Burkhalter and Thornton 2007, working paper).

By using unfamiliar brands, we are able to have more control over past brand exposure, brand knowledge and established brand perceptions (Lee and Faber 2007). Such control should enable researchers to examine the exposure in isolation (Schneider and Cornwell 2005). During pretesting, we will gauge respondents’ familiarity with select fashion and beverage brands in order to aid in our selection. The use of unfamiliar brands not only provides control for experimental purposes but is also practical as some consumers are first introduced to brands through music and music videos (e.g., Ferguson 2008). Since unfamiliar brands will be used, brand image hypotheses will not be tested. Again, the ability to *change* a consumer’s image of a brand is often cited as one of the benefits of brand placement for marketers (van Reijmersdal, Neijens et al. 2007), however, since we are focusing on unfamiliar brands, this change in brand image would not be testable. The revised conceptual model is presented in Figure 2.

A new or up-and-coming recording artist will be sought – so as to avoid possible confounds (e.g., prior knowledge or exposure) associated with a popular or well-know recording artist. Also, using a new artist should also allow us to better isolate the effects of the brand reference.

Research Plan

Our research will be conducted in two phases. This multi-phased approach will include an interpretive analysis of in-depth interviews to be followed by an experiment – each phase possessing a unique sample. Since, ontologically, we view consumers and their interpretations and perceptions as the primary data sources (Mason 2002), epistemologically, “interaction” with consumers will best enable us to evaluate our expectations. While the qualitative phase will not be employed as a means to *directly* test the hypothesized relationships, it is designed to provide insights regarding the impact of brand references in music videos on consumers’ brand knowledge. Further, the qualitative portion is designed to capture information regarding consumers’ connections with music. These findings will be useful in the refinement of Russell et al.’s (2004a,b) connectedness construct for musical contexts.

Phase 1: In-Depth Interviews

Qualitative interviews will be conducted using a sample of respondents who are self-identified fans of hip hop music. Here we will focus on the exploration of consumers’ understandings and reasoning procedures both individually and collectively (Mason 2002) regarding music videos, recording artists and brands. Though we will not observe members in their normal surroundings, the qualitative collection, interpretation and analytical techniques advanced by humanists such as Belk, Sherry and Wallendorf (1988) and Hirschman (1986) will be applied.

Sampling Plan

The interviews will be conducted using a sample of respondents between the ages of 18 and 34; this will be the focus age range of this study as it is the focus age range of music television programming (Sun and Lull 1986). Purposive, or theoretical, sampling (Lincoln and Guba 1985) will be used to recruit informants for the semi-structured, one-on-one interviews. Here, informants are selected based on their relevance to the research questions at hand and the argument or explanation being developed (Mason 2002). Selection will be based on the premise that these informants are ideally suited to shed light on the phenomenon of interest (Wooten 2006). More specifically, their selection is expected to be a function of various factors including age, accessibility and self-selection.

Selecting the most knowledgeable informant per construct will most likely decrease error (Van Bruggen, Lilien and Kacker 2002) thus, with a focus on hip hop music videos, informants would be fans of hip hop music who would voluntarily watch hip hop music videos. As the hip hop fan base is ethnically and culturally diverse (Allers 2005; Morris 2004), efforts will be made to recruit an ethnically and culturally diverse sample for these studies. Since our goal is to be purposive and not representative, the Southeast is an adequate and relevant location in which to begin our interviews. However, informants outside of the metro-Atlanta area will not be excluded. In an effort to recruit student and nonstudent informants for the recorded interviews, initially participants would be recruited by tapping into personal social networks of students and acquaintances. Snowballing (e.g., Wooten 2006) would then be implemented, asking interviewees to refer others who may be interested in participating. Informants would be compensated with a \$10 digital music download gift card, movie passes or something similar.

Since this is an exploratory investigation developed in an effort to advance a conceptual model, it is expected that approximately two dozen respondents will be interviewed (Cresswell 2008). This expectation is based upon research by McQuarrie (1998) which suggests that more than a few dozen interviews is rarely necessary. However, informants will continue to be sought out until theoretical saturation is reached and it is decided that the selected sample provides adequate data. In other words, the interpretive analysis will be ongoing and iterative, continuing throughout the interview process. Interviews will continue until an adequate picture of how brand references in music videos affect consumers' brand knowledge is developed. Therefore, once the data begin to stop revealing nuances about this phenomenon, theoretical saturation will be asserted and the interviews discontinued.

Questionnaire Development

The interviews will provide in-depth information regarding listeners' connectedness to music and their reactions to brand references in music videos¹. These interviews will focus on the exploration of consumers' thoughts and reasoning procedures (Mason 2002). Additionally, in the spirit of existential-phenomenology (Thompson, Locander and Pollio 1989), we will not ask

¹ See Appendix A for a copy of the interview guide.

informants questions of 'Why' but will instead focus on understanding their experiences. Specifically, information will be sought out regarding:

- Frequency with which music videos are watched
- Reasons for watching music videos
- Importance of music to life in general and to entertainment and fashion concerns specifically
- Influence of music in formation of purchase intentions related to conspicuous consumption
- Other activities undertaken while consuming music
- Co-production of music performance (e.g., singing or dancing along)
- Knowledge of brand placement
- Knowledge of brand references within music videos
- Perceptions of artists as product endorsers
- Perceptions of music videos as advertisements

Data Collection

The interviews will be individual – as opposed to focus groups – because it is expected that consumers who would be influenced by brand references in music videos would do so because of their susceptibility to interpersonal influence. Thus, to avoid any demand artifacts that could arise from the power of reference group influence in a focus group setting, the interviews will be conducted with one informant at a time.

As part of the recruitment process, we will ask each informant to share their favorite music video. During the interview, the informant and interviewer will watch and discuss the informant's favorite music video as well as one or two additional videos in an effort to further understand the impact brand placement may have on consumers. At the end of each interview, informants will be asked to complete a one page survey which includes demographic questions as well as Bearden et al.'s (1989) susceptibility to interpersonal influence scale².

² See Appendix B for a copy of the survey to be completed at the end of each interview.

While an effort will be made to conduct local interviews in person, some interviews will be conducted over the telephone or via web cam. The benefit of this technology is the ability to interview informants nationally or internationally as the case may be. The 'non-local' informants will still be asked to complete the post-interview survey. A link to an on-line version of the survey instrument will be sent to them within one hour of the interview. Informants will be asked to complete the assessment immediately following the interview or at least within 24 hours of the interview.

Method of Analysis

The interview transcripts would be uploaded into a qualitative software program such as N6 or Atlas/ti for coding and classifying data. Each transcript will be reviewed repeatedly in order to better understand the respondents' attitudes regarding masked-art communications in music videos. Emerging themes will be noted and linked back to applicable literature where possible (Arnould and Wallendorf 1994). In addition to reading and analyzing for emergent themes, we will also focus on findings which may provide potential items for the modified connectedness measure. Additionally, the existence of the mediating variable – authenticity of brand reference – will be assessed.

Analysis will begin during the initial data collection and continue throughout the project (Belk, Sherry and Wallendorf 1988). Following completion of the first several interviews, the transcripts will be reviewed and the interview guide reassessed. Upon this reassessment, modifications may be made to the interview guide to ensure that we are tapping into the desired concepts.

Phase 2: Experiment

An experiment would be conducted in a quantitative test of the relationship between exposure to music video brand references and attitudinal responses of consumers. Multivariate analyses will be used to analyze the findings of an experiment as a means of predicting consumer brand knowledge, based on the manipulation of the stimulus-based execution factors and measurement of the individual-difference factors which serve as intervening variables. The dependent variables will be brand awareness and brand image and the moderators are susceptibility to

reference group influence and connectedness. While the execution factors (overtone of brand reference, product conspicuousness and exclusivity of brand reference) will be manipulated, the intervening (susceptibility to reference group influence, connectedness and authenticity of brand reference) and dependent (brand awareness and brand image) variables would be measured.

Sampling Plan

The ideal sample for this study would consist of individuals between the target ages of 18 and 34 who are familiar with hip hop music. In addition to recruiting participants among university students at institutions in the Eastern United States, announcements would be posted in local coffee houses and venues (physical and virtual) where music-appreciation is encouraged (e.g., social networking sites, music stores, etc.). These samples will be used primarily for pretests and manipulation checks. For the main experiment, an effort will be made to use panel data via a service such as Qualtrics, Survey Monkey or e-Rewards. By using panel data, we may be better able to avoid the limitations associated with a solely student sample.

There will be between 25 and 30 respondents per cell. Thus, while advantageous for separating individual effects, such designs can make large demands on data collection and here – since the experiment contains eight cells – a sample of at least 200 is demanded. In an effort to secure between 200 and 240 complete responses, an attempt will be made to recruit at least 300 respondents.

Measures and Measure Development Procedures

As outlined previously and depicted in Figure 1, the attitudinal outcome variables of interest are brand awareness and brand image. When available, previous research will be used to determine the measures to be used for the individual-difference factors as well as the outcome variables. Specifically, the measures chosen will largely be consistent with marketing research regarding brand placement as well as music psychology. Next, we outline the measures to be employed for brand awareness and each moderating variable (susceptibility to interpersonal influence and connectedness).

Brand Awareness. As previously outlined, brand awareness may be assessed in multiple ways though in a single brand placement study it is typically measured in a single way. In this study, brand awareness will be measured using brand recognition. Brand recognition will be measured by having respondents indicate which of the brands on a list are recognized from the video. Consistent with Yang et al. (2006), respondents would be told that not all of the brand names listed were actually in the video. A list would be presented which contains the focal brand(s), as well as other category brands and filler brands. Respondents would be asked to indicate whether they remember each brand from the video. For every focal brand selected which was in the video, a score of one (correct) will be assigned. For every focal brand selected which was not in the video, a score of zero (incorrect) will be assigned. For every focal brand not selected which was actually in the video, a score of zero (incorrect) will be assigned. Finally, for every focal brand not selected which was not in the video, a score of one (correct) will be assigned.

Susceptibility to Interpersonal Influence. Susceptibility to interpersonal influence will be measured using Bearden et al.'s (1989) scale which includes items such as "When buying products, I generally purchase those brands that I think others will approve of" and "I like to know what brands and products make good impressions on others." The response format for each item is a seven-place rating scale ranging from strongly agree to strongly disagree.

Connectedness. In order to determine connectedness, the scale developed by Russell and colleagues will be modified to be more specific to musical genre as opposed to television programs. For example, "Watching [show] is an escape for me" would be modified to read "Watching or listening to [genre] music is an escape for me;" while "I find myself saying phrases from [show] when I interact with other people" will read "I find myself quoting lyrics and phrases from [genre] songs when I interact with other people."

Additional modifications may be made based upon the qualitative interviews which will be performed prior to the finalization and deployment of the experiment. Finally, demographic information such as age, gender and education will be collected just prior to completion of the survey instrument.

Pretesting would be conducted in the modification of the connectedness construct and development of the proposed construct, authenticity of brand reference. Further, pretesting

would also seek to understand the realism respondents ascribe to the manipulations. Also, the selection of product categories would be assessed for possible confounds between fashion and beverages. During pre-testing, manipulation checks would also be conducted to ensure that the manipulated (execution) variables can be expected to operate as planned (Perdue and Summers 1986).

Manipulations and Stimuli Development

Each dimension will be operationalized as a categorical variable (see Table 1). We will test a 2x3x2 incomplete factorial design. The three dimensions of brand references which make up the conceptual framework of this experiment are: overtone of brand reference (positive-positive artist; positive-neutral artist), product conspicuousness (public-luxury; public-necessity; public-necessity/private-luxury) and exclusivity of brand reference (exclusive reference; non-exclusive reference). The first two execution factors will be tested at their extremes. We operationalize the third execution factor, exclusivity of brand reference by focusing on the number of brands included in the video.

Manipulations. In an effort to develop strong manipulations, we will use both audio and visual codes. With the first execution factor, overtone of brand reference, our focus is not only on whom the brand is associated with, but also the outcome of the association. Again, overtone of brand reference is conceptualized in the following way: *when a character – whether the main artist or subsidiary figure in the song or video – is associated with a brand, the reinforcement context (either directly or implied) of the connection to the brand may be positive, negative or neutral.* For the ‘high’ condition, a positively-regarded recording artist will be positively associated with the focal brand (i.e., there will be a positive response to the artist’s usage of the brand). Since the stimulus will include the artist’s web page as a portal to the music video, we will modify the artist’s web site introduction to manipulate the artist’s image to be positive (e.g., a socially-conscious rapper). For example, the main artist may receive a lot of compliments because of the brand of shirt she is wearing. In the ‘low’ condition, the focal brand will again be linked positively to the recording artist. However, in this condition, we will use the web site message to depict the artist in a more neutral fashion.

In manipulating the 'high' condition of product conspicuousness, the focal brand will be one which is used in public and is a luxury. Again, a luxury item is one which is not commonly owned – or able to be owned – by most consumers. Since the focal brand will be an unfamiliar brand, in order to capture the luxury aspect, it would be necessary to specify that this is a luxury brand. To achieve this, the recording artist may mention how much she paid for the item, simply refer to it as expensive, say that it was purchased in a boutique or perhaps even indicate that the item was purchased from a high-end boutique. The 'low' condition of product conspicuousness is operationalized as a privately-consumed necessity. Here, the recording artist may refer to buying the beverage from the corner store and drinking it at home or in his car, for example.

Finally, the exclusivity of brand reference is being operationalized by the number of brands included in the video. When a reference is exclusive, only one brand is mentioned (e.g., artist mentions wearing his Guess jeans). A non-exclusive reference (i.e., other brands are referenced) could be achieved by mentioning another brand in the lyrics and/or by including a visual of another brand. When the reference is not exclusive, multiple brands are mentioned (e.g., artist mentions wearing his Guess jeans as well as his Nike shoes and Hollister t-shirt). The artist and videographer will be asked to include multiple brands in developing the non-exclusive treatments.

Stimuli. The stimuli for this study would be a screen shot of the artist's web page which directs the participant to view a music video. These videos will be comprised of a movie which includes the song as the audio element and a combination of photos of the artist and video footage as the visual elements. Two versions of the web page's opening message would be developed. One original song will be developed for this experiment, however, four modified versions of this song will be developed in accordance with the factorial design, each version corresponding to a particular combination of execution factors (see Table 2). Again, each manipulation will be done in an audiovisual format (e.g., the artist will mention the brand in addition to a visual of the brand being depicted). The artist will be asked to write one 3-4 minute song which is not vulgar and does not contain explicit language or a controversial storyline. Each song should be the same except for the one verse which will contain the treatment. This process should ease the job of the artist in that they are not creating multiple songs or storylines. Further, this will also

provide greater control as we are able to ensure that the only differences are the actual treatments contained in the verse and nothing else (e.g., a different story line). See Table 2 for a summary of how each variable will be combined to develop the four versions of the song.

This video will not be a performance format (i.e., we will not have the artist perform all eight versions of the song in a concert-type set up). Instead, the visual portion of the music video will contain both still photos and video footage. The still photos and video footage will be shown successively as the audio is playing and will run for the entire length of the song. This type of video format is not uncommon for new hip hop artists who may have limited funding when developing their first music video(s). For instance, now-platinum recording artist Kanye West's first music video, "Through the Wire," was not a performance video. Instead, it is an amalgamation of Polaroid photos, personal home movies, footage of activities around Chicago and footage of Kanye spending time with his friends. Prior to viewing the video, respondents will be provided with an introduction to the artist and his new music video. This write-up will be presented as a blurb and video link on the artists' personal web site.

An up-and-coming hip hop artist – one whom most fans would be unfamiliar with – would be selected. A virtual 'unknown' will be chosen so as to avoid confounds associated with the pre-conceived notions consumers may have of 'known' recording artists. After the song is recorded, we would work with the artist to film and shoot them around Atlanta. Any existing video footage the artist is willing to share may also be used. Local photographers and videographers may be hired if necessary so as to secure the quality typical of a realistic music video (e.g., Russell 1999). The photos will be edited using software such as Microsoft PhotoDraw while the video will be edited and the movie will be developed using software such as Microsoft Movie Maker 2.1 or iMovie.

Method of Analysis

Analysis of the results will be assessed using regression for the main, mediation and moderation effects (e.g., Baron and Kenny 1986; Cohen and Cohen 1983; Sharma, Durand and Gur-Arie 1981).

This chapter has discussed the methodological framework that we will use to test the proposed conceptual model. The selection of both an unknown artist and unknown focal brands serve to provide more pure tests of the hypotheses as pre-conceptions should guide participants' responses. This decision is consistent with previous marketing research by scholars Brown and Rothschild (1993) who contend that it may be best to create an experimental manipulation in which differences in brand knowledge are a function of the experimental manipulation and not of a respondent's prior learning of any brand which may inflate brand knowledge outcomes. Additionally, we previewed the analyses that will be performed on the collected data. The forthcoming chapters will discuss our results and key findings, implications of our findings and future research opportunities.

CHAPTER 4: DATA COLLECTION & ANALYSIS

This chapter describes data collection procedures, analyses and results through two phases. The first phase, which employed an exploratory research design, included depth interviews and interpretive analysis. The second phase, which employed a causal research design, included the development of an original song and music video for use in an online experiment.

Phase 1: In-depth Interviews

This phase was designed to provide insights regarding individuals' relationships with music as well as the impact of brand references in music videos on consumers' brand knowledge. Further, the qualitative portion was designed to capture information regarding consumers' relationships with music and music videos. The use of depth interviews allowed us to develop an understanding of the influence that musical consumption may have on the consumer's extra-musical consumption activities.

Data Collection

Twenty-one people were interviewed over a four month period. Informants were identified in multiple ways. Some informants were personal acquaintances; others were recruited via marketing courses in the Southeastern and Western United States. Still other informants were recruited via snowballing (e.g., Wooten 2006) whereby participants referred other informants (see Figure 3). Informants were qualified if they were over the age of 18 and identified themselves as fans of hip hop music, who watch music videos. Interviews continued until theoretical saturation was reached.

