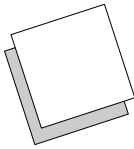


*An executive summary for managers and executive readers can be found at the end of this article*



# Music marketing: music consumption imagery in the UK and New Zealand

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**Abstract** *This research examines cross-country differences in marketing imagery. Marketing imagery in music videos broadcast in the UK and New Zealand are studied. Results suggest that UK music videos have more brand references, fashion imagery, darkside products and role model behaviour outcomes than New Zealand music shows. Pop music marketing references are mainly visual while hard rock has more darkside products, brand references and punishment outcomes.*

## **Introduction**

The recent advertising and sponsorship deal between the pop group The Spice Girls and Pepsi Cola could be construed as a blatant marketing tactic by the pop artists concerned. Interestingly, Smith (1997) suggests that both today's music artists and their audiences now have a higher level of awareness and receptiveness towards commercialism in today's music than people in the 1960s and 1970s. However, before one can give credit to this assumption, it is worthwhile assessing what consumption imagery exists in music videos. This study examines this issue and seeks to gain insight into the level of marketing imagery that exists in music videos from two separate cultures – the UK and New Zealand (NZ). For this purpose, we conducted a content analysis of music videos shown on UK music television (“MTV”), and NZ music video shows across three different genres of music using a framework from past research (Englis *et al.*, 1993).

Studying consumption imagery is of interest for several reasons. First, the teen market to which so many music videos appear to be aimed (Phillips and Prown, 1996) is one of growing commercial importance. In the USA, teen spending has been estimated at \$119 billion for 1998, which is forecast to increase by 14.3 percent by 2001 (Webster, 1999). This is also a segment which has been labeled as difficult to reach via traditional promotional methods, but who are also potential trend leaders with disposable income (D’Orio, 1999).

Second, from a cultural perspective, the UK and NZ present us with alternative pictures as to the success of MTV. While the recent introduction of UK MTV resulted in higher viewer ratings and advertiser revenues than its pan-European predecessor (Bell, 1997), MTV ceased transmission in NZ in 1997 owing to poor viewer ratings. Hence, studying UK MTV in contrast to local NZ music video shows offers insights into any inherent differences that exist between the two cultures regarding consumption imagery.

Third, from a social marketing perspective popular music has frequently generated controversy, especially two of its more modern derivatives, heavy rock and rap music, which are analyzed in the present research. For example, in Egypt, at least 76 young suspected heavy rock fans were detained by police after raids which confiscated items such as “music CDs and tapes

**Teen market is of growing commercial importance**

along with black T shirts, silver chains and medallions bearing images of human skulls” (*Time*, 1997). Importantly, in terms of consumption imagery, satellite and cable television were quoted as two significant sources that influenced fans to obtain these reference group items in a supposedly insulated culture (*Time*, 1997). Consistent with this example, past research suggests that teenagers watch music videos to learn the latest fashions (Brown *et al.*, 1986). Ledbetter (1995), for instance, observed that fans of modern music styles like to adopt fashion items as central to the social-self identity that they wish to project. Consequently, the present study addresses not only cultural differences, but also genre differences in consumption imagery displayed in music videos, which will allow us insight into what product categories, like jewellery, are linked with which genre.

The structure of this paper is as follows. First, a background on MTV and past research relating to MTV and music videos will be provided. Second, research questions will be presented. Third, method and results will be presented. Finally, the findings will be discussed.

### **MTV and consumption imagery**

MTV, the music video television network developed by Viacom in 1981 (Cleland, 1995), represents a global empire reaching more than 69 territories on five continents (*Broadcasting and Cable*, 1995). In Europe, MTV has access to 51.2 million households (Pulley and Tanzer, 2000). Its Web sites also provide consumers with access to music clubs, fanzines and merchandised apparel.

MTV has been instrumental in boosting record and CD sales for the music industry, particularly for pop stars like Michael Jackson, heavy rock acts like Marilyn Manson, or rap performers like Eminem (Lewis, 1995; Pettegrew, 1995). In fact, Paskowski (1985) asserts that by the mid-1980s, record company executives viewed MTV as a vital link to the teen market, and by 1986 MTV claimed to have 43 percent penetration of its target audience (Sun and Lull, 1986). MTV’s recent approach is also aimed at credibility to the teen market (Pulley and Tanzer, 2000). It is to these viewers that marketing opportunities exist. Beyond the songs themselves, music videos also showcase a variety of products, such as the back-to-front caps of Limp Bizkit, or the horror T-shirts of heavy rock for bands like Metallica. In the music video context, such products may also reach a more attentive audience simply because unlike “zapping”, where consumers may change the channel to avoid ads (Siddarth and Chattopadhyay, 1998), music videos may be watched by fans who have already achieved the exposure and attention stages of information processing (Engel *et al.*, 1986). Thus, there is a built in audience offering a range of product promotion opportunities to marketers. Pettegrew (1995) has even suggested that MTV’s links to pop music and art place it in an ideal position to influence consumer style preferences for a society based upon consumption. Interestingly, from a marketing viewpoint, the UK MTV and NZ music shows analyzed in the present study, not only target a youth audience, but rather provide entertainment for a variety of distinct musical subcultures within their programming.