The interviews were designed to be semi-structured, meaning that there was a consistent set of topics to be covered while still allowing the flexibility of probing for additional depth (Spiggle 1994). After gaining consent, each interview began with "grand tour" questions (McCracken 1988) regarding the individual's favorite types of music and a moved into a discussion of their feelings toward hip hop music. The conversation then flowed into a discussion about different

hip hop artists, the ways the informant consumed music (e.g., listening to mobile music player, watching music videos) and their perceptions of music videos (e.g., why they are made, the qualities of good music videos). Next, we turned our focus to the inclusion of brand references in music and music videos. The informants told me of any brands they'd noticed while listening to music or watching music videos as well as their associated perceptions of those brands. After discussing the use of hip hop artists as product endorsers, we watched one or two music videos depending on the time constraints of the informant.

During the recruitment process each informant was asked to indicate their favorite hip hop music video of all time. This was done to allow us to better understand the informant's music video-watching experience and to learn more about what draws our research participants into music videos. In addition to the informant's favorite hip hop music video, a second video was selected by the interviewer and chosen because it was known to include at least one brand. As soon as each video was watched, the informant was asked questions about their perceptions of the video and the inclusion of any brands in the video. Since asking these questions was thought to heighten the individual's awareness of brands in the next video watched, the order of the videos changed throughout the interview process. In other words, while some informants watched their favorite video first, others watched the interviewer-selected video first. The interview concluded with a discussion about the impact of brand references on not just the brand, but also the recording artist as well.

Six of the semi-structured interviews were conducted face-to-face while the remainder were conducted over the telephone; all were audio recorded. The length of the interviews ranged from 21 minutes to 92 minutes with the average interview lasting 44 minutes. Via a simple survey instrument, respondents also provided basic demographic data and completed the Susceptibility to Interpersonal Influence (Bearden et al. 1989) scale. One audio file was corrupted and therefore, a total of 20 interviews were available to be transcribed and analyzed.

The majority of the informants were males with only four being females. This was as anticipated since there is a "global prevalence of males in the hip hop culture" (Motley and Henderson 2008, 244). Participants were from a variety of ethnic and racial backgrounds including African-American, Caucasian, Asian American and Hispanic American. All except one informant had

attended college. Informants all fell into the sought-after age range of 18-34 with an average age of 24 years old. While it is true that previous studies have found racial differences with respect to musical preferences even with age, education and musical involvement partialled out (Russell 1997). Our findings do not suggest any major demographic differences with respect to emergent themes.

Data Analysis

In order to understand the story told by the data (Motley, Henderson and Baker 2003), analyses were conducted using the interview transcripts, the interviewer notes and extant literature. Analyses took on both deductive and inductive qualities. While an initial list of categories was developed, continuous readings of the transcripts and interview notes also led to the identification of emergent topics. Further, the interviews were conducted over several months which allowed for the modification of the recruitment and interview processes based upon emerging themes.

Initially, transcripts and accompanying notes were reviewed and categorized using concepts from the initial interview guide and conceptual model as influenced by extant literature. As analyses continued, this initial list of categories was modified in order to capture emergent themes. As additional overarching themes became evident (see Table 3), they were documented and a more comprehensive understanding thus developed (Price, Arnould and Curasi 2000). The analysis was an iterative process which involved the consideration of the interviews individually and collectively. This application of axial coding – whereby categories and concepts are related to one another via a combination of inductive and deductive reasoning – allowed for an understanding of the phenomenon of interest, suspected causes, consequences and action strategies (Glaser and Strauss 1967; Miles and Huberman 1994; Strauss and Corbin 1990).

Findings

The depth-interviews were designed to gain an understanding of the meanings individuals attach

to their experiences and patterns of such experiences across consumers. Our analyses revealed several key insights. Individuals consume music and then develop and maintain relationships with a musical genre which progresses over time. Through music, individuals learn not just about the genre and the artist but also about brands. Finally, these individuals' extra-musical consumption behaviors may be impacted as a result of their musical consumption. The relationships between these key insights are displayed in Figure 4. The summary that follows is organized around three central themes that emerged from the analysis.

Consuming the music. From listening to digital radio stations at work to watching music videos as they get dressed in the morning, people consume music in a variety of ways and locations. Music may be used to change or enhance an individual's mood or simply as a way to fill the silence around them or even to cope (Gregory 1997) with one's current situation.

The overall set of ideas detected in the data suggests that music is indeed pervasive throughout individuals' lives and may be used to move along day-to-day actions (Levitin 2007; North et al. 2004). One informant clearly expressed this notion as she explained how often she consumes music:

When I'm in the car, while at my work, when I'm at home. Basically, when I'm breathing. (MC, female, mid 20s, Asian American)

Listeners or video-watchers are not merely bystanders, but play an active role in shaping the content and meaning of music (Miell, MacDonald and Hargreaves 2005) acting "imaginatively in nearly every instance of its occurrence" (Lull 1987a, p. 12). Thus, it is important to focus not simply on the transmission of music, but also on the real-life context of how these transmissions are consumed. While individuals are not always in control of the exact music that they consume (e.g., if they are listening to a radio station), more and more, technological advancements such as YouTube and portable music (video) players are allowing individuals greater control. In fact, some informants seem to have a preference for the control offered by self-selection:

[I use online video-sharing sites] because sometimes I might want to see a video then . . . or I'll want to show somebody did you see this new video and if it is not on television then I'll pull it up on YouTube or MySpace, whatever. (BH, female, mid 20s, African American)

I really don't like MTV. I'll watch the videos, like online, like once or twice when they come out. (PO, male, mid 20s, Caucasian)

[I watched a video on YouTube because I] heard the song on the radio and I liked it and, uh, tried to you know, just looked it up on YouTube. (DEJ, male, early 30s, African American)

Once in a while, if I like a song, like I'll just put it into YouTube and watch the video. (TM, male, early 30s, Caucasian)

With this newfound benefit of self-selection, it may be increasingly important to understand what factors draw individuals into music videos. Further, the more engaged individuals are in media content, the greater its potential impact on them (Russell and Puto 1999). A theme that emerged from the analysis was that storytelling is an important component of any engaging music video as illustrated as one respondent shares what she likes about music videos:

I like the storytelling of the music videos 'cause every song that you listen to has a story behind it. I think the whole purpose of a music video is to depict that story. (VN, female, early 20s, African American)

It appears that there are a variety of elements that may draw individuals into music videos from the lyrics, to the individuals in the videos, to the video's setting. For example, some informants indicated a video to be their favorite simply because they liked the song as indicated by one female:

It wasn't much of a story. . . I just felt like it was just illustrating his lyrics. (MC, female, mid 20s, Asian American)

Others may have liked the video merely for the good feeling it gave. For instance, BH (black female, mid 20s) indicated, "It's just fun and I like it." Still others selected a video as their favorite because, as Lewis (1987, p. 199) highlights, music "can easily evoke a whole time and place, our feelings and emotions, who we were and who we were with when we first listened to it." Lewis's contention is illustrated by the following informant who selected a video as his favorite because it reminded him of a specific time in his life:

This is what Chicago is. . . This is how me and my guys were. . . [This is my favorite music video because] it reflects who I am and where I came from the most. (GS, male, early 30s, African American)

In spite of this, comprehensive analysis of the data seems to highlight the overarching importance of a storyline in order to engage individuals with a music video. Many respondents referenced the importance of storytelling in describing why a video was their favorite or even

plain ‘good.’ For example:

I mean, you know, there is that fleshy side of me that likes certain videos for the scantily-clad women, but at the same time, there is that part of me that likes a video that . . . has a theme and makes sense. (JLW, male, early 30s, African American)

And like the reason ‘Testify’ is my favorite music video is because it tells a story . . . and like, you *have* to keep watching to actually get like, get the point. (KHE, male, early 20s, Turkish)

A storyline may even be more than simply a preference as expressed by one Asian American male, “It’s cool to have like a, a story throughout . . . not just a, just random stuff happening” RAS (early 20s). It appears that individuals may consider videos with a storytelling format to be more impactful as suggested by another informant:

It was like, no storytelling or anything like that. It really didn’t affect me. (VN, female, early 20s, African American)

In fact, for some it seems, the video’s storyline may tell a richer story and be more engaging than the lyrics alone. This is consistent with work by other scholars which proposes that music videos are generally viewed as more meaningful than the music alone (Sun and Lull 1986; Hansen and Hansen 2000). For example, after watching his favorite video, one informant responded:

What’s the song about? That’s a good question. . . I don’t know. . . . It’s my favorite music video because it is symbolic to me of all of the obstacles you encounter when trying to do something that’s out of the norm . . . He’s kind’a on that journey running from cops and . . . trying to avoid all these obstacles, I guess, but at the same time he gets rewarded. He starts of in kind’a an older car but then he moves up to a nicer car but it’s kind’a like a perpetual journey ‘cause at the end he is still running from the cops. (IM, male, early 20s, Caucasian)

Whereas all informants indicated that they watched music videos at least occasionally, the following informants, who were part of the minority, appear to be less drawn to videos than the others:

I mean for me music is music and video . . . I don’t like to be able to see the artist. I like to just know them for what they sound like. Like I’ll go to concerts all the time but I don’t, I don’t look at the pictures of them online, I don’t, I don’t need to see them rapping. I just need to hear them. (PO, male, early 20s, Caucasian)

To me it was always about the song. I didn’t need to see the video that went along with it. (DEJ, male, early 30s, African American)

I never, like, go out of my way to sit down on a couch and watch [music videos] . . . once and a while, if I like a song, like I’ll just put it into YouTube and watch the video. (TM,

male, early 30s, Caucasian)

While control over their own music consumption varies, it is evident that music certainly plays a role in consumers' lives though they may be impacted differently, as noted by this respondent:

There are some people who are defined by what they listen to and they're some who aren't . . . it really depends on the person, the type of music and the effect that it has on their life. (TM, male, early 30s, Caucasian)

The next section highlights how individuals may be impacted by the music they consume as they build, nurture and display a relationship with a particular musical genre.

Having a relationship with the musical genre. As individuals enter into, foster and exhibit the attachment they may have with a musical genre, a connection is evidenced. Again, connectedness (Russell and Puto 1999) concerns the intensity of the relationship that an individual may develop with media content as well as with the individuals and settings associated with that content. Connectedness is represented as a continuum and individuals may vary in terms of the degree of intensity with which they engage in the relationship. The greater fandom an individual possesses, the more intense the relationship. As one who is invested in a relationship, work may be undertaken to build, nurture and provide evidence of that relationship.

While all of our informants were self-proclaimed fans of hip hop music, their relationships appeared to be at different levels of intensity. Though each informant appears to possess some type of attachment to hip hop music, each relationship has developed, grown and been displayed in a way that is very personal and idiosyncratic for each informant. These findings may be organized based upon the five attributes of intimate relationships (Waring et al. 1980): communication, caring, commitment, comfort and conflict resolution (see Stern 1997 for a review).

The attribute of **communication** concerns the sharing of thoughts, ideas and feelings wherein intimate self-revelations may be divulged and may aid in the development of a connection. As Stern (1997) explains, communication may indeed be one-way while still evoking "feelings of *connectedness* and liking for the listener despite the fact that the discloser may know little or

nothing about the listener” (p. 11, emphasis added). While people may not be readily conscious of “sound objects” or aware of their ability to impact them (Bargh 2002), according to sociologists, music may be an especially powerful form of communication. In the context of music, the discloser would be the recording artist and the consumer, the listener. The listener is able to partake in the life experiences depicted by the recording artists:

I like the stories. I like just, you know, kind of learning about people, how they express themselves through music. (PO, male, early 20s, Caucasian)

As communication tools, music and music videos are able to convey a variety of ideas, from making announcements, to telling stories and selling wares (Gregory 1997). Also, as Vernallis (2002) indicates, music videos help fans better understand the story being told by the performing artists; an idea echoed by these informants:

I think, like, with some artists [making music videos] allows for them to like put like a visual part to their music so if there’s something like that, something that they want to get across in their video that doesn’t get across just by listening, um, they can get any other meanings across, any other like intentions they have, they can show it in this video. (KHE, male, early 20s, Turkish)

[I think artists make music videos] ‘cause . . . a lot of times I think it’ll make you understand.. . You may have your own interpretation but sometimes I think [the artist] may be able to, with the video, express themselves and let you see what they’re thinking. (BH, female, mid 20s, African American)

The theme [of the video] just think went along with the song. I mean, the song is talking about, you know, problems with your baby’s mamma’s mamma, your baby’s grandmother . . . once you look at the video, I mean it’s basically saying, you know, with the way, they’re fixing this, they’re trying to fix this leak, they’re trying to, fix this part of the house, but, you know, some things just can’t be fixed. And so at the end of the video, you know, the ceiling falls in and, it’s just that, a broken house. And that is basically how that relationship would remain with the baby’s mother and the grandmother. (JLW, male, early 30s, African American)

[Music videos] were a way of like, for artists to express themselves . . . kind of put a picture with their music. (DB, male, early 20s, Caucasian)

I guess it gives a visual of what the song is talking about. You know sometimes you may hear a song but when you see the video you can kind of put the two together or what the artist had in mind when he or she was, uh, writing the song. (DEJ, male, early 30s, African American)

When asked why they thought artists made music videos, several informants seemed to view

music videos as pure income-generating instruments:

[Artists make music videos] to make money. (CB, male, early 20s, Caucasian)

[Artists make music videos in order] to make money, to reach that exposure to a wider audience. (IM, male, early 20s, Caucasian)

[Music videos are made for] advertising; a way to sell the song. I'm sure sometimes some, uh, some artistic motives [exist]. (TM, male, early 30s, Caucasian)

Music videos are all just advertisements for the album or for the, for the artist. (PO, male, mid 20s, Caucasian)

Most informants thought of music videos as more multi-faceted. The findings of the present qualitative study suggest that music is indeed an effective teacher as consumers learn not only about the genre, but also about its artists. Thus, beyond simply being ways to illustrate the lyrics or generate income, music videos were often viewed as communication tools aimed at providing exposure for the artist and his/her thoughts, ideas, feelings, history and habits – self-revelations, as Stern (1997) called them. Elements promoted via music videos range from the artist, to their song, to their album and even their beliefs:

[Artists] make music videos, uh, to express themselves, um, to send a message, to ah the people that watch them or people that they can lead . . . (DEJ, male, early 30s, African American)

[Artists make music videos] to get their face out there . . . I see [the artist] in a video and from then on I recognize them. (MC, female, mid 20s, Asian American)

Among these self-revelations are the artists' consumption activities:

[Music videos are] a marketing tool . . . not only to like market themselves but [also] to market their way of life. . . Like Lil Wayne likes nice things, luxury items 'cause he is pretty rich. Items like Rolex, Maybach, cars like that. (TK, male, mid 20s, Caucasian)

Mostly everything in the hip hop songs are all brands. (RAS, male, early 20s, Asian American)

We also discovered that some informants were introduced to brands via music videos. For example, JLW (male, early 30s, African American) spoke of first becoming aware of R. Mac shirts and Kangol hats via music videos by his favorite hip hop duo, Outkast. Similarly, EB (female, late 20s, African American) shared that she first learned of the luxury brand Purple Label by watching a video by R&B artist Beyoncé featuring rapper Jay-Z.

In this same spirit, both male and female informants admit to learning about fashion through music videos:

Hip hop is at a point, it's at a point now where umm, the fashion in the, the fashion for everyday lives is displayed in the video. (JLW, male, early 30s, African American)

I am just watching videos, whoever it is, and it's just like everyone like sometimes like . . . the girls be looking really pretty and then you know they get to look at glamourised up and I want to look glamourised up . . . so then I look at . . . how I could dress and look cuter when I go out. I be looking at them like I am gonna look like that when I go out. (BH, female, mid 20s, African American)

The brand references artists make in their music may not only provide an initial introduction but also provide reminders. For example, VN (female, early 20s, African American) shared that she and her friends considered certain vacation locales such as South Beach or Milan after seeing them in various music videos. So while individuals may be aware of brands before watching the video, the video provides recognition or recall cues. One female informant shares a similar experience:

Well, my roommate and I both didn't ever think about AirForce 1 [sneakers] until that song. . . Yeah, [we knew about them before then], I guess the name just got stuck in our head. (MC, female, mid 20s, Asian American)

It appears that consumers may be more likely to notice brands consumed by the main artists as compared to brands consumed by subsidiary figures in the video. For example, though Outkast references Polaroid in the chorus to their hit song, "Hey Ya" (i.e., "Shake it like a Polaroid picture"), subsidiary figures in the video are actually shown using Polaroid cameras and shaking the photos. RAS (male, early 20s, Asian American) did not note Polaroid when asked about brands he noticed in the video. This was the case even though he had seen the video before and expressed liking for Outkast. Even with prompting, in fact, he still did not recall Polaroid:

RAS: That was a really, it was a really good video.

Interviewer: Okay. Did you notice any brands that were mentioned or that were shown?

RAS: No, I didn't notice.

Interviewer: Okay. Nothing in the chorus?

RAS: "Hey ya." No. (chuckles)

Similarly, in the Ludacris' video, "Stand Up" he makes reference to a Louis Vuitton bra which is

worn by a subsidiary figure. Once again, when asked to note brands from the video, MC nor TK, for example, mentioned Louis Vuitton. Comparatively, when brands were both referenced and consumed by the recording artist, informants had a tendency to notice them more. For example, when Jay-Z says “Motorola two-way page me” in his video for “Give it to Me,” he is also shown using the two-way pager while partying with subsidiary figures. EB noted that a pager was highlighted though it took prompting for her to associate that with Motorola. DB, however, noted the inclusion of Motorola with no prompting.

In addition to teaching the consumer about the brand itself, the inclusion of brands in music videos may help with the believability of the artists’ lyrics, their story:

Every once and a while like I’ll recognize a reference like to a particular store but I wouldn’t say that it’d be an advertisement to that store. It’s just more of a reference for the . . . almost to create like a legitimacy . . . Like, “Yes, I’m talking about where I’m from and this is how you *know* that I’m from there.” (PO, male, mid 20s, Caucasian)

The next attribute of intimate relationships, **commitment**, concerns the transactional nature of relationships. Here, there is a bonding that takes place through a display of concern and understanding. There is a feeling that the relationship is more than something passing and will be long-term; a sense of “we-ness” develops (Stern 1997).

Most visibly, commitment was expressed in this qualitative study via individuals’ use of music as a “conversational resource” (Lewis 1987, p. 201). Since it is transactional, commitment also involves giving back to the other participant in the relationship. One way a fan may give back to the musical genre and express “we-ness” is by bringing other people into the fold. Such activities – the ability to exert influence over the musical consumption of others and to be equally influenced by the actions of others – may be evidence of susceptibility to interpersonal influence at play.

While several informants relate their initial introductions to hip hop music to television or radio, a good number of informants talked of being brought into the fold by family, friends and acquaintances. MC and IM both spoke of being introduced to hip hop music by fellow athletes. Other informants shared stories of their earliest hip hop memories which included both family and friends:

I first started to like hip hop when I was in 7th grade . . . when me and my brother got together we would listen to R&B and rap but mostly rap . . . I liked the beats. He taught me how to nod my head the right way and all that good stuff. . . I don't know, it's kind'a, um, it was like a continuation of our life. (VN, female, early 20s, African American)

What drew me into hip hop? I guess, uh, hold on, just the umm, I don't know, it was very easy to get into I guess. . . My peers were into it, umm, you know, I was just automatically drawn to it. I can't really explain. (RAS, male, early 20s, Asian American)

Other informants, such as JLW and KHE told of bringing others into the hip hop community by telling family, friends and acquaintances about hip hop music and hip hop artists. BH also talks about sharing new songs with those in her social circle. In fact, one informant went so far as to begin a web site which allows him to both collect and share the latest in urban entertainment including hip hop news, songs and videos:

Ah, findhype.com . . . yeah, it's actually my site . . . and you know people, people post on, on there so I get, I get to see what they post and so they usually post new music. [The site is] for umm, urban like um, I'd say urban style and uh, hip hop music . . . So pretty much like entertainment uh, -based site where people post stories and stuff. (RAS, male, early 20s, Asian American)

Caring is the third attribute of intimate relationships and flows directly from the attribute of commitment. Relationship participants believe they can depend on the other party and so work to nurture the relationship. The other party is thought to be dependable, a feeling one informant offered about the music she enjoys:

[Music] gets me through a lot. A whole lot. (VN, female, early 20s, African American)

When the attribute of caring is manifested, individuals display affection or liking for the other party. The informants in this qualitative study adamantly expressed their affections for hip hop music. For example:

It makes me feel cool . . . I dunno, I think it's really innovative and I think it's also clever a lot of times. (MC, female, mid 20s, Asian American)

[I like] the thought process. In addition to the thought process, it's just the innovativeness of the production. Ummm, using things to make sounds . . . that for the most part, you know, I haven't seen other genres do . . . As far as the word choice, it's just defining words the way you want to define them. . . You know, just the way they, just the way they manipulate words, that's what I love most, you know. The way the

artist is not confined to Webster's dictionary of words. (JLW, male, early 30s, African American)

I like the beat and . . . how the beat picks you up, gets you pumped up I guess and, uh, I like a lot of the lyrics. It's almost like poetry. (IM, male, early 20s, Caucasian)

[I like] the cunning way that people string the words together so either to provide a message or, uh, get their point across. Uh, of course the beat kind of gets the adrenaline pumping . . . kind of gets you riled up. (DEJ, male, early 30s, African American)

I just like the songs that are catchy. I like the community. (DB, male, early 20s, Caucasian)

As individuals progress through a relationship and develop a sense of caring, a series of interactions occur (Fournier 1998) and they begin to undertake activities in order to nurture this relationship. Such activities include a need to remain informed and thus seek out information apart from that which may be gathered from the music itself. This need to nurture the relationship may represent their effort to display their affection and honor the commitment they have developed. For example, JLW mentioned using various hip hop specific blogs such as HipHopDX, WordofSouth.com and YouTube to access information and music videos.

Comfort is the fourth attribute of intimate relationships. Facilitated by caring, comfort flows from the sense of security, belonging or ease an individual has in a relationship. The partner is seen as being both reliable and responsive. Something that brings comfort may also be thought to soothe or bring cheer (dictionary.com). Informants expressed the ability of music generally and hip hop specifically to provide comfort. For example:

I guess [music] helps me when I am like feeling a certain. . . it helps to cheer myself up or if I am in a dark sad mood then I might just sit in the house and just cry for a minute and put on all the slow songs or whatever like when um... like with my dad, he liked like a lot of the older songs – he died – and I'll like listen to it and I won't be crying but I'll just listen to it 'cause I'm like, daddy used to dance to this. And I'll be like, 'Ma, this is daddy's song,' and I'll listen to it. It just make me think about my daddy and just kind'a think of the happy stuff. (BH, female, mid 20s, African American)

[Music] just kind of like, gives a beat to like any activity that I'm doing. It gives like a rhythm to everything. (KHE, male, early 20s, Turkish)

A sense of belonging was expressed by VN when she shared how she is able to identify with some of the topics discussed in hip hop music:

Like some of the songs were actually things that we were going through and like still

today. . . I am going through that same thing. I can understand what he is talking about. (VN, female, early 20s, African American)

Others expressed their familiarity as they shared in the background of the genre, noting changes and as well as its history. Additionally, this familiarity was expressed via discussions of the recording artists' activities outside of music. For example:

I think, I mean I sort of [have] seen the progression [of hip hop music]. . . I think rap or hip hop is sort of just become the standard pop music. . . I think what hip hop started out as and what it is today, like it very much as grown into the main form of popular music and it's sort of hard to pin down any one set of . . . ideas as representing what hip hop is because I think that as sort of the main form of popular music that's out there today, could take on a million different . . . ideas. (TM, male, early 30s, Caucasian)

Nowadays they [i.e., hip hop artists] all have their own clothing line like a lot of rappers, which is good actually, I like that, because the whole clothing industry, you can make so much money off it and they realize have the image [and decide to] come out with their own line. Like Nelly has Vocal, umm, Jay-Z [has] Rocawear just . . . the same with G-Unit, yeah, they promote their own brands which is a strategic business move. (CB, male, early 20s, Caucasian)

The final attribute of intimate relationships is trust or **conflict resolution**. Though conflict exists in any relationship, in intimate relationships an effort is made to resolve that conflict via the open expression of dissension (Stern 1997) or a variety of other coping mechanisms (Alexander 2008). Recording artists have free reign, it seems, to express their disagreement. In fact, it is not uncommon for various artists (e.g., Ja-Rule and 50 Cent; LL Cool J and Canibus) or record labels (e.g., Death Row and Bad Boy) to use their music to express their conflict with one another. They may also use their albums to express opposition to the industry as hip hop recording artist Nas did with the release of his album, *Hip hop is Dead*. The present qualitative study also uncovered that while self-proclaimed fans have clear affection for hip hop music, they may still have diverging opinions from and stand in opposition to some of the things communicated through their beloved music. For example:

To me hip hop does not always have to be that serious. Like when Nas talked about hip hop is dead, I don't think that it always has to be that serious. It's whatever your mood is. . . I just don't like when you know [hip hop artists] are trying to bash one [another] saying one person is not real and the other person is. That's about the only thing; like the words [don't] really bother me because, I mean, that's their opinion. (BH, female, mid 20s, African American)

I think [hip hop music] reinforces a negative stereotype quite a bit. It's almost like um a Hollywood actor, you know they play a role where as real life they are not really like that role. I think it's the same thing with hip hop. A lot of rappers are not actually like that in real life. I guess they live in the suburbs you know kind'a like other people do. It's you know, both white and black kids look up to a lot rappers and mimic their actions and what they do and that kind of stuff. (IM, male, early 20s, Caucasian)

At the end of the day, however, their loyalty seems to win out. Thus, although conflict exists, it is reconciled:

I could get into the list [of dislikes], demeaning women and stuff like that but frankly, I think, I think that with any like medium that where people will listen to it and read into it what's up to them, at the end of the day what you've got oftentimes in successful hip hop . . . people have . . . found a way to make something of themselves . . . Take a guy like Lil Wayne for example. Like, yeah, you could, you could look at his lyrics on a piece of paper and say oh that's demeaning to women, oh that's you know societally wrong for whatever reason. . . . But at the end of the day, it's allowed him to, to raise his daughter in a way that he probably never could have otherwise. There's some things that I think . . . you know might be better left unsaid but I'm not gonna really hate anybody for doing . . . what's working for them what's allowing them to live and be successful in this world. (TM, male, early 30s, Caucasian)

While some like TM recognize certain activities as a means to an end, others may instead choose to resolve the conflict by classifying the hip hop music they gravitate to differently:

I mean, for me there's a difference between hip hop and rap. . . For me, like, hip hop, it definitely has a different beat than rap does. And when I say rap, I think of like gangsta rap. . . It's more of like a hard core kind of rap and it's mostly just about bragging about yourself and I really. . . I really dislike the energy that it portrays in the videos, in the storytelling, in the music. (PO, male, early 20s, Caucasian)

There's certain types of hip hop I like and there is certain types that I don't like. I like the artists that are able to convey a story like Outkast, or uh you know convey some kind of message instead of just rapping about cars and stuff like that. (IM, male, early 20s, Caucasian)

Just as personal relationships are not all encompassing, it seems that musical relationships are not either. Another response to disappointment or conflict within a relationship may be to seek out or turn to others for support (Alexander 2008). This coping tactic seemed to be evidenced in this qualitative study as well. While respondents considered hip hop among their top favorite, if not their absolute favorite genre, many of them also referenced other genres in explaining their experiences with hip hop music. For some, their relationship with other forms of music seemed to impact their assessments of what went on in hip hop music. For example:

As far as hip hop is concerned is unlike other genres, hip hop is, is a genre that has a lot of beef between regions. Ummm, if you take rock for instance, there is tension but it's between different styles of rock, like between punk rock and heavy metal. (JLW, male, early 30s, African-American)

I would say alternative, rock and rap [are my favorite types of music]. . . I guess rap, rock and alternative all have the same kind of elements. They're all based on rock, I guess. It's just something I like about it . . . I can't exactly explain. (IM, male, early 20s, Caucasian)

Like, I like rap, but not like hardcore cussin' all the time . . . Like, I don't know, but like I guess how to describe it is like kind of 'soulful,' uh, like [R&B artists] Mary J. [Blige], India.Arie, Chris Brown. (DEJ, male, early 30s, African-American)

I think hip hop is so diversified that you can't really apply a rule to it. . . I mean there's really nothing about that, that bothers me. There's some things that I think, you know, might be better left unsaid, but I'm not gonna really hate anybody for doing their, you know what's working for them, what's allowing them to live and be successful in this world . . .you know, you can't hate the Beatles for what [people like Charles Manson] took out of it. Obviously, hip hop's a little more explicit you know because, you know, when you're saying you know, la, la, la and Charles Manson hears a message to go out and kill people, that's a lot different than saying something that's more directive and can more explicitly be seen as putting down a particular group of people. (TM, male, early 30s, Caucasian)

It seems that consumers can develop connections with various musical genres. The knowledge gleaned from other genres then, may impact how consumers respond to hip hop for example. In other words, while consumers appear to develop relationships with musical genres, these relationships do not operate in silos. Instead, these connections may impact how consumers interpret and perceive not just elements of that musical genre but also elements of other genres as well.

This qualitative study seems to suggest the existence of a relationship between fans and their beloved music. While both the intensity and manifestation of the relationship may vary between informants, the five attributes of intimate relationships appear to be evidenced by the findings. As an outgrowth of their relationships, consumers have shown themselves to be impacted by the music they consume. They are impacted not just in terms of how they consume music, but also in their extra-musical consumption activities. During the relationship-building stage, we discovered that individuals may learn about brands and fashion trends. In the next section, we focus on how what they have learned may be applied as people engage in various consumption

activities.

Reacting to the music. Regardless of our consciousness of its impact, music is shown to “produce extremely strong emotional and physical reactions” (Hargreaves et al. 2002, p. 11). The findings of this qualitative study imply that individuals’ extra-musical consumption activities are impacted by the music they listen to and the music videos they watch.

One informant, EB (female, late 20s, African American) indicated that she developed an image of a product simply from its inclusion in a music video:

[The cars in the Project Pat video] have the suicide doors that go up. Now, I don’t know what kind of cars they are but I just know they had to be expensive if the door goes up. I’m not a car person at all. . . .Well, um, Beyoncé said ‘Purple Label.’ I don’t even know what that is . . . so I know that had to be expensive (laughs) . . . So, I know that’s expensive.

Beyond brand knowledge, however, informants’ actual purchase activities were impacted by brand references in music videos as well. Informants recalled specific instances where they sought out, and in some cases purchased, brands they learned about through music videos. For example:

I have went out and gotten like fake Rolexes because I heard it in a song. (TK, male, early 20s, Caucasian)

R. Mac clothing, um, Big Boi wore the shirt in [the] ‘Morris Brown’ [music] video. . . So, once I seen the shirt and you know, ah, once I seen that shirt and many other shirts that have been in hip hop music videos, um, I liked what I saw so I went out and bought one. Same thing for a Kangol. . . I didn’t really think about getting one until after, you know, uh,, I, I saw Outkast with them. (JLW, male, early 30s, African American)

My friends [have checked out places because they heard it in a song or a video]. We will take a trip there [e.g., South Beach] ‘cause we are like okay . . . we can check that out ‘cause that looks nice or we will do a road trip. (VN, female, early 20s, African American)

Another informant, CB (male, early 20s, Caucasian), noted the potential future impact of music video brand references on his consumption activities. CB implies that while he is in fact interested in owning these brands, he is hindered by his current financial status:

I notice it [i.e., brands in music and music videos]. I do. There are different . . . tons of it. And I do notice it in, ah, different music, different regions and different lifestyles,

west coast east coast whatnot . . . umm it doesn't, it doesn't affect me . . . I'm not really, really materialistic 'cause I don't have the financial ends as of now . . . but I will (laughs).

Not all informants recalled such personal experiences. However, most did appear convinced that some people are inclined to purchase the brands referenced in music videos. Thus, whether through personal experience or reasoning, most informants seemed to be comfortable with the idea that music videos could spawn extra-musical consumption. For instance, MC shared that her roommate bought a pair of AirForce One sneakers after Nelly's song and video by the same name hit the airwaves. Other respondents share similar reactions:

I think definitely that people are impacted by brands in videos or even brands in songs. (IM, male, early 20s, Caucasian)

I notice people buying Patrón, buying bottles now in the club when I go out because that's what they mention [in hip hop songs]. Whatever they mention, that's what they do. . . They just think they are like, so cool. . . I guess it's just like, it's a way to floss [i.e., show off]. (BH, female, mid 20s, African American)

Ah, definitely, [I know people who have bought or tried something because they heard it in a song or saw it in a music video]. . . drinking Hennessy. And Hypnotiq and smoking weed. And uh . . . you know, but like those big silly gold necklaces and I mean so, like so many popular styles . . . the life of the products is drastically altered by the use of the people in the music videos. (PO, male, mid 20s, Caucasian)

I mean I know it happens all the time . . . umm, I know it occurs, probably on a daily basis 'cause a lot of those are kind of like their peers, their role models, their idols I guess you could say. (CB, male, early 20s, Caucasian)

I'm sure not as many folks wanted Couvessier before that song "Pass the Couvessier" came out and then all of the sudden people started talking about Couvessier. (DEJ, male, early 30s, African American)

Informants expressed that there could be any number of motives for an artist referencing a brand in their music videos:

Definitely on a number of occasions or in a number of circumstances they are paid for placements. There might be some times when they choose to rap about what they like. (TM, male, early 30s, Caucasian)

Well, one could be sometimes it could be what they wear and the brand even paid them money or they just found some way of liking the brand and tend to promote it because that's something that they like. (DEJ, male, early 30s, African American)

Well, there's actually some videos where they'll have like a cell phone that they really, or like a camera, that they really emphasize and you know, um, sometimes it isn't very

believable when, when they do that. Um, but for the more upper end [brands] – ‘cause it’s plenty more upper-end products like, uh, the expensive cars and the expensive jewelry and clothing – I’d say they use that. . . [When more inexpensive brands are referenced] it just seems like a product placement more than anything. (RAS, male, early 20s, Asian American)

Sometimes when you’re talking about Gatorade and stuff, in regards to that, yes, [I think the artists are getting paid to reference it]. But in regards to location, I don’t believe so. Sometimes when I go out to the club I see them, and I know they are – looks like they are – having a good time so they may just mention that in their lyrics. (VN, female, early 20s, African American)

JLW (male, early 30s, African American), however, did not believe that hip hop artists included brands in their music and music videos in exchange for some type of payment:

Interviewer: When [artists] do mention brands in their songs or show brands in their videos, do you think it’s something they’re getting paid to do?

JLW: No.

Interviewer: No. Unequivocally?

JLW: Yes.

Interviewer: Okay. Okay. So um, if they’re not being paid for it what, what might be the reason that they’re showing these brands or mentioning these brands?

JLW: Ummmm . . . just because, uh, it’s different expression, different expression of the culture. Uh, a lot of the brands that are worn are things that you know, people wear . . . they’re not just things people wear as far as hip hop babies so to speak but it’s things they wear.

Linked to this idea of the artists’ motivation for including brands in their music videos, a perceptual concept, which we have termed ‘authenticity of brand reference,’ emerged from the data. Once a consumer becomes aware of a brand reference in a song or music video, some appear to gauge the genuineness of that reference. In gauging authenticity, consumers are making a determination about the artist’s intentions as TM and DEJ indicated above. More authentic references are those that are believable in terms of the recording artist liking, being familiar with and using the brand in his/her daily life.