Scanning the current music scene indicates that teen music can be segmented into a number of distinct subcultures, each genre presenting a different, integrated image to its fans in terms of music video content, album covers and consumption patterns. For example, heavy metal fans in the 1980s wore leather and black T-shirts promoting their favourite bands, such as Slayer (Beebe, 1997). Likewise, for rap music one 17 year old fan commenting on brands of

## **Global empire**

## **Distinct subcultures**

### The socialization process

boots said: “They’re popular because a lot of hip-hop artists wear them. They even rap about them” (*Fortune*, 1994, p. 28). Although a great majority of UK MTV daily programming appears pop music related, it is according to these subcultures that specific programs are aimed. For example, the program *Yo* was instigated with the boom of rap music, and *Superock* caters for the heavy rock subculture. However, in NZ there is no such distinction. Music fans can see two programs per week which contain a mixture of genres in an assorted order, unlike the UK’s genre-program approach.

MTV and music videos in general have been the focus of limited research, especially in terms of consumption imagery. This is surprising given that television has been suggested to play an important role in the socialization process (Hansen and Hansen, 1991), and that it has been argued that music videos resemble advertising. Fry and Fry (1987) suggest that music videos are both a forum for creating one’s own personal style, and also represent a hybrid of advertising and Hollywood movies due to similar creative people working in the format.

Importantly, from a consumption imagery perspective, Sun and Lull (1986), in an analysis of the reasons why teenagers watched MTV, found that most viewers watched because they felt they could learn fashion-related information. This links with previous research which suggests that teenagers develop their own social identities from the material symbolism that they see displayed by certain subcultures (e.g. Churchill and Moschis, 1979). Similarly, the cultivation hypothesis (e.g. Hansen and Hansen, 1991) suggests that television can influence a viewer’s perception of reality, particularly amongst the young. With music videos, the potential exists for teens to be susceptible to emulating the consumption imagery displayed in many music videos. Video consumption imagery is also important if one considers that MTV has been suggested as a major vehicle in generating a homogeneity of tastes amongst teens across cultural boundaries (Pulley and Tanzer, 2000).

### Six different factors

Eglis *et al.* (1993) performed a content analysis of MTV music videos for consumption imagery in North America and Sweden. Genres of music studied were dance music, top 40, heavy metal, classic rock, rap and new wave. Results indicated that product categories loaded onto six different factors:

- (1) *fashion*, comprising clothing, lingerie, hairstyle, make-up, jewellery and earrings;
- (2) *vehicles*, comprising cars, motorcycles and trucks;
- (3) *darkside*, comprising drugs, weapons and alcohol;
- (4) *the band*, comprising instruments and tattoos;
- (5) *food*, comprising food, tobacco and beverages; and
- (6) *toys*.

Music videos in North America were found to contain a higher level of consumption imagery than those broadcast in Sweden. Furthermore, rap videos had the highest level of darkside products, and band related products were most prevalent in heavy metal. This latter result is perhaps unsurprising if one considers the “live performance” aspect of many heavy metal videos from the early 1990s. In addition, Englis *et al.* (1993) examined the form and context of consumption imagery presented in music videos. Rap music was found to contain the greatest proportion of overall consumption imagery (i.e. visual and verbal references to consumption). Reinforcement context was also studied. This analysis investigates whether the consumption experience

is portrayed in a positive or negative light, where an outcome, be it a reward, punishment or both, is contingent upon consumption behaviour. Implicit in this analysis is the idea of performers/actors in the videos as role models. Results suggested that the only significant effect was for musical genre, with rap music yielding the highest level of punishment. In contrast, a more positive depiction was presented by dance and top 40 videos showing the highest level of consumption as a reward.

Given the recent introduction and failure of MTV in NZ, and the fluctuation in popularity of musical styles (e.g. the recent rise and fall of punk rock and the demise of new wave), a re-examination of this issue appears to have merit. Consequently, this research addresses the two main questions. First, what cultural differences exist in consumption imagery? Second, what genre differences exist in consumption imagery?