I mean . . . you take any athlete, I mean, you know they’re doing it [i.e., getting paid to endorse brands]. Well, some of them are doing it . . . But you have much more of a genuine interest, I think, with the hip hop community because if you see it in the video, for the most part, it is stuff that they *actually* drink or they *actually* wear. You know, it’s not a put on. I mean, you wouldn’t have to, you wouldn’t have to pay them basically, you wouldn’t have to pay them to wear it or drink it because [they are already using the product and] they’re not getting paid now. (JLW, male, early 30s, African American)

A determination of authenticity may be impacted by an individual's relationship with music and for one informant, the execution of a music video brand placement also impacted his perceptions of authenticity:

I'm not sure how I'm best supposed to say it but like, hip hop usually comes from poverty . . . And when I think about those hardships and the struggles, that's, that's what the music is about. It's about making you feel better about, about what you have. . . At some point you have to sell yourself. I mean, that's what you're doing anyway . . . and I don't know if it's necessarily selling out. But you're supposed to be pushing your music not pushing, you know, Coca-Cola or Hennessy or something. . . I just think you can tell when it's more of an advertisement where it's, where it's worked into the video better. (PO, male, mid 20s, Caucasian)

Overall, consumers do not seem concerned with whether or not artists are paid to reference the brand as long as the allusion is authentic:

If you truly believe in something then you're going to say it. So . . . but I think, uh, they should do it for free and not be paid for it if they really like it. (DB, male, early 20s, Caucasian)

Well I would hope that an artist wouldn't, um, put something in their lyrics or in their video that they didn't even like . . . I would hope that they would try it out and see if they liked it. I wouldn't want the rapper to um promote something that they don't like. Why are you even promoting it? (EB, female, late 20s, African American)

Though she was more concerned with authenticity as opposed to payment, EB asserted that she did not believe brands would be referenced for any reason other than earning the artists more money:

I don't think that they would just say it or put it in their lyrics because of . . . it's 'cause they have one. It would think it's it would make them more money in the long run. . . I would think it would have to be some kind of business-oriented deal. (EB, female, late 20s, African American)

Nonetheless, some informants did express concern with the idea that an artist may enter into a deal which required them to reference a brand in their music video. Thus, beyond impacting how consumers respond to the actual brands, brand references also appear to have an impact on the consumers' perceptions of artists as well:

I mean, one part of me is just like that person sold-out 'cause they're, they're selling out to 'The Man'. Ah, the other part is hey, they're, they're marketing and making their money. So I mean, one part it's you're losing street cred and the other part is in advancing the, ah, your bank account. (DEJ, male, early 30s, African American)

If it was like one of the MCs or the groups even that I like, I would be like very disappointed and um, I probably wouldn't . . . like, I wouldn't go out of my way to mention them and let other people hear about them. (KHE, male, early 20s, Turkish)

I think he [i.e., Chris Brown] would be a sell-out [if he was paid by Wrigley's gum to write the 'Forever' song] . . . Sell-out, umm, that means that they're not trying [to be] an artist, they're just influenced by money to write what people want to hear . . . or what people want them to do. (DB, male, early 20s, Caucasian)

Summary of Findings from Interpretive Analysis

The qualitative findings proved valuable toward understanding individuals' experiences with and perceptions of hip hop music. We have discovered that consumers can be introduced to brands via music and music videos. The hypothesized variable, authenticity of brand reference, was uncovered.

Further, additional information was gleaned regarding the connection that consumers have with music. Several of the relationships previously hypothesized were uncovered including the impact of product characteristics on consumers' awareness of the brand. However, although informants admitted to the ability one may have to impact the music and music videos consumed by another, the impact of interpersonal influence³ on the *processing* of a music video brand placement was not at all suggested by this phase. Hence, while some of the proposed relationships were suggested by the qualitative research, others were not. Modifications to the conceptual model were thus warranted.

Modified Conceptual Model

During the conceptualization of this study, the existence of a perceptual variable which mediated the relationship between the execution of music video brand references and consumer brand knowledge was proposed. While this perceptual concept, which we have termed 'authenticity of

³ Susceptibility to interpersonal influence was also assessed using a five-point scale (1=Strong Disagree, 5 = Strongly Agree). Informants indicated that they were not prone to interpersonal influence ($M = 2.80, SD = .675$). They scored significantly higher with respect to seeking information from others ($M = 3.5, SD = .524$) as compared to being influenced by others' opinions ($M = 2.45, SD = .420$), $t(36) = 6.83, p < .001$. They were neutral and in strong disagreement, respectively, implying that their shopping habits are not easily influenced by the thoughts and actions of others.

brand reference,' is suggested by the qualitative data, it does not appear to mediate the relationship between the brand placement and consumers' brand knowledge.

Authenticity of brand reference is the consumer's attempt to understand the recording artist's *personal* motivations for referencing the brand within the music and appears to impact consumers' reactions to the recording artist. It also seems that the consumers' relationship with music may impact their perceptions of authenticity of the brand reference. These notions, uncovered via the interpretive analysis, are also supported by extant literature.

Again, Kellaris (2008) reminds us that reactions to music are a function of both the music itself and the individual's personal characteristics and experiences. Furthermore, consumers' interpretations of music develop through a series of interactions between themselves and the music (Ridgeway 1976). In our context, this implies that one's personal relationship with music (i.e., musical connectedness) may impact various responses to the music (i.e., determinants authenticity of the brand reference and perceptions of the recording artist).

Impact of Musical Connectedness on Perceptions of Brand Reference Authenticity. While this study focuses on the authenticity related to an artist's reference to a brand within their music, and not on the artist's authenticity as a whole, an appreciation of authenticity within music is important to this study. The concept of authenticity is significant in the communications and music literature streams.

When assessed in the media and communications literature, the idea of authenticity of expression (i.e., actors express their real feelings and are not just acting; Guttman et al. 2008) is similar to the notion that a recording artist is expected to present his or her own "individual truth" (Davies 2001, p.305) through his or her music. These assessments all seem to radiate from the listener's music-related knowledge base which, as we described earlier, is a function of the individual's relationship with music.

Musical artistic authenticity has been looked at in general and specific to hip hop as well. For example, McLeod (1999) found that there are six dimensions of authenticity in hip hop music which focus on being true to one-self, making "real" music and staying associated with one's

roots. The idea of authenticity has also been studied in communications literature as a dimension of source credibility (see Eisend 2006 for a review). In those contexts, authenticity was used to determine the credibility of news outlets. Like music, news may be viewed as a mass-mediated source of information. Thus, just as expertise and trustworthiness are dimensions of source credibility, so is authenticity.

Thus, one's credibility as a recording artist may be impacted by assessments of his or her authenticity. And for music, credibility is a function of the musical subculture. These assessments may be based upon consumer's musical knowledge (Davies 2001) and may look at a variety of dimensions including the authenticity of the stories told. In summary, evaluating each musical communication is a function of the totality of an individual's past listening experiences (Scott 1990) and listeners have confidence that the music they consume is in fact truth (Davies 2001). We therefore pose the following hypothesis:

Greater musical connectedness will result in greater perceptions of brand reference authenticity.

Impact of Authenticity of the Brand Reference on Perceptions of the Recording Artist. While one's relationship with music may impact their reactions to the recording artist (e.g., Thornton 1995), we believe that, when a brand has been referenced, the impact will be mediated by the listener's perceptions of the authenticity of that reference. A recording artist's authenticity is tied to the fact that one's "music must be seen as an accurate representation of him or herself, produced for personal self-expression rather than financial gain," (Davies 2001, p.305). In other words, consumers expect that music and the ideas expressed within it are true and honest experiences and feelings of recording artist (Meyer 1961). The findings of this qualitative study also support these contentions: music is truth and even if money exchanges hands, the brand is referenced because it is truly something the artist believes in. Music videos, then, disseminate not only the music but also represent and circulate the recording artist (Allan 1990).

Additionally, work by Russell and Stern (2006) uncovered an interplay between the consumer, a brand placed in a television sitcom, and the character associated with that brand. All of these are indicated as two-way paths where each may influence and be influenced by the other. They

proposed, among other things, that the consumer perceives the character to have some attitude toward or view of the product (CharAttProd). This attitude may then impact consumer-related outcomes such as the consumer's reactions to the brand (ConsAttProd). Conceptually, CharAttProd may be similar to authenticity in that both reflect the consumer's perception regarding the media figure's association with the brand.

Moreover, in relationships, individuals may recognize certain characteristics of the other party including values and demographics. These characteristics may be communicated through any number of vehicles including marketing efforts and in this context, music videos. Based upon the information shared, consumers develop perceptions of the other party (Bhattacharya and Sen 2003). Thus, familiarity with a domain as well as exposure to additional sources of information may cause them to develop or revise certain beliefs (Hoch and Deighton 1989). This suggests that the perceptions consumers have about a recording artist may be based upon the communications (i.e., music and music videos) disseminated by that artist. We therefore posit the following:

Greater perceptions of authenticity of the brand reference will result in more positive perceptions of the recording artist.

Due to the insights uncovered via the qualitative analysis and further supported by extant literature, the original conceptual model was modified (see Figure 5). Consequently, the hypotheses to be tested via the experimental study are as follows:

H_{1a}: Positive association with a positively-viewed artist will lead to greater brand awareness for the brand referenced in that artist's song.

H_{1b}: The greater the conspicuousness of the brand referenced in an artist's song, the greater awareness a consumer will have for that brand.

H_{1c}: Greater brand exclusivity will result in greater brand awareness for the focal brand.

H_{1d}: For individuals high in musical connectedness, overtone of brand reference affects brand awareness more than for those low in musical connectedness.

H_{1c}: For individuals high in musical connectedness, product conspicuousness affects brand awareness more than for those low in musical connectedness.

H₂: Greater musical connectedness will result in greater perceptions of brand reference authenticity.

H₃: Greater perceptions of authenticity of the brand reference will result in more positive perceptions of the recording artist.

Phase 2: Experiment

This phase was designed to provide a direct test of the impact of music video brand references on the attitudinal responses of consumers. The dependent variables of brand awareness and brand image were measured as were the moderators of susceptibility to interpersonal influence, connectedness and authenticity of brand reference. The execution factors (overtone of brand reference, product conspicuousness and exclusivity of brand reference) were manipulated.

Stimuli Development

The experimental stimuli consisted of an original song and music video which were introduced using a blog entry. Local ‘unknown’ talent – including a music producer, hip hop artist, photographer and videographer – were recruited. The music video was developed based upon findings from the qualitative study as well as extant literature. It was determined that the video should tell some type of story with limited, if any, performance aspects. Both storytelling and performance are common aspects of music videos. Additionally, as mentioned previously, informants in the qualitative study consistently noted the importance of music videos which tell stories. Four versions of the music video were developed. In the first version, there were no brands; the second contained only the public-luxury brand; the third contained only the private-necessity brand; and the fourth contained both focal brands as well as a mix of other brands. Version one was designed to serve as a control while version four was designed to fit the non-exclusive (i.e., clutter) condition.

The song was written to tell the story of change the artist experiences; that he goes from struggle

and meager conditions to a life of success and wealth. The first verse tells of struggle. The second verse tells of a better life. When appropriate, the public-luxury brand was included in the second verse and the private-necessity included in the first. All versions of the song told the same story and kept the same chorus. The lyrics were to be devoid of any vulgarity, profanity and brands beyond the focal brands provided. Further, it was to be clear that the luxury brand is used in public while the necessity is used in private. In order to provide strong manipulations, whenever the brand was mentioned, it was to also be shown. (See Appendix E for the lyrics and video treatments). The idea for the music video was checked via a pretest ($n = 50$) using undergraduate students at a southeastern university. After reading the idea for the video (see Appendix C), respondents were asked to indicate how typical the video concept was of hip hop music videos using a five-point scale (1 = Clearly describes my feelings, 5 = Clearly does not describe my feelings). Findings indicate that respondents found the concept to be typical of hip hop music ($M = 2.212$, $SD = 1.256$). Independent samples t-test indicated that there were no differences based on liking of or familiarity with hip hop music (see Table 4). Therefore, we moved forward with this video concept.

As previously-stated, the public-necessity was to be represented by an energy drink and the public-luxury by a dress shirt. A small luxury clothing company, Okonali, was approached to gain permission for the use of their brand name and product in the video. Similarly, a small beverage distribution company, RightSource Distribution, LLC, was approached to gain permission for the use of an energy drink, Animal. Both companies gave permission. RightSource also supplied several cans of Animal for use in the video. While Okonali gave permission to use their brand name, they were not able to provide a shirt in time for filming, thus a comparable shirt was purchased and used for the video. The brand names were tested to verify that they were unfamiliar to audiences. A pre-test ($n = 56$) was conducted with undergraduate students at a southeastern university. For each brand name, respondents were asked to indicate their level of familiarity on a seven-point scale (1 = Not at all familiar, 7 = Very familiar). Both brands were rather unfamiliar to respondents: Animal ($M = 1.30$, $SD = 0.784$), Okonali ($M = 1.11$, $SD = 0.493$). Therefore, we decided these brands were sufficiently unfamiliar and could be used as the focal brands in this experiment.

A blog entry was used to introduce the new music video and the recording artist. While product

conspicuousness and exclusivity of brand reference were manipulated solely via the music video, the blog entry was used, in conjunction with the video, to manipulate the overtone of brand reference variable. Within the music video, references to the focal brands were decidedly non-negative. Like the use of a story format, the non-negative references aid in maintaining the external validity of the stimuli. To complete the manipulation necessary for overtone of brand reference, two versions of the blog entry were developed. The first was designed to be neutral, a simple introduction to the artist. The second was designed to be positive, highlighting the artists' talent and commitment to the community (see Appendix D for the blog entries). The blog entries and music videos were combined to create eight treatments (see Table 5).

Manipulation Checks

Manipulation checks were conducted for the music video. A pretest indicated that the manipulations were successful. PhD students between the ages of 18-34 were recruited. Participants watched version four of the music video which included both focal brands. After watching the music video, they were asked to indicate whether or not they had noticed the artist drinking a beverage and wearing a gray shirt ($n = 11$). Fifty-four percent of respondents indicated that they noticed the shirt; 15.5% correctly noted the brand as Okonali. Ninety percent of respondents indicated that they noticed the beverage; 42% correctly noted the brand as Animal. Respondents ($n = 10$) were also asked about the conspicuousness of the focal brands. All respondents indicated that the beverage was consumed in private while 88% indicated that the shirt was used in public. Based upon these pretests, we moved forward with the main study as the consumption of the items was noticed and the majority of the respondents correctly noted where the items were used.

Measure Development

Existing measures were used in order to capture brand recognition. Conversely, in order to assess connectedness, existing measures were modified while measures were developed in an

effort to capture the concept authenticity of brand reference. Those measurement modification and development procedures are discussed next.

Musical Connectedness. We adapted (Russell et al. 2004) connectedness for the purposes of this study.

Definition: We formally define musical connectedness is as the level of intensity of the relationship(s) that an individual develops with a musical genre and its artists.

In order to develop the measures for musical connectedness, a formal scale development process was undertaken. Items were generated by drawing from the original 16-item scale developed by Russell and colleagues, music-focused literature (i.e., music psychology and music sociology) and the qualitative work completed during the first phase of this study (see Table 6). From this analysis, an initial array of 29 statements was generated. This set was subsequently reduced by eliminating items that seemed redundant or out of scope (i.e., items related to enjoyment). The final set of 16 items was retained for further analysis. A questionnaire was developed using these statements, in which each statement was to be ranked on a five-point agreement scale (1 = Strongly Disagree, 5 = Strongly Agree).

Pre-test data were collected from undergraduate students at a southeastern university ($n = 50$). Respondents selected their favorite musical genre from a list of popular genres and completed the self-paced questionnaire based on their selection. The final data set consisted of observations based on 12 different genres, the most frequent being R&B/Soul (36%), Pop (12%), Alternative (8%), Techno (8%), Rock (6%), Gospel (6%) and Hip hop/Rap (6%). To select the items that would enter the main study, we factor analyzed the 16 items using principal axis factoring with varimax rotation. The initial factor solution resulted in five factors with eigenvalues greater than one with 66% of the variance explained. In order to purify the list, items with communalities below 0.50 (Hair et al. 2004) and loadings below 0.70 (Stevens 1992; Hair et al. 2004) were dropped. The ten remaining items were factor analyzed again and this resulted in two factors with eigenvalues greater than one. The two-factor solution accounted for 56% of the total variance. Again, items with communalities below 0.50 and loadings below 0.70 were dropped. The seven remaining items were factor analyzed again and this resulted in two factors with eigenvalues greater than one. The resulting two-factor solution accounted for

72.2% of the variance. This was the final solution. All items had communalities greater than 0.50 and factor loadings greater than 0.70. Each resulting factor contained at least three items as depicted in Table 7. The coefficient alpha was 0.84.

Each factor represents one aspect of how a relationship may be manifested. The first factor, Escape, ties back to the idea of comfort and mimics the first dimension of the original Connectedness scale. The second factor, Learning, ties back to the idea of music videos as communication vehicles.

Authenticity of Brand Reference. As indicated by the interpretive analysis, authenticity of brand reference is concerned with the consumer's perception of how legitimate a brand reference appears to be.

Definition: We formally define authenticity of brand reference as an individual's assessment of how believable or genuine they perceive the internally-motivated brand reference to be.

In order to develop a measure of authenticity of brand reference, scale development procedures were undertaken. An initial pool of items was generated based upon the qualitative interviews and extant literature (see Table 8). A total of twelve items were generated. This set was subsequently reduced by eliminating items that seemed out of scope (i.e., items focused on external as opposed to internal motivators). The final set of 10 items was retained for analysis. These items were then transformed into a questionnaire of six-point scales (1 = Clearly does not describe my feelings, 6 = Clearly does describe my feelings).

Pre-test data were collected from undergraduate students at a southeastern university ($n = 50$). Respondents were instructed to note their favorite recording artist and select the associated musical genre from a list. They then answered each of the ten statements which were presented in random order.

To assess the structure of the authenticity of brand reference scale, all ten items were factor analyzed. This was done using the principal axis factoring analysis followed by a varimax rotation. The initial factor solution resulted in three factors with eigenvalues greater than one with 72% of the variance explained. In order to purify the list, items that had both

communalities below 0.50 and loadings below 0.70 were dropped. The six remaining items were factor analyzed again and this resulted in two factors with eigenvalues greater than one. The two-factor solution accounted for 80% of the total variance. All items had communalities greater than or equal to 0.50 and factor loadings greater than or equal to 0.70. This was the final solution. The first factor contained four items while the second factor contained two items as depicted in Table 9. The coefficient alpha was 0.83.

Each factor represents different internal motivations which may underlie a brand reference. The first factor, Reveal, represents an artist's desire to disclose something about themselves. The second factor, Brag, represents the artist's desire to show off and may imply power exerted indirectly by their fans in terms of the artist being able to establish themselves as someone to be looked up to. These groupings are similar to Williams's (2006) discussion of two dimensions of authenticity. The social dimension deals with an individual's efforts to claim status within a group. This is similar to the factor we have uncovered and labeled Reveal. The second dimension Williams discusses is the personal dimension of authenticity which focuses on one's personal efforts to undertake certain activities without outside influence. This is analogous to the factor we have termed Brag. The six-item scale was used in the main study.

Perceptions of the artist will be measured via a single liking question on a seven-point scale (1=Like Extremely, 7=Dislike Extremely).

Data Collection

Data were collected during the Spring of 2009. Qualtrics, an online survey system, was used to build and host the experiment (see Appendix F for the questionnaire). The video stimuli were posted to YouTube and embedded within the survey. We targeted individuals over 18 years of age who were music fans and had access to a computer with working speakers or headphones.

Respondents were recruited via snowballing spurred by personal acquaintances, university contacts (i.e., Albany State University, University of San Francisco, University of Texas at Austin, University of Texas at San Antonio, Old Westbury, Rutgers University, Auburn University and University of Massachusetts-Amherst), the PhD Project e-mail distribution list

and postings to social networks such as facebook, LinkedIn, MySpace, Twitter and RattlerRoundUp.com.

After reviewing the welcome page and consenting to participate, respondents were asked to identify their favorite type of music and then were asked a series of questions about this music including the musical connectedness items. Next, they were asked about their response to the recording artist. The measures for authenticity of brand reference were then administered. Brand recognition was captured next. The survey concluded with demographic questions.

Respondents ($n = 456^4$) were demographically diverse and averaged 27 years of age. Forty-seven percent of the sample was male and 50% female (3% of the sample preferred not to answer this question). On average, they had been fans of their favorite musical genre for 16.11 ($SD = 9.92$) years, listened to 14.37 ($SD = 16.46$) hours per week listening to their favorite music. Additionally, they watched an average of 3.30 ($SD = 7.6$) hours of music videos per week. The sample was ethnically and racially diverse: 38% of respondents were Caucasian, 37% African-American, 9% Hispanic, 12% Asian, 2.6% Native American or Pacific Islander and 5.3% Other. The sample's musical tastes were diverse as well. The most favored musical genres were R&B/Soul (23.5%), Hip hop (19.8%), Pop (7.5%), Alternative (7.2%) and Classic Rock (6.2%).

Scale Confirmation

Musical Connectedness. Having established the 7-item musical connectedness scale through exploratory factor analysis, we used the main study to evaluate whether the new data confirmed the proposed structure of the scale. The multidimensional factor structure identified in pre-testing was subjected to a confirmatory factor analysis ($n = 456$). A series of confirmatory models were examined in order to determine which provided the best fit. The models examined were a single-factor model in which all seven items comprised one factor (Model A) and a two-factor model which emerged from the exploratory analysis (Model B). Model B (see Figure 6)

⁴ This figure represents those participants who completed the musical connectedness scale items. These individuals did not necessarily finish the study, however.

fits significantly better than Model A (see Table 10) as indicated by the improvement in the chi-square measure of lack of fit between models (Jöreskog 1993). All seven-items were used in the analysis of the main study results.

Authenticity of Brand Reference. Similarly, the main study was used to confirm the factor structure and assess the reliability of the six-item authenticity of brand reference scale. The multidimensional factor structure identified in pre-testing was subjected to a confirmatory factor analysis ($n = 452$). The models examined were a single-factor model where all six items comprised one factor (Model A) and the two-factor model which emerged from the exploratory analysis (Model B). Model A does not fit the model well (see Table 12) based upon Hu and Bentler's (1999) combinatorial rule. Model B (see Figure 7), however, does fit the data well. All six items were used in the analysis of the main study results.

Tests of Brand Awareness Hypotheses

The first set of hypotheses concerned the impact of the brand placement execution on brand awareness. Preliminary analyses were conducted to ensure no violation of the assumptions of normality, linearity, multicollinearity and homoscedasticity. All outliers were deleted. Product conspicuousness, a categorical variable (PC-luxury, PC-necessity, PC-both and PC-none), was transformed into three different dummy coded variables. One variable (PC-both) was highly correlated with brand exclusivity ($r = -.994, p < .001$) and was therefore excluded from the analysis.

Specifically, H_{1a} proposed that if a positively-viewed artist made a positive reference to the brand, greater brand awareness would result. H_{1b} posited that a public-luxury product would generate greater awareness than a public-necessity good. H_{1c} held that clutter would decrease

individuals' awareness for the focal brand(s). Finally, H_{1e} and H_{1d} suggested that for those more connected with music there would be a greater impact of overtone of brand reference product conspicuousness on brand awareness, respectively.

Hierarchical multiple regression was conducted in order to test this set of hypotheses. Overtone of brand reference, brand exclusivity, product conspicuousness and musical connectedness were entered at Step 1, explaining 69.3% of the variance in brand awareness, $F(5, 322) = 148.93, p < .001$. Overtone of brand reference was not significant. Product conspicuousness ($\beta_{\text{Luxury}} = -.420, \beta_{\text{Necessity}} = -.304, p < .001$) and brand exclusivity ($\beta = 1.051, p < .001$) were statistically significant.

After entry of the interactions (i.e., musical connectedness*product conspicuousness and musical connectedness*overtone of brand reference) at Step 2, the total variance explained by the model as a whole was 69.2%, $F(8, 319) = 92.903, p < .001$. The interactions did not explain additional variance in brand awareness, $R^2 \text{ change} = .002, F \text{ change}(3, 319) = .554, p = .646$.

Since no significant interaction was present, we next investigated whether or not musical connectedness was significantly related to the predictor or criterion variables (Sharma, Durand and Gur-Arie 1981). No statistically significant relationship was found between musical connectedness and brand recognition ($r = .038, p = .489$) nor product conspicuousness ($r = .014, p = .827$) nor overtone of brand reference ($r = .055, p = .324$). Musical connectedness then, was not related to either the predictor or criterion variables. The final test for moderation, per Sharma et al. (1981) involves testing to see whether a variable influences the strength of a relationship though it does not interact with the predictor nor is it significantly related to either the predictor or criterion variables (i.e., acts as a homologizer). For homologizers, the strength of the relationship may vary across subgroups. Musical connectedness was thus tested for

homologizer effects by a median split of the sample (low, high) on musical connectedness), calculating the correlation coefficients for each subgroup and utilizing Fisher's z-test to determine if the correlation coefficients were significantly different in magnitude (Rose and Shoham 2002).

Table 14 displays the homologizer tests for both overtone of brand reference and product conspicuousness. Although no homologizer effects were present with respect to product conspicuousness ($H1_c$), overtone of brand reference had a significantly greater effect on brand awareness in individuals with high musical connectedness ($H1_d$).

Finally, model trimming was done in order to analyze a model which contained only the significant predictors of brand awareness. This model explained 70% of the variance in brand awareness, $F(3, 324) = 248.47, p < .001$. Product conspicuousness ($\beta_{\text{Luxury}} = -.418, \beta_{\text{Necessity}} = -.301, p < .001$) and brand exclusivity ($\beta = 1.047, p < .001$) were again statistically significant.

This analysis provides partial support for H_1 . Brand exclusivity ($H1_c$) operated as hypothesized. Also, the relationship between overtone of brand reference and brand awareness was moderated by musical connectedness ($H1_d$). Finally, while a significant relationship exists between product conspicuousness and brand awareness, the observed relationship is opposite of that hypothesized ($H1_b$).

Tests of Authenticity of Brand Reference Hypothesis

The next hypothesis, H_2 , proposed a positive relationship between musical connectedness and authenticity of the brand reference. A linear regression analysis revealed that musical connectedness was a highly significant predictor of authenticity of brand reference ($\beta = .172, p =$

.002). Musical connectedness accounted for 3% of the variance in authenticity ($R^2 = .03$), which was highly significant, $F(1,326) = 9.99, p = .002$. These results provide support for H₂.

Test of Perceptions of Recording Artist Hypothesis

The third hypothesis concerned the impact of the authenticity of the brand reference on consumers' perceptions of the artist. A positive relationship was proposed. This hypothesis was tested using the Baron and Kenny (1986) procedures for assessing mediation.

Musical connectedness predicted perceptions of the recording artist ($\beta = .101, p = .07$). Musical connectedness accounted for 1% of the variance in authenticity ($R^2 = .01$), which was moderately significant, $F(1,326) = 3.35, p = .07$. The ability of musical connectedness to predict authenticity of the brand reference was evidenced via H₂. Authenticity of brand reference predicted perceptions of the recording artist ($\beta = .134, p = .02, R^2 = .02, F(1,326) = 5.99, p = .02$). Finally, perceptions of the artist was regressed on musical connectedness and authenticity of the brand reference. These two predictors accounted for a portion of the variance in perceptions of the artist ($R^2 = .024$), which was statistically significant $F(2,325) = 4.04, p = .02$. While authenticity of brand reference remained statistically significant ($\beta = .12, p = .03$), musical connectedness dropped from significance. ($\beta = .08, p = .15$). These findings suggest that authenticity of brand reference does mediate the relationship between musical connectedness and brand awareness. Therefore, H₃ is supported.

Summary of Results from Experiment

There was no evidence of a statistically significant relationship between overtone of brand reference ($\beta = -.011, p = .732$) and brand awareness. Thus, hypothesis H_{1a} was not supported.

There was strong support ($p < .05$) for product conspicuousness as a determinant of brand awareness (H_{1b}). Hypothesis 1_b expected that there would be a positive relationship between the two variables, however. Product conspicuousness was found to have a significant negative relationship on brand awareness. Hypothesis 1_c posited a positive relationship between brand exclusivity and brand awareness. This relationship was found to be statistically significant ($p < .001$) thus H_{1c} was supported.

Hypothesis 1_d and 1_e suggested that musical connectedness would have a moderating effect on both product conspicuousness and overtone of brand reference and brand awareness. The test for these interaction effects did not yield statistically significant results. Thus, hypotheses 1_d and 1_e were not supported.

There was statistical support ($p < .001$) for musical connectedness as a determinant authenticity of the brand reference. The uncovered relationship was positive as predicted. Similarly, there was statistical support for authenticity of brand reference as a predictor of perceptions of the recording artist ($\beta = .134, p = .02$). Further, while musical connectedness did have a positive relationship with perceptions of the artist, this relationship was in fact mediated by authenticity of the brand reference.

Discussion of Results

The purpose of this study was to examine the impact brand references in music videos have on consumer knowledge by developing and testing a conceptual model which posits the factors that are likely to impact consumers' brand awareness and perceptions of the artist. It addresses questions related to how record executives and brand managers might execute a music video brand placement. It is significant in that it is an early attempt to understand brand placement in

the context of music and suggests that music may indeed be used as a marketing vehicle in order to encourage extra-musical consumption. Moreover, it makes several key contributions to academic literature and managerial practice.

We find that consumers are impacted by the music they consume and the music videos they watch. They both encounter and share their beloved music in a variety of ways. Consumers are made aware of brands, fashion trends and nuances of the recording artist all via music videos. So, the stories told through music and music videos appear to impact consumers' brand and musical knowledge. Also, the concept of authenticity of the brand reference appears to be important to understanding the impact that music video brand placements may have on perceptions of the recording artist.

It appears that a variety of execution factors may impact how individuals receive and perceive the placed brand as well as the recording artist. The interpretive analysis suggested an interplay between factors such as product characteristics, authenticity of brand reference and musical connectedness. Experimental results suggest that consumers' brand awareness – as measured by recognition – is significantly impacted by both the number of brands in the video and the characteristics of the product. In measuring brand awareness, a score of 'correct' was given to those who were correct that they did or did not see the focal brand. Of those who were actually exposed to the focal brand, 30% actually recognized the focal brand(s) from the list provided. Though this figure may seem low, research suggests that unfamiliar brands will score worse on explicit memory measures than familiar brands would (e.g., Nelson, Yaros and Keum 2006). These lower scores may also have been impacted by the actual brands themselves.

Despite the fact that both brands were manipulated verbally and visually, the private-necessity had its name printed on the item while the public-luxury brand did not. Though the qualitative results indicated that individuals may develop brand knowledge related to products such as the public-luxury item included in the experiment, the fact that the private-necessity had more brand representations (e.g., container, logo, mention) than the public-luxury may have impacted the findings. This increased saliency possessed by the private-necessity may explain why the product conspicuousness variable had a relationship opposite of that which was hypothesized.

We did not uncover any main effect of overtone of brand reference on brand recognition. This suggests that whether or not the artist is positively perceived may not be a key factor as suggested by social cognitive theory. Instead, the consumer's familiarity with the artist may be more important. Scholars such as McQuire (1985) have suggested that a celebrity's familiarity has a positive relationship with their persuasiveness. Though not testable with the current data (approximately 95% of respondents were *not* familiar with the artist), this is more in line with d'Astous and Chartier's (2000) work which found that the main character (i.e., someone who more familiar) had a greater impact on responses to brand placement than did the subsidiary figure (i.e., someone who is less familiar). Our finding was also suggested by recent work (e.g., Thornton and Burkhalter 2008) where familiarity with the recording artist seemed to be more influential than perceptions of the artist as being a positive, negative or neutral person.

Although these nuances were not specifically breached with informants during the qualitative study, PO does seem to suggest this to be the case. In the example below, he is referring to artists from his hometown of whom he is a fan. Beyond his knowledge of hip hop music, or perhaps even in spite of it, PO's familiarity with the recording artists themselves impacts how he interprets the brand reference:

Every once and a while like I'll recognize a reference like to a particular store but I wouldn't say that it'd be an advertisement to that store. It's just more of a reference for the . . . almost to create like a legitimacy . . . Like, "Yes, I'm talking about where I'm from and this is how you *know* that I'm from there." (PO, male, mid 20s, Caucasian)

While not hypothesized, our findings do seem to contradict results from initial application of the connectedness scale which found a direct positive relationship between connectedness and memory for the placed brand (Russell et al. 2004a). In the present study, no direction relationship was found. There are a number of reasons this relationship may not have materialized as indicated by previous research. For instance, during our scale development phase, four of the six dimensions present in the original television-focused scale, did not survive our empirical analysis. This may support the earlier contention that music and music videos are indeed different from more commonly investigated media within the brand placement literature.

Additionally, during the qualitative phase, we encountered some informants who appeared to be highly-connected with music (e.g., well-informed, information seekers who regularly consume music), however, they were unable to remember brands from videos that were just watched. When watching Ludacris's video for "Stand Up," respondents were not able to remember a publicly-consumed luxury good (i.e., Louis Vuitton bra). Additionally, RAS could not recall a public-necessity brand which was referenced both verbally and visually during the song's chorus:

RAS: That was a really, it was a really good video.

Interviewer: Okay. Did you notice any brands that were mentioned or that were shown?

RAS: No, I didn't notice.

Interviewer: Okay. Nothing in the chorus?

RAS: "Hey ya." No. (chuckles)

It appears then, while product conspicuousness has a direct impact upon brand awareness, this impact is not moderated by musical connectedness. This may only occur as a main effect or the relationship may be moderated by other factors.

LeBlanc (1980, 1982) developed a theory of musical preference which may provide additional insight. He holds that numerous factors influence an individual's response to music. While an individual's musical knowledge is indeed one factor, other factors include characteristics of the music as well as demographic and physiological characteristics of the listener. Additionally, the individual's mood, attention level and interpretation of the song's meaning all impact how the song may be processed and further explored. Thus, while musical knowledge may play a role, there are a number of other individual-difference factors which may impact an individual's interpretation of a song and not all factors will be influential for each person (LeBlanc 1980). Evidently, then, there are other factors which may need to be considered when investigating the impact of music video brand placements on consumers' brand knowledge.

In sum, our findings indicate that individuals consume music in a variety of contexts and that their awareness of placed brands may be impacted by how these placements are executed. Specifically, the number of brands in the video as well as characteristics of the focal product appear to be especially important in generating awareness for the focal brand. Our findings may be important to marketers and record executives as they work together to uncover brand placement opportunities.

CHAPTER 5: CONCLUSION

Managerial Implications

The findings of the qualitative study suggest that storytelling is especially important in order for a music video to be considered engaging. Therefore, when brand placements are negotiated, it may be in the best interest of both parties to ensure that the video takes a storytelling format.

Managers may also do well to develop a story which shows a day in the life of the recording artist. Not only does this provide the benefit of storytelling, but it may also assist in generating more authenticity. It appears that individuals may have different perceptions of the recording artist based upon their perceptions of the authenticity of the brand referenced. All of these implications also support the idea that the brand should be directly consumed by the recording artist. As evidenced in the qualitative study, a simple reference by the main artist does not have as strong of an impact as when this is combined with their personal consumption of the brand.

While some fans do not mind if artists are paid for the brand reference, others might. It may be important that, for the benefit of authenticity, managers consider following rules similar to those set forth by the FCC regarding celebrity endorsers and ensure that the artists are actual users of the product. This way, if news of the artist being paid to endorse the brand through their music is made known to the public, perhaps the authenticity of the brand reference would not be quite so negatively impacted.

Due to the growing importance of video self-selection, record companies may do well to develop YouTube channels or otherwise release their music videos online. By doing so, they

may be able to leverage the power of word-of-mouth communications (e.g., Brown and Reingen 1987). Additionally, in light of consumers' use of music videos and music fans as informational sources, firms may consider encouraging fans to share music videos.

Additionally, while individuals may be aware of brands before watching the video, the music video seems to provide recognition or recall cues. Thus, the videos may serve as a reminder to include and store the brands shown in the consumers' consideration set (personal communication, Carolyn Curasi, 13 May 2009). Again, these cues may be accessed at a later time during the purchasing process (Rossiter and Percy 1980).

Theoretical Implications

This effort provides empirical support for the importance of studying brand placements in the context of music videos and contributes to the marketing, communications and music literature streams. Generally, it expands the knowledge base regarding the link between music and marketing, showing that music may be used as a delivery vehicle for extra-musical marketing messages. With respect to the brand placement literature, this study works to build an understanding of brand placement in music, an understudied media in this field (e.g., Russell and Stern 2006). Further, this is an early look at understanding the impact brand placement may have in real versus fictional content.

We considered execution factors not commonly studied. Our findings regarding overtone of brand reference support work by d'Astous and Chartier (2000) and Russell and Stern (2006) which highlight the importance of the individual associated with the brand. However, contrary to d'Astous and Chartier (2000), mere presence of the main character may not be enough as our qualitative findings suggest actual consumption is necessary. These results also substantiate

research which shows that individuals learn about artists and fashion from music videos (Sun and Lull 1986; Tapper and Thorson 1994; Englis 1991).