## Content analysis

### Method

A content analysis was conducted in order to gain the data necessary for analysis. This method has been used in previous consumer research to study a variety of marketing stimuli issues (e.g. Calcott and Lee, 1994; Graham *et al.*, 1993). Three musical genres were selected for analysis, these being heavy rock, rap music, and pop music. These genres were chosen after a three-week study of top-40 album chart sales, and after consulting music retailers for their views on which genres were most popular. Each style of music is defined in the following manner:

- *Heavy rock*. Includes heavy metal, which is “a type of loud vigorous music with a strong (usually fast) beat and harsh or clanging music style, frequently spectacularly performed” (*The New Shorter Oxford English Dictionary*, 1993, p. 1209), but also includes other loud styles that lack the visual stylistic elements of heavy metal (Azerrad, 1996). Performance artist examples include Iron Maiden and Megadeth.
- *Rap music*. A “fast, rhythmic monologue over a musical background” (*Collins Concise Dictionary*, 1992, p. 1039). Examples include Ice-T and the Beastie Boys.
- *Pop music*. “Music of general appeal, especially among young people, that originated as a distinctive genre in the 1950s. It is generally characterised by a heavy rhythmic element and the use of electrical amplification” (*Collins Concise Dictionary*, 1992, p. 1107). Examples include Mariah Carey and The Spice Girls.

## Data collection

For the present study, data were collected in a two-stage manner. For UK MTV, data were collected in a manner pursuant to Englis *et al.* (1993). Specifically, a four-hour sample was taken from each of the genre-specific programs that were recorded for each genre (i.e. *Superrock* for heavy rock music, *Yo* for rap music, and *Up for It* and *Top 20 Countdown* for pop music). This resulted in a total of 106 videos. For NZ, three weeks of two shows – *New Releases* and *The Chart Show* – were recorded, resulting in a total of 139 videos. Since NZ does not have specific genre-oriented music video shows, the two music video shows that are aired were taped. A third show which was a mixture of interviews, chat and the occasional music video was excluded from analysis, as we felt it did not represent a true music video show, where videos are the central component.

Two independent judges coded all of the music videos. To ensure that the interpretation of the coding scheme was consistent the coders coded 15 videos and discussed and resolved any differences with one of the researchers, before

**Coding scheme**

continuing independently. This was followed by analysis of interjudge reliability. Specifically, percentage agreement between the two judges was 95 per cent, which exceeds suggested guidelines (Kassarjian, 1977).

Each video was coded according to the following coding scheme derived from Englis *et al.* (1993).

- *Product categories* (i.e. what products are present in videos?). Namely, alcoholic beverages, other beverages, cars, drugs, male earrings, food, jewellery, male or female lingerie/underwear, make-up, motorcycles, musical instruments, tattoos, tobacco products, toys, trucks, and weapons. A coding system of one of three numbers is given to each, these being: 1 = product is absent; 2 = product is shown but not consumed (e.g. a vehicle parked on the side of the road); 3 = product is present and consumed in a relevant manner (e.g. somebody firing a weapon).
- *The form and context of consumption imagery in videos* (e.g. are the consequences of performers' actions positive or negative?), coded as: 1 = none, 2 = verbal reference only, 3 = visual reference only, 4 = both verbal and visual), with another variable examining the extent of brand references using the same coding categories.
- *Behavioural reinforcement* is examined by coding the extent to which consumption modelled by the performers in a video occurs in a rewarding (i.e. positive) or punishing (negative) context (1 = none, 2 = reward, 3 = punishment, 4 = both).

**Factor analysis**

**Results**

In order to group particular types of imagery together into categories, a factor analysis was performed on the binary coded matrix. Although it is not widely practiced, the use of principal components analysis often produces perfectly reasonable results for correlations between binary variables, even though the technique does not necessarily recognise an inherently different data structure (Krzanowski, 1988). Diagnostic tests reveal a moderate to good level of appropriateness, with a significant chi-square ( $p < 0.001$ ) for Bartlett's test of sphericity (Stewart, 1981), and a Kaiser-Meyer-Olkin statistic of 59 percent; 64 percent of the variance is explained by the obliquely rotated solution (see Table I). The products in each factor group are summated to form a composite scale for each imagery category. The product imagery categories are alcohol and tobacco, food and beverages, fashion (makeup and lingerie), vehicles (motorbikes, cars and trucks), jewellery (earrings on men and other jewellery), "darkside" products (weapons and drugs), band-related products (tattoos and instruments) and toys.

These composite scales were further analyzed through intercorrelations (see Table II) that revealed significant positive correlations between alcohol and tobacco, food and beverages, vehicles, and jewellery. There are also significant positive pair-wise correlations between fashion and jewellery, and toys and food/beverages.