To our knowledge, brand exclusivity, an execution factor suggested by Balasubramanian et al. (2006), has not been studied in brand placement literature previously. Thus, our brand exclusivity findings lay an early foundation for future brand placement research which considers the influence of clutter on consumer outcomes. The manipulation of product conspicuousness also provides foundational empirical support regarding the importance of product characteristics in understanding the effect of brand placement on consumer brand knowledge.

Further, while much of the brand placement literature focuses on fictional content (e.g., television sitcoms, films, video games), other, non-fictional contexts should be considered as well (Russell and Stern 2006). Beyond music and music videos, other reality-based content may include reality television shows (e.g., *The Biggest Loser*, *Jon & Kate Plus Eight*) or documentaries (e.g., *Sicko*, *SuperSize Me*). In that vein, this study introduces the concept of authenticity of brand reference. The concept of authenticity of brand reference was uncovered and appears to be an important factor in understanding consumers' reactions to brand placements within reality-based content such as music. This along with the lack of a direct effect between connectedness and brand awareness may suggest that music videos are indeed different from more commonly investigated media within the brand placement literature.

Limitations

While this was a multi-method study which allowed for both depth and generalizability, each method is characterized by its own limitations. One key limitation of in-depth interviews and analysis include lack of generalizability. Experiments are similarly characterized by limitations.

The experiment conducted here would best be classified as a laboratory-based experiment which may be criticized for their artificiality (Fromkin and Streufert 1976). By conducting a multi-method study, however, the potential impact of these limitations may be lessened.

An additional limitation relates to the focal independent variables in this study. There may be other independent variables which are under the control of managers that were not considered here. For example, modality (i.e., audiovisual nature of the brand reference) may be important to consider as it is a common focal variable in brand placement research (e.g., Russell 2002).

The scope of the study was limited to hip hop music in order to provide control. However, this narrow focus accounts for one limitation of the study. Further, the levels of each execution factor studied were limited. While this again provided control, it may be important to study additional levels of these factors. Another limitation related to the experimental design is the selection and inclusion of the brands in that one focal brand may have been more salient than the other.

Methodologically, other limitations exist. During the experimental phase, the dependent variables were measured immediately following viewing of the video. Thus, the potential longer-term impacts of music video brand placements were not considered here. Also, the video was disseminated mainly via snowballing. Among those individuals who sent out the survey link were people who appeared in the video. While this may have helped generate a larger sample size (Norman and Russell 2006), it may have also impacted the results. Specifically, some people may have been more attuned to finding familiar faces in the video than to the video itself thus limiting the attention they were able to devote to other aspects of the video (Lang 2000).

Finally, these results only represent a single study. Additional research would need to be conducted in order to gain a fuller understanding of music video brand placements.

Future Research

This study takes a promising step toward understanding the impact that music video brand placement may have on consumers' brand knowledge. While research in this field is growing, there are several opportunities for future research suggested by the present study.

Whereas this study focused on the unfamiliar – artists and brands, future research may look instead at the impact of music video brand placements on familiar brands and artists. More specifically, such work may present the opportunity to look at the change in brand knowledge or artist perceptions as a result of the brand placement.

Future studies may also do well to employ panel data. This way, it may be easier to control the recruitment of respondents to ensure that they are indeed fans of at least one genre of music. Additionally, panels typically provide incentives for survey completion which was a challenge with the present quantitative study. Also, this may help ward off some of the challenges related to the pass-along effect which were present in the current study.

Purchase intention and actual purchase are also common desires of managers. Future work in this area may look at purchase intention, actual purchase, artist image or other outcome variables beyond brand knowledge. While this study considered new brand placement execution factors, future work may consider other execution factors such as modality or centrality. As outlined by Balasubramanian, Karrh and Patwardhan (2006), there are a variety of potential brand placement execution factors to consider. There is also an opportunity to compare brand placements in

music versus music videos.

Future work may seek to replicate these studies without the restrictions of a singular musical genre. One reason it may be important to avoid limiting future works to a singular genre is because there is a large array of musical genres and listeners' perceptions of those genres are nuanced (Russell 1997). Also, we found that consumers had certain expectations of their favorite musical genre. For example, RAS, male, early 20s, Asian American stated that hip hop was full of luxury items. Thus, consumers may expect that certain products fit with a particular genre. Following Ferguson (2008), future research may do more to look at the fit that a brand has with an artist and/or a musical genre and consider the impact this may have on brand knowledge.

Additionally, the musical connectedness and authenticity of brand reference scales can be applied in future music (video) brand placement studies and their validity assessed (Churchill 1979; Heeler and Ray 1972). This scale may also be relevant to studies of brand placement in real versus fictional content. Thus, future research may apply the authenticity of brand reference scale in studies of reality programming and or documentaries.

There is also an opportunity for scholars to consider the long term effects of music video brand placement. The present study considered the impact of a one-time exposure to the music video, however, repetition over time may have stronger or different impacts (e.g., Hawkins and Hoch 1992). Finally, future research regarding music video brand placements may consider other types of products. For example, instead of focusing on consumer goods, a study may instead focus on services.

TABLES AND FIGURES

Table 1. OPERATIONALIZATION OF EXECUTION FACTORS

Execution Factor	High	Low
Overtone of Brand Reference	Positive - <i>Positive</i> Artist	Positive - <i>Neutral</i> Artist
Product Conspicuousness	Public-Luxury	Private-Necessity
Exclusivity of Brand Reference	Exclusive Reference	Non-Exclusive Reference

Table 2. PROPOSED RESEARCH DESIGN

Version	Overtone of Brand Reference	Product Conspicuousness	Exclusivity of Brand Reference
1	Positive-Positive Artist	Public-Luxury	Exclusive Reference
2	Positive- Neutral Artist	Public-Luxury	Not Exclusive Reference
3	Positive- Positive Artist	Private-Necessity	Not Exclusive Reference
4	Positive-Neutral Artist	Private-Necessity	Exclusive Reference
5	Negative- Positive Artist	Public-Luxury	Exclusive Reference
6	Negative- Neutral Artist	Public-Luxury	Not Exclusive Reference
7	Negative- Positive Artist	Private-Necessity	Not Exclusive Reference
8	Negative- Neutral Artist	Private-Necessity	Exclusive Reference

Table 3. PROGRESSION OF THEMES

INITIAL	REVISED	REVISED	REVISED	FINAL
Brand image	Brand image			Learn from music videos
Brand awareness	Brand awareness			Qualities of good music videos
Interpersonal influence				Authenticity of brand reference
Connectedness	Connectedness/ Relationships	Connectedness/ Relationships: Media, Knowledge-seeking		Communication
Authenticity	Authenticity	Authenticity: Motives		Commitment
Product type	Product characteristics			Comfort
Number of brands	Brands in videos	Brands in videos		Caring
	Good music videos	Music videos as communication tools	Music videos as communication tools; Artists as endorsers	Conflict resolution
	Music videos & resulting actions	Music videos & resulting actions	Music videos & resulting actions (e.g., purchase)	React to music videos
	Activities & music		Music & life	
	Storytelling	Storytelling		
	Music enjoyment			
	Music liking	Self-selection of music videos		
	Artist liking			

Table 4. PRE-TEST OF VIDEO CONCEPT (INDEPENDENT SAMPLES T-TEST)

	Like Hip hop		Familiar with Hip hop	
	High	Low	High	Low
This video concept is typical of hip hop music	2.09	2.17	2.03	2.26
	(1.35)	(1.10)	(1.25)	(1.28)
	$t(48) = -.20, p = .85$		$t(48) = -.63, p = .53$	

Table 5. FINAL RESEARCH DESIGN

Version	Overtone of Brand Reference	Product Conspicuousness	Exclusivity of Brand Reference
NO BRANDS			
1	Positive - Positive Artist	--	--
2	Positive - Neutral Artist	--	--
PUBLIC-LUXURY ONLY			
3	Positive - Positive Artist	Public-Luxury	Exclusive
4	Positive - Neutral Artist	Public-Luxury	Exclusive
PRIVATE-NECESSITY ONLY			
5	Positive - Positive Artist	Private-Necessity	Exclusive
6	Positive - Neutral Artist	Private-Necessity	Exclusive
ALL BRANDS			
7	Positive - Positive Artist	Public-Luxury & Private-Necessity	Non-Exclusive
8	Positive - Neutral Artist	Public-Luxury & Private-Necessity	Non-Exclusive

Table 6. INITIAL BATTERY OF MEASURES OF MUSICAL CONNECTEDNESS

MEASURE	SOURCE			INCLUDED IN PRE-TEST
	Adapted from Original	Lit Review	Interviews	
Watching or listening to _____ music is an escape for me.	X	X	X	X
If I am in a bad mood, listening to _____ music puts me in a better mood.	X	X	X	X
_____ music helps me forget about the day's problems.	X	X	X	X
I like the clothes they wear in _____ music videos.	X	X		
I often buy clothing styles that I've seen in _____ music videos.	X	X	X	
I often buy products I've heard of in _____ songs.	X	X	X	
I often speak like the _____ music recording artists.	X			X
I learn how to handle real life situations from _____ music.	X			X
I relate what happens in _____ music & music videos to my own life.	X		X	X
I get ideas from _____ music & music videos about how to interact in my own life.	X		X	X
I would like to meet my favorite _____ music recording artist.	X			
I read books if they are related to _____ music.	X			X
I have objects that relate to _____ (badge, book, pictures, etc.).	X			
I would love to be an extra in a _____ music video.	X			
I imitate the gestures and facial expressions from the people in _____ music videos.	X			
I find myself quoting lyrics and phrases from _____ songs when I interact with other people.			X	X
Lyrics are important to good _____ music.		X	X	
I enjoy singing/rhyming along with _____ music.		X	X	
I know what to expect from _____ music.			X	X
I enjoy watching _____ music videos.		X	X	
I enjoy dancing to _____ music.		X	X	
I remember when I was first introduced to _____ music.			X	
I find _____ music to be innovative.			X	
I learn dance moves by watching _____ music videos.		X	X	X
I learn about different fashion trends through _____ music.		X	X	X
I read blogs if they are related to _____ music.			X	X
I visit web sites if they are related to _____ music.			X	X
I read magazines if they are related to _____ music.			X	X
I often talk with other people about _____ music.		X	X	X

Table 7. CONNECTEDNESS FACTOR STRUCTURE MATRIX

FACTOR ITEM	FACTOR LOADING	
	Learning	Escape
Escape		
Watching or listening to _____ music is an escape for me.	.20	.79
_____ music helps me forget about the day's problems.	.16	.88
If I am in a bad mood, listening to _____ music puts me in a better mood.	.00	.84
Learning		
I read books if they are related to _____ music.	.81	.06
I read magazines if they are related to _____ music.	.83	.18
I read blogs if they are related to _____ music.	.93	.05
I visit web sites if they are related to _____ music.	.79	.19

NOTE: Boldface depicts which factor (column heading) relates to which item (row heading).

Table 8. INITIAL BATTERY OF MEASURES OF AUTHENTICITY OF BRAND REFERENCE

Measure	Source		Included in Pre-test
	Lit Review	Interviews	
To add legitimacy to the lyrics		X	X
Because the brand is paying him/her to		X	
To show her/his social status	X	X	X
To show his/her financial wealth	X	X	X
To share something about him/herself	X	X	X
Because the label is telling him/her to	X	X	
To add legitimacy to the music video		X	X
To make the music more realistic		X	X
Because s/he actually uses the product	X	X	X
Because s/he views it as a good brand		X	X
Because s/he likes the product		X	X
Because it is typical in this type of music		X	X

Table 9. AUTHENTICITY OF BRAND REFERENCE FACTOR STRUCTURE MATRIX

FACTOR ITEM	FACTOR LOADING	
	Reveal	Brag
Reveal		
To share something about him/herself	.70	.03
Because s/he actually uses the product	.91	-.05
Because s/he views it as a good brand	.77	.30
Because s/he likes the product	.88	.16
Brag		
To show her/his social status	.09	.86
To show his/her financial wealth	.09	.87

NOTE: Boldface depicts which factor (column heading) relates to which item (row heading).

Table 10. MODELS AND GOODNESS OF FIT INDICES FOR MUSICAL CONNECTEDNESS FACTOR

ANALYSIS

Model	DF	χ^2	SRMR	CFI	RMSEA
Model A	14	622.56	.18	.71	.31
Model B	13	47.44	.03	.98	.08
$\Delta\chi^2 = \chi^2_A - \chi^2_B$ and $\Delta DF = DF_A - DF_B$ $\Delta\chi^2 = 622.56 - 47.44 = 575.12$ and $\Delta DF = 14 - 13 = 1$ $\Delta\chi^2 (DF) = 575.12 (1), p < .001$					

Table 11. FACTOR LOADINGS OF MUSIC CONNECTEDNESS DIMENSIONS

Factors	Indicators	Unstd.	Std.	R ²
Escape				
	Escape	1.0	.82	.67
	Problems	1.13	.86	.73
	Bad Mood	.92	.80	.64
Learning				
	Books	1.0	.81	.66
	Magazines	1.13	.87	.75
	Blogs	.95	.73	.54
	Web sites	.95	.75	.56

NOTE: Boldface depicts which factor (column heading) relates to which item (row heading).

Table 12. MODELS AND GOODNESS OF FIT INDICES FOR AUTHENTICITY OF BRAND

REFERENCE FACTOR ANALYSIS

Model	DF	χ^2	SRMR	CFI	RMSEA
Model A	9	191.14	.11	.89	.21
Model B	9	35.459	.03	.99	.08

Table 13. FACTOR LOADINGS OF AUTHENTICITY OF BRAND REFERENCE DIMENSIONS

Factors	Indicators	Unstd.	Std.	R ²
Brag				
	Financial	1.06	1.06	.58
	Social	1.06	1.06	.75
Reveal				
	Share	1.00	.86	.48
	Likes	1.19	1.03	.78
	Uses	1.08	.93	.62
	Good	1.09	.94	.58

Table 14. HOMOGOLIZER ANALYSIS

Correlations of brand recognition and	Musical Connectedness		z
	Low	High	
Overtone of brand reference	.90	-.142	-2.09 ^a
Product conspicuousness	-.124	-.270	-1.58

^a $p < .05$

Table 15. HYPOTHESES TESTS

Hyp.	Relationship Tested	Expected Relationship	Relationship Suggested by Phase I	Relationship Observed in Phase II	Conclusion
H _{1a}	Overtone of Brand Reference → Brand Awareness	Positive	Direct consumption of the brand by the artist will have a positive impact on awareness	No main effect	Reject H _{1a}
H _{1b}	Product Conspicuousness → Brand Awareness	Positive	Individuals recognized a variety of brands	Main effect observed, but in opposite direction	Reject H _{1b}
H _{1c}	Brand Exclusivity → Brand Awareness	Positive	Individuals were able to recognize brands even in the presence of other brands	Positive	Accept H_{1c}
H _{1d}	Overtone of Brand Reference* Musical Connectedness → Brand Awareness	For individuals high in musical connectedness, overtone of brand reference affects brand awareness more than for those low in musical connectedness.	Familiarity with the genre allowed them to identify the main artist which is who they seemed to focus on when noticing brands	Homologizer effect	Accept H_{1d}
H _{1e}	Product Conspicuousness* Musical Connectedness → Brand Awareness	For individuals high in musical connectedness, product conspicuousness affects brand awareness more than for those low in musical connectedness.	Luxury products are expected in hip-hop music and may therefore stand out more	No moderation effect	Reject H _{1e}
H ₂	Musical Connectedness → Authenticity of Brand Reference	Positive	Expectations of the genre exist which aid in the processing of ABR	Positive	Accept H₂
H ₃	Authenticity of Brand Reference → Perceptions of Recording Artist	Positive	Consumers may evaluate the brand inclusion and the motives behind it; brand inclusions impact perceptions of the artist	Positive main effect of ABR on Perceptions. Full mediation occurs as impact of MC on Perceptions drops from significance when ABR accounted for.	Accept H₃

Table 16. CONSTRUCT RELIABILITIES

Construct	Past α	Pre-test α	Final α
Authenticity of Brand Reference	<i>New Scale</i>	.79 ($n = 50$)	.83 ($n = 452$)
Musical Connectedness	<i>Modified</i>	.84 ($n = 50$)	.83 ($n = 456$)

* Based on responses to public-necessity brand image questions

Figure 1. A CONCEPTUAL MODEL OF CONSUMER BRAND KNOWLEDGE ASSOCIATED WITH MUSIC VIDEO BRAND REFERENCES (KNOWN BRANDS)

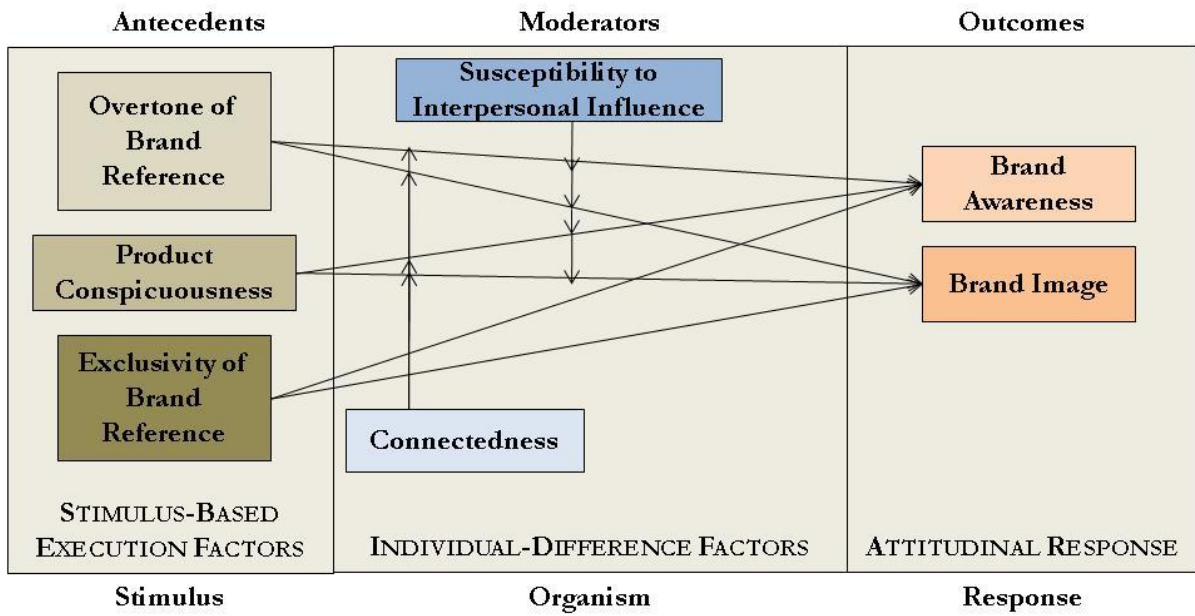


Figure 2. A CONCEPTUAL MODEL OF CONSUMER BRAND KNOWLEDGE ASSOCIATED WITH MUSIC VIDEO BRAND REFERENCES (UNKNOWN BRANDS)

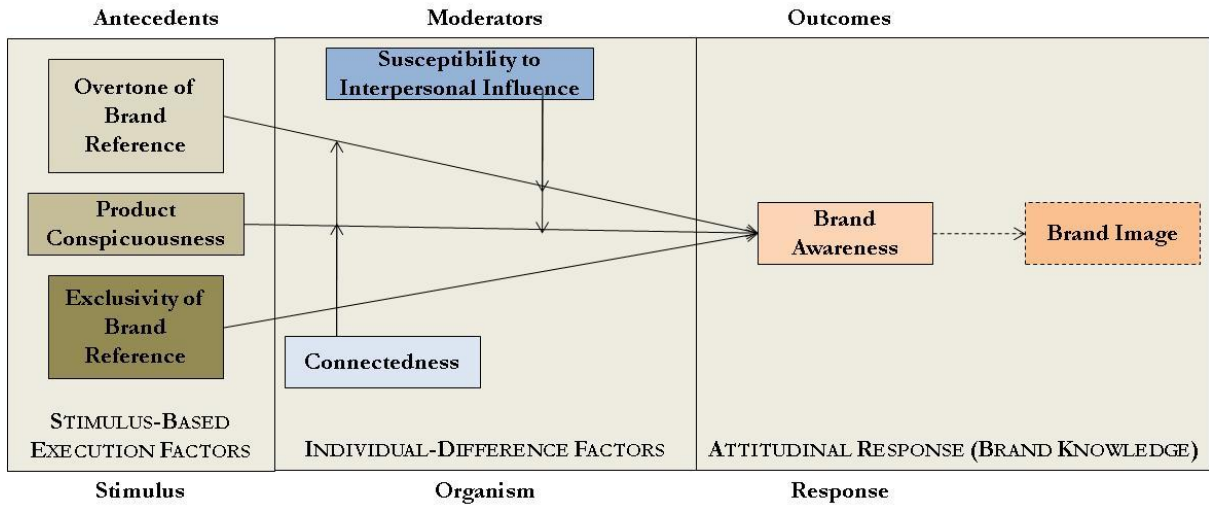


Figure 3. NETWORK OF INTERVIEWEES

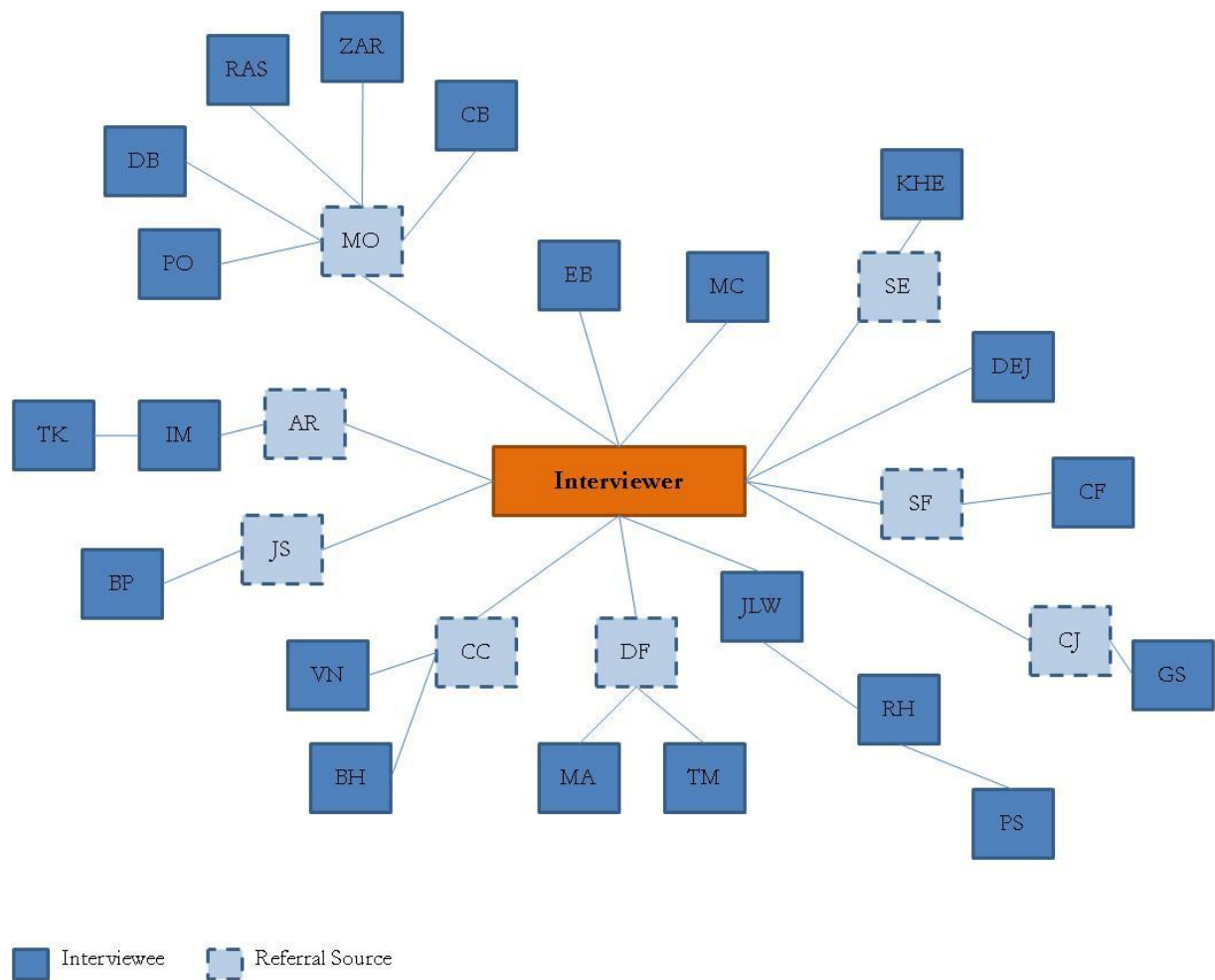


Figure 4. KEY INSIGHTS DERIVED FROM QUALITATIVE ANALYSIS

Stimulus →	Organism →	Response
<i>Consume the music</i>	<i>Build, maintain, manifest a relationship with the music</i>	<i>React to the music and what you learned from it</i>
Music is pervasive Controlled consumption Favored music videos Art of storytelling	Communication Commitment Caring Comfort Conflict Resolution	Brand knowledge Seek & Purchase brands Authenticity of brand reference Perceptions of artist

Figure 5. A REVISED CONCEPTUAL MODEL OF CONSUMER BRAND KNOWLEDGE ASSOCIATED WITH MUSIC VIDEO BRAND REFERENCES FOR UNKNOWN BRANDS

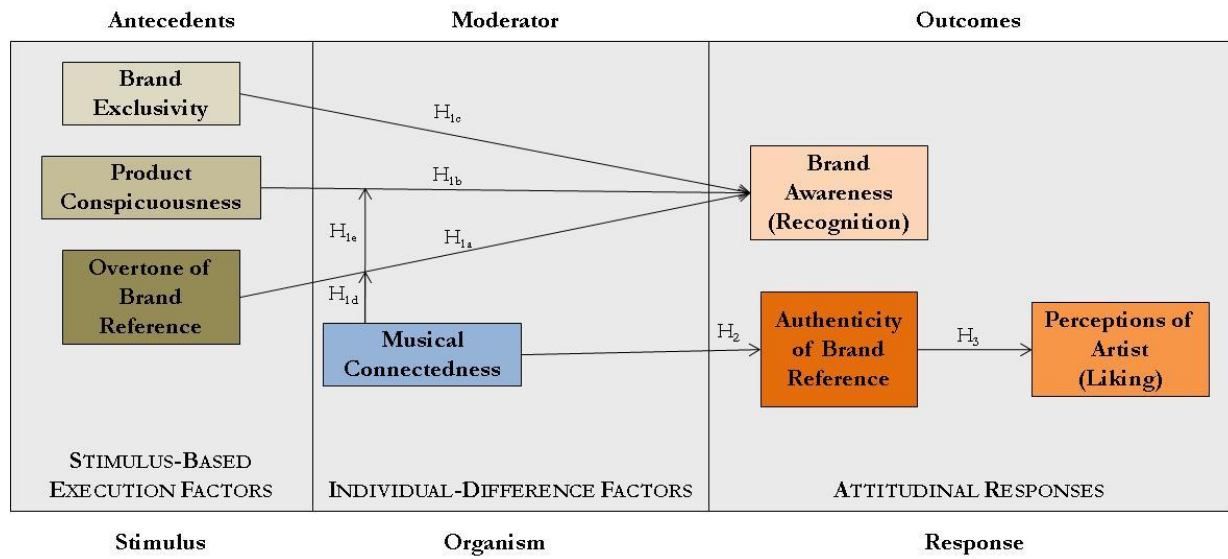


Figure 6. PATH MODEL OF MUSICAL CONNECTEDNESS (MODEL A)

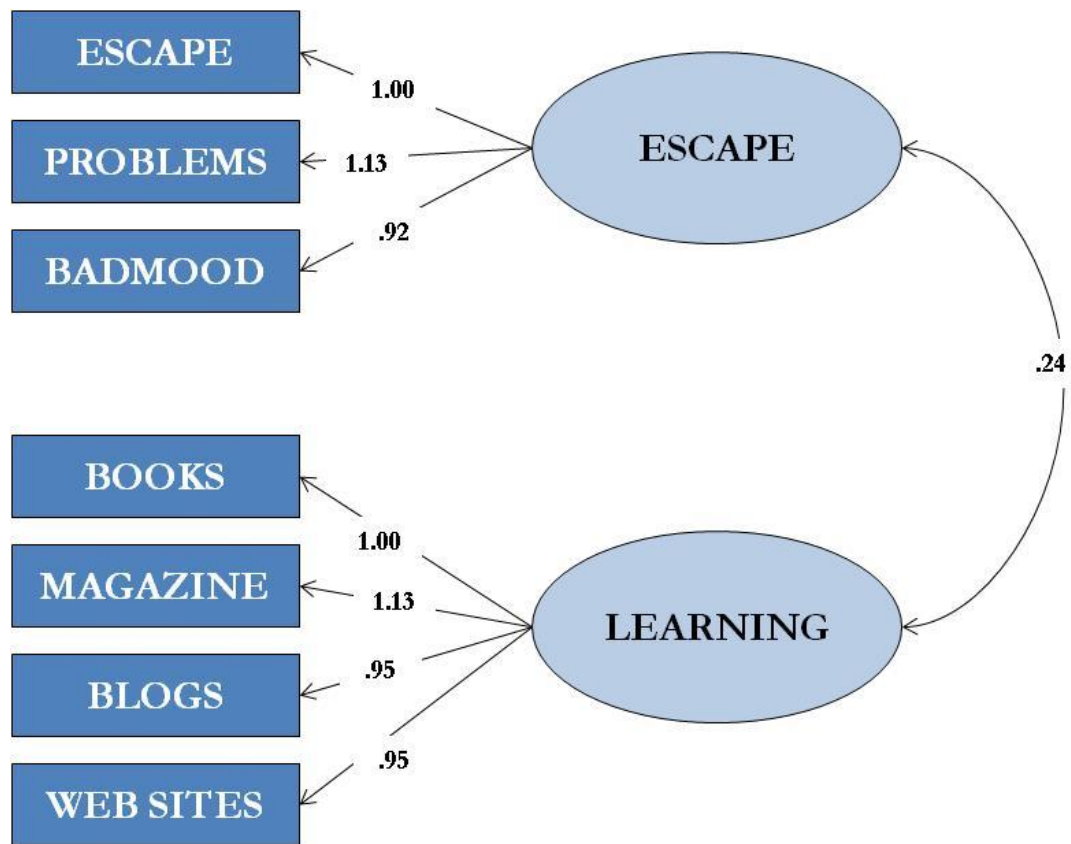
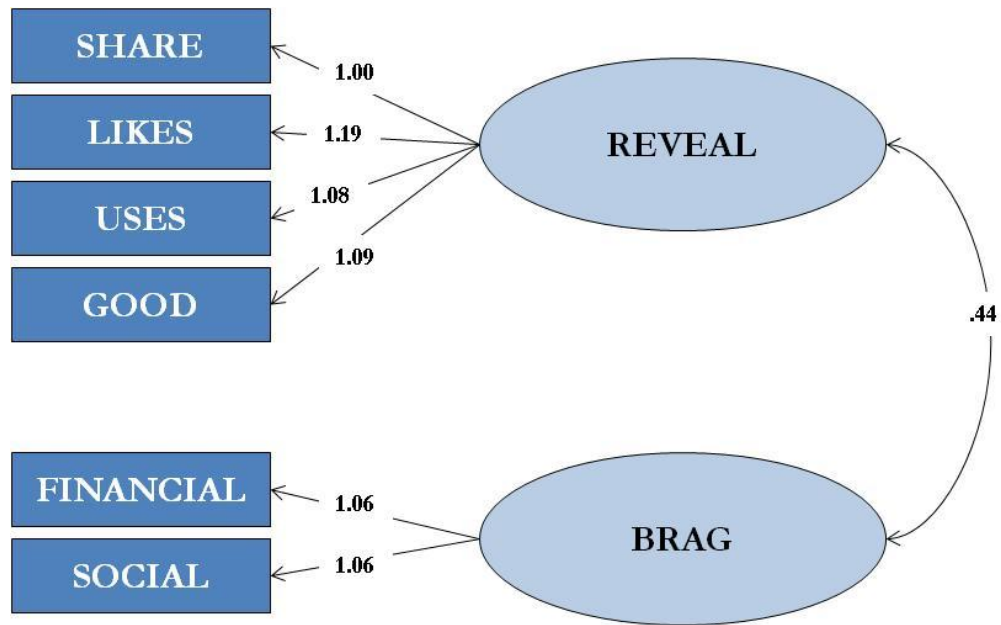


Figure 7. PATH MODEL OF AUTHENTICITY OF BRAND REFERENCE (MODEL B)



APPENDIX A

Phase 1: Interview Guide

I, Janée N. Burkhalter, am a doctoral candidate in Marketing at Georgia State University. Thank you for agreeing to talk to me to help me with my dissertation. The purpose of this research is to gain insights from hip hop music fans and is being sponsored by the J. Mack Robinson College of Business at Georgia State University. Drs. Naveen Donthu and Corliss G. Thornton are the co-chairs of my committee and they may be contacted at this phone number (404.413.7650) should you have any questions.

Before we start the interview, I would like to reassure you that as a participant in this project you have several very definite rights. Those rights are:

- Your participation is entirely voluntary;
- You are free to refuse to answer any question at any time;
- You are free to withdraw from the interview at any time;
- Your thoughts and comments will be kept strictly confidential and will be available only to members of the research team;
- Excerpts of this interview may be made part of the final research report; but under no circumstances will your name or identifying characteristics be included in this report.

I would be grateful if you would sign this form to show that I have read you its contents.

SCREENER

- What is your favorite type of music?

CONNECTEDNESS/LIKING

- Please tell me about your first experience with hip hop music.
 - What is your first memory of hip hop music?
 - When were you first introduced to hip hop music?
- What are some of the things you like about hip hop?
- What are some of the things you dislike about hip hop?
- Is there any particular type of hip hop that you prefer?
- Who are some of your favorite hip hop artists? What makes [insert name] your favorite?
- Who are some of your least favorite hip hop artists? What makes [insert name] your least favorite?

CONNECTEDNESS/USAGE

- What was the last hip hop music you acquired?
 - How did you acquire this?
 - Is that true for all of the hip hop music you have?
 - What about for [insert name of favorite artist]?
 - What did you get?
 - How did you acquire this?

- How many hours do you listen to music in a day?
 - How do you listen to your music? (radio/mp3/iPod)
- Would you say that music is important in your life?
 - Is music important to you?
- Can the music a person listens to reveal anything about them?
 - Please explain.
- Do you watch music videos?
 - When do you watch music videos?
 - What days of the week?
 - What time of day?
 - What about on the weekend?
 - How often? How much?
 - Do you watch the videos on TV (channels/shows)? Online (web sites)?
- When did you last watch hip hop music videos?
 - What channel? Show? Videos?
 - What video did you particularly enjoy?
 - What made that one stand out?
 - Please describe that video for me.

CONNECTEDNESS & PERCEPTIONS OF MUSIC VIDEOS

- Why do you think artists make music videos?
- What do you usually do while listening to music?
- What do you like about music videos?

IMPACT OF MUSIC VIDEOS ON BRANDS

- Do you ever notice any brands when you're watching and listening to these music videos?
 - What brands do you remember from the music videos you watch?
 - What recording artists?
 - What videos?
- When you think of [insert name of favorite artist], can you picture any brands you saw?
 - Can you remember any brands you heard?
- FOR EACH BRAND MENTIONED
 - Is that a good brand?
 - Please describe the typical [brand name] user?
- Do you know anyone who has ever bought or tried a product because they heard it in a song? Saw it in a video?
 - Please describe.
 - When was this?

- What was it that made them want to try out that brand?

HIP HOP ARTISTS AND BRANDS

- Have you seen [name a favorite artist] in any advertisements? Which brands?
 - Please describe the advertisement.
- Have you seen [name same artist] linked to brand names in any other way? Please describe.

MUSIC VIDEO EXPERIENCE

During the recruiting process, you told me that your favorite hip hop music video was [insert name]. At this point in the interview, I'd like us to watch that video together and talk a bit about it.

- In your own words, what is this song about?
- Tell me what makes this your favorite music video.
- Are there any elements of the video you do not like?
- Had you been the video's director, are there any elements of the music video you would have done differently?
- What brand(s), if any, do you remember from the music video?
 - Is that a good brand?
 - Is that a brand you think [insert name] uses?
- Did you realize that [insert number] different brands are included in this video?
 - Does this surprise you?
- What do you think about [insert name] mentioning brands in this video?

Okay, now I'd like to get your reactions to another music video.

- In your own words, what is this song about?
- Is this a hip hop artist you are familiar with? Do you remember how you were previously introduced to [insert name]?
- Is this a hip hop artist you like? What do you (dis)like about [insert name]?
- Are there any elements of this video that you like?
- Are there any elements of the video you do not like?
- Had you been the video's director, are there any elements of the music video you would have done differently?
- What brand(s), if any, do you remember from the music video?
 - Is that a good brand?
 - Is that a brand you think [insert name] uses?
- What do you think about [insert name] mentioning brands in this video?

IMPACT OF BRAND MENTIONS ON PERCEPTIONS OF ARTISTS

- When rappers mention brands in their songs, are they getting paid for it?
- How would you react if you found out that a company offered to pay hip hop artists to mention that company's brand in their song?
- Have you heard of companies asking musicians to mention their brands or show the brands in music videos?
 - Would some rappers would be open to this request?
 - Oh, really? Can you explain?
 - How do you feel about that?
- How would you feel if [insert favorite rapper] did it?
- What about if [insert least favorite rapper] did it?
- Have you ever bought a brand because you heard or saw it in a music video?
 - Please tell me about it.
 - What about when you were younger?

Thank you for this, you have been so helpful! That's the end of the interview, if you wouldn't mind, would you please fill out this one page survey for me?

APPENDIX B
Phase 1: After- Interview Survey

Please indicate the extent to which you agree with each of the following items.

	Strongly Disagree						Strongly Agree
I rarely purchase the latest fashion styles until I am sure my friends approve of them.							
It is important that others like the products and brands I buy.							
When buying products, I generally purchase those brands that I think others will approve of.							
If other people can see me using a product, I often purchase the brand they expect me to buy.							
I like to know what brands and products make good impressions on others.							
I achieve a sense of belonging by purchasing the same products and brands that others purchase.							
If I want to be like someone, I often try to buy the same brands that they buy.							
I often identify with other people by purchasing the same products and brands they purchase.							
To make sure I buy the right product or brand, I often observe what others are buying and using.							
If I have little experience with a product, I often ask my friends about the product.							
I often consult other people to help choose the best alternative available from a product class.							
I frequently gather information from friends or family about a product before I buy.							

Gender: ☐ Male ☐ Female

Age: _____

Race: ☐ Caucasian/White ☐ African-American/Black ☐ Hispanic-American
☐ Asian-American ☐ Other: _____

Education: ☐ Some high school ☐ High school graduate ☐ Some college/university
☐ College/university graduate ☐ Post-graduate degree ☐ Doctoral level degree

APPENDIX C

Phase 2: Pre-test Instruments

Brand Name

Please indicate how familiar you are with the following brand names(s):						
	Very Familiar					Not at all Familiar
Atomic						
Animal						
Zoic						
Nyle Aiden						
Okonali						
Jirah						

Musical Connectedness

- What is your favorite type of music?
- How many years have you been a fan of this type of music?
- In a typical week, how many hours do you spend listening to your favorite type of music?
- The following statements refer to your favorite type of music. Thinking about your favorite type of music, indicate the extent to which you agree with the following statements.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Watching or listening to _____ music is an escape for me.					
_____ music helps me forget about the day's problems.					
If I am in a bad mood, listening to _____ music puts me in a better mood.					
I find _____ music to be innovative.					
I often buy products I've heard of in _____ songs.					
Lyrics are important to good _____ music.					
I find myself quoting lyrics and phrases from _____ songs when I interact with other people.					
I often speak like the _____ music recording artists.					
I like the clothes they wear in _____ music videos.					

I often buy clothing styles that I've seen in _____ music videos.					
I learn about different fashion trends through _____ music.					
I learn how to handle real life situations from _____ music.					
I get ideas from _____ music & music videos about how to interact in my own life.					
I relate what happens in _____ music & music videos to my own life.					
I would like to meet my favorite _____ music recording artist.					
I learn dance moves by watching _____ music videos.					
I enjoy watching _____ music videos.					
I remember when I was first introduced to _____ music.					
I enjoy singing/rhyming along with _____ music.					
I know what to expect from _____ music.					
I enjoy dancing to _____ music.					
I read books if they are related to _____ music.					
I read magazines if they are related to _____ music.					
I read blogs if they are related to _____ music.					
I visit web sites if they are related to _____ music.					
I often talk with other people about _____ music.					

Authenticity of Brand Reference

- **Who is your favorite recording artist?**
- **What type of music does this artist make?**
- **Thinking only of your favorite recording artist, can you remember any brand name products being shown or mentioned in his/her music video?** ☐ Yes ☐ No ☐ Maybe
- **Please share the first example that comes to mind.**
- **These statements refer to your favorite recording artist. In your opinion, why might your favorite recording artist include brand name products in his/her music?**

	Very Unlikely	Unlikely	Somewhat Unlikely	Somewhat Likely	Likely	Very Likely
To add legitimacy to the lyrics						
Because the brand is paying him/her to						
To show her/his social status						
To show his/her financial wealth						
To share something about him/herself						
Because the label is telling her/him to						
To add legitimacy to the music video						
To make the music more realistic						
Because s/he actually uses the product						
Because s/he views it as a good brand						
Because s/he likes the product						
Because it is typical in this type of music						

Video Concept

UP NEXT

Shanx begins filming his newest music video next week. His new track is called ‘The Come Up.’ This song is the first release from his debut album and in it, Shanx shares a bit of his story – past, present and future. According to Shanx’s record label, the video will be filmed in Atlanta, GA.

The video’s director recently commented: “This is a hot new video we’re shooting with Shanx. We get to see him kickin’ it in the ATL. Going to his favorite spots. Recording at the studio. Hanging out with his crew. Even going back to some of the places he’s lived.”

Record executives say they are excited about the video concept because it will provide a great introduction to their new golden boy.

Check back for updates on the video shoot, Shanx’s blog and the album release.

Product Conspicuousness Manipulation Checks

- **Toward the beginning of the video, what beverage did Shanx drink from the refrigerator?**

	Animal
	Zoic
	Monster
	Saw him drink something but not sure of the brand
	He didn't drink anything

- **Did Shanx drink this beverage in public (in front of other people) or in private (when he was alone)?** ☐ Public ☐ Private
- **Toward the end of the video, Shanx is seen wearing a gray shirt. What particular brand of shirt is this?**

	Oknoali
	Guess
	Nyle Aiden
	Noticed the shirt but not sure of the brand
	He was not wearing a gray shirt

- **Did Shanx wear this shirt in public (in front of other people) or in private (when he was alone)?** ☐ Public ☐ Private

APPENDIX D

Phase 2: Overtone of Brand Reference Manipulation

Neutral

UP NEXT

Shanx filmed his newest music video last week. His new track is called "The Come Up." This song is the first release from his debut album and in it, Shanx shares a bit of his story – past, present and future.

The video's director recently commented: "This is a hot new video we shot with Shanx. We get to see him kickin' it in the ATL. Going to his favorite spots. Recording at the studio. Hanging out with his crew. Even going back to some of the places he's lived."

Record executives say they are excited about the video concept because it will provide a great introduction to their new golden boy.

Please check NEXT to check out Shanx's new video and let us know what you think.

Positive

UP NEXT



Shanx filmed his newest music video last week. His new track is called "The Come Up." This song is the first release from his debut album and in it, Shanx shares a bit of his story – past, present and future.

The video's director recently commented: "This is a hot new video we shot with Shanx. We get to see him kickin' it in the ATL. Going to his favorite spots. Recording at the studio. Hanging out with his crew. Even going back to some of the places he's lived."

Record executives say they are excited about the video concept because it will provide a great introduction to their new golden boy. Shanx, they say, is more than your average rapper. He is not only a rapper but also a college student majoring in political science who prides himself on his diligence, attitude and determination. Soon, he will be launching his own web site which is a fusion of hip hop and politics. They expect great things out of Shanx and are confident that his fan base will quickly explode.

Please check NEXT to check out Shanx's new video and let us know what you think.

APPENDIX E
Phase 2: Experimental Stimulus/Music Video Treatments

	NO BRANDS	PUBLIC-LUXURY	PRIVATE-NECESSITY	ALL BRANDS
VERSE 1		SAME AS NO BRANDS	ANIMAL APPEARS AT THE END OF VERSE 1 	SAME AS PRIVATE-NECESSITY
HOOK (x2)	SAME	SAME	SAME	SAME
VERSE 2		OKONALI APPEARS AT THE BEGINNING OF VERSE 2 	SAME AS NO BRANDS	SAME AS PUBLIC-LUXURY
HOOK (x2)	SAME	SAME	SAME	SAME
	NO BRANDS	PUBLIC-LUXURY	PRIVATE-NECESSITY	ALL BRANDS

APPENDIX F
Phase 2: Final Experiment Survey Instrument

Welcome

Consumers' Relationships with Music and Music Videos

Georgia State University

I. Purpose:

You're being asked to participate in a research study. This study is about the thoughts people have about music and music videos. You're invited to participate because you are a music fan. Also, you're within the age range of people whose thoughts we want to hear. A total of 400 participants will be recruited for this study. This study will require no more than 15 minutes of your time.

II. Procedures:

If you choose to participate in this study, you will be asked to answer questions about music and music videos. The study will be open from April – June 2009.

No monetary payment will be provided for participation in this study.

III. Risks:

In this study, you will not have any more risks than you would in a normal day of life.

IV. Benefits:

You may not personally benefit from your participation in this research. However, your participation may provide valuable information about your thoughts and feelings about music.

V. Voluntary Participation and Withdrawal:

Participation in research is voluntary. You have the right not to be in this study. If you decide to be in the study and change your mind, you have the right to drop out at any time. Whatever you decide, you will not lose any benefits to which you are otherwise permitted.

VI. Confidentiality:

We will keep your records private to the extent allowed by law. No personal identifiers such as name or date of birth will be requested. Only the researchers will have access to the information you provide. It will be stored within a password-protected research database. The results of the

study may be published (or presented) for scientific purposes. The findings will be summarized and reported in group form. You will not be identified personally.

VII. Contact Persons:

Contact Dr. Thornton at mktcgt@langate.gsu.edu or Ms. Burkhalter at mktjnbx@langate.gsu.edu if you have questions about this study. If you have questions or concerns about your rights as a participant in this research study, you may contact Susan Vogtner in the Office of Research Integrity at 404.413.3513 or svogtner1@gsu.edu.

VIII. Copy of Consent Form to Subject:

You may print a copy of this page for your records.

Please note, you will need speakers or headphones in order to complete this study. Also, you will not be able to use your BACK button to view a previous page.

If you are willing to volunteer for this research, please click the NEXT button below.

--

First, we'd like to know about **your favorite type of music**. The following questions **focus on YOUR FAVORITE TYPE OF MUSIC**.

What is your favorite type of music?

- | | |
|--|---|
| <input type="radio"/> Hard Rock | <input type="radio"/> Ska |
| <input type="radio"/> R&B/Soul | <input type="radio"/> Hip hop/Rap |
| <input type="radio"/> Dance/Electronic | <input type="radio"/> Blues |
| <input type="radio"/> Latin | <input type="radio"/> Progressive |
| <input type="radio"/> Blues | <input type="radio"/> Classic Rock |
| <input type="radio"/> Christian/Gospel | <input type="radio"/> Top 40/Adult Contemporary |
| <input type="radio"/> Classical | <input type="radio"/> Alternative |
| <input type="radio"/> Punk | <input type="radio"/> Pop |
| <input type="radio"/> Funk | <input type="radio"/> Disco |
| <input type="radio"/> Country | <input type="radio"/> Reggae |
| <input type="radio"/> Jazz | <input type="radio"/> Techno |
| <input type="radio"/> Metal | <input type="radio"/> Other |

Please indicate your favorite type of music:

How many years have you been a fan of this type of music?

In a typical week, how many hours do you spend listening to your favorite type of music?

The following statements refer to **YOUR FAVORITE TYPE OF MUSIC**. Indicate the extent to which you agree with the following statements.

	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
Watching or listening to _____ music is an escape for me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
If I am in a bad mood, listening to _____ music puts me in a better mood.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
_____ music helps me forget about the day's problems.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The following statements refer to **YOUR FAVORITE TYPE OF MUSIC**. Indicate the extent to which you agree with the following statements.

	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
I visit web sites if they are related to _____ music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I read magazines if they are related to _____ music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I read blogs if they are related to _____ music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I read books if they are related to _____ music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I often talk with other people about _____ music.	<input type="radio"/>	<input type="radio"/>			

--

Next, we will focus on a specific type of music. **The following questions focus on HIP HOP MUSIC specifically.**

Please indicate how familiar you are with HIP HOP MUSIC.

Very Familiar Familiar Somewhat Neutral Somewhat Unfamiliar Not at all

☐ ☐ Familiar ☐ ☐ Unfamiliar ☐ ☐ Familiar

Please indicate how much you like HIP HOP MUSIC.

Like Extremely ☐ Like Very Much ☐ Like Slightly ☐ Neither Like nor Dislike ☐ Dislike Slightly ☐ Dislike Very Much ☐ Dislike Extremely ☐

Now, we would like to introduce you to a music video for the new hip hop song, "The Come Up" and then have you answer some related questions.

On the next screen you will see an excerpt from a hip hop blog. Please read the entry in its entirety and follow the directions at the bottom of the screen.

--

BLOG ENTRY

--

Follow the instructions on the next screen for a sound/speaker check.

--

Please press the > (Play button) to watch the video. Follow the instructions as indicated.

To continue, please type the password stated in the sound/speaker check and click NEXT.

--

Please press the > (Play button) to watch this video. Then, AFTER WATCHING THE VIDEO, click NEXT at the bottom of this screen in order to continue. You will not be able to come back to this page.

--

Please indicate the extent to which each of the following adjectives describes your feelings toward this new MUSIC VIDEO.

	Clearly describes my feelings	Mostly describes my feelings	Somewhat describes my feelings	Mostly does not describe my feelings	Clearly does not describe my feelings
Typical of HIP HOP music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please indicate how much you liked each of the following:

	Like Extremely	Like Very Much	Like Slightly	Neither Like nor Dislike	Dislike Slightly	Dislike Very Much	Dislike Extremely
Shanx (the recording artist)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The music video	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please indicate how much you liked each of the following:

	Like Extremely	Like Very Much	Like Slightly	Neither Like nor Dislike	Dislike Slightly	Dislike Very Much	Dislike Extremely
"The Come Up" (the song)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please indicate your level of familiarity with the following:

	Not at all Familiar (1)	(2)	(3)	(4)	(5)	(6)	Very Familiar (7)
Shanx (the recording artist)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
"The Come Up" (the song)	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

--

Thinking only of the music video that you just watched, "The Come Up," in your opinion, why might this recording artist have included brand name products in his music?

	Very Likely	Likely	Somewhat Likely	Somewhat Unlikely	Unlikely	Very Unlikely
Because s/he views it as a good brand						
Because s/he likes the product						
To show his/her financial wealth						
To share something about him/herself						
Because s/he actually uses the product						
To show her/his social status						

--

This next set of questions focuses again on the music video, "The Come Up," that you were just introduced to.

Looking at the list provided, please select the brands, if any, that you recognize from the music video for "The Come Up". Please realize that all of the brands listed were not included in the video.

- | | |
|---------------------------------------|--|
| <input type="checkbox"/> Karma | <input type="checkbox"/> Phat Farm |
| <input type="checkbox"/> Animal | <input type="checkbox"/> BMX |
| <input type="checkbox"/> Purple Label | <input type="checkbox"/> Okonali |
| <input type="checkbox"/> Aquafina | <input type="checkbox"/> Denali |
| <input type="checkbox"/> Crunk Juice | <input type="checkbox"/> Hewlett Packard |
| <input type="checkbox"/> Younique | <input type="checkbox"/> Nike |
| <input type="checkbox"/> 10 Deep | <input type="checkbox"/> Adidas |
| <input type="checkbox"/> Zoic | <input type="checkbox"/> Polo |

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This last set of questions is included for classification purposes.

How old are you?

In a week, how many **hours of music videos** do you watch whether on television or online?

How would you best describe your race or ethnicity? (Check all that apply.)

- ☐ Asian
- ☐ White/Caucasian
- ☐ Pacific Islander
- ☐ Hispanic
- ☐ African American
- ☐ Native American
- ☐ Other
- ☐ Prefer not to answer

What is your gender?

- ☐ Male
- ☐ Female

What is the highest level of education you have completed?

- ☐ Less than High School
- ☐ High School / GED

- ☐ Some College
- ☐ 2-year College Degree
- ☐ 4-year College Degree
- ☐ Master's Degree
- ☐ Doctoral Degree
- ☐ Professional Degree (JD, MD)

What is/was your college major?

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RESEARCH & PUBLICATIONS

RESEARCH INTERESTS

New media; Consumer behavior; Subcultures of consumption (musical subcultures, youth, elderly, minorities and minority business enterprises); Covert marketing tactics; Promotions

DISSERTATION

Dissertation Title: “Check the Rhyme’: A Study of Brand References in Music Videos”
Dissertation Committee: Drs. Naveen Donthu and Corliss G. Thornton (co-chairs), Dr. Carolyn Curasi, the late Dr. Barbra Stern (Rutgers University) and Dr. Geraldine Rosa Henderson (University of Texas at Austin)

Abstract: Typically, marketing scholars have focused on music as an executional or environmental element in marketing communications. However, there is a paucity of research concerning how music and music videos may be used to deliver extra-musical marketing messages – promoting branded consumer products, for instance. Leveraging social cognitive theories, attribution theories, the cultivation hypothesis and the Elaboration Likelihood Model my dissertation focuses on how brand communications may be embedded within music videos. In this study we will explore the impact exposure to brand references in music videos may have on the development of consumer brand knowledge. We assert that an understanding of this relationship is a function of both executional elements of the message and the intervening effects of select individual-difference factors. Employing both qualitative (Phase I) and experimental (Phase II) techniques, this dissertation seeks to advance the field of marketing by providing empirical evidence regarding the impact that music as a marketing vehicle may have on extra-musical consumption and the ultimate effect these messages may have on consumer brand knowledge.

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**RESEARCH IN
PROGRESS**

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