Alcohol and tobacco	Food and beverages	Fashion	Vehicles	Jewellery	Darkside	Band
Tobacco	Food	Makeup	Motorbikes	Earrings	Drugs	Tattoos
Alcohol	Toys	Lingerie	Cars	Jewellery	Weapons	Instruments
	Beverages		Trucks			

*Table I. Summary of the factor structure for products displayed in music videos*

Component	Alcohol and tobacco	Food and beverages	Fashion	Vehicles	Jewellery	Darkside	Band	Toys
Alcohol and tobacco	1.000							
Food and beverages	0.207**	1.000						
Fashion	0.089	0.028	1.000					
Vehicles	0.183**	0.190**	-0.002	1.000				
Jewellery	0.166**	0.163*	0.171**	0.041	1.000			
Darkside	0.090	-0.010	-0.054	0.105	-0.053	1.000		
Band	0.061	0.004	0.025	-0.034	0.109	0.058	1.000	
Toys	0.030	0.578**	-0.050	0.031	0.082	0.036	0.067	1.000

**Notes:** \* Correlation is significant at the 0.05 level (2-tailed); \*\* Correlation is significant at the 0.01 level (2-tailed).

Table II. Correlations for composite scales

### Country of origin effect

Multivariate analysis of variance is used to determine whether there are significant differences in the level and type of imagery between genres of music videos, and between the two countries sampled (see Table III). Overall, a significant effect was identified for country of origin ( $p < 0.05$ ). In particular, UK music videos have higher levels of imagery than NZ videos across all product categories. The UK videos have significantly more imagery for fashion products, darkside products, and to a weaker extent, band-related products such as tattoos and instruments. There was also a significant main effect for genre ( $p < 0.01$ ). Across genres, there are significant differences in terms of jewellery, band-related products, and to a weaker extent, vehicles. Separate ANOVAs for imagery differences between genres show that similar imagery patterns exist for both countries. UK rap videos also contain more imagery concerning vehicles ( $p < 0.10$ ) when compared with NZ rap videos. Similarly, UK pop videos contain significantly more imagery concerning alcohol and tobacco ( $p < 0.05$ ) than NZ pop videos, and more references to darkside products ( $p < 0.10$ ).

### Brand references

A total of 33.1 percent of videos contained a reference to a specific brand, whether verbal, visual or both verbal and visual. While 67.9 percent of UK videos contained brand references, only 6.5 percent of NZ videos did, ( $\chi^2 = 102.6, p < 0.001$ ). There is also a significant effect of music genre ( $\chi^2 = 42.5,$

Imagery category	Heavy music		Rap music		Pop music		Pr(F)		Genre × Country
	UK	NZ	UK	NZ	UK	NZ	Genre	Country	
Alcohol and tobacco (0-2)	0.28	0.44	0.53	0.38	0.41	0.13	0.11	0.33	0.16
Food and beverages (0-3)	0.56	0.33	0.63	0.69	0.65	0.44	0.46	0.34	0.56
Fashion (0-2)	0.90	0.44	1.00	0.77	0.81	0.73	0.41	0.04	0.45
Vehicles (0-3)	0.36	0.44	0.90	0.58	0.62	0.61	0.08	0.43	0.27
Jewellery (0-2)	1.18	1.11	1.70	1.46	1.08	0.98	0.00	0.25	0.81
Darkside (0-2)	0.38	0.22	0.33	0.15	0.22	0.09	0.16	0.03	0.94
Band (0-2)	1.18	0.89	0.53	0.46	0.70	0.60	0.00	0.09	0.67
Toys (0-1)	0.26	0.11	0.23	0.15	0.11	0.08	0.14	0.13	0.71

Table III. Marketing imagery means by music genre and region

**Effect of genre significant**

$p < 0.001$ ). Heavy music contained the most brand references (64.6 percent), while about half of the rap videos did (46.4 percent) and only about 17 percent of pop videos.

*References to consumption*

A total of 94.3 percent of the videos made some reference to consumption. Again, the effect of genre was significant ( $\chi^2 = 42.8, p < 0.001$ ). Heavy music videos had no verbal references to consumption, while 12.5 percent of rap videos did. While most pop videos contained visual references to consumption (81.6 percent), heavy music and rap music contained a more modest 62.5 percent and 44.6 percent respectively for visual references only. Yet about a third of heavy and rap videos contain both visual and verbal consumption references (31.3 percent and 39.3 percent respectively), unlike the 10.6 percent of pop videos. There are also different levels of consumption references between countries, ( $\chi^2 = 51.3, p < 0.001$ ). NZ videos contained no verbal references to consumption, whereas 8.5 percent of UK videos contained verbal references. NZ videos had a much higher proportion of visual consumption references at 87.1 percent, while UK videos contained 46 percent. On the other hand, UK videos show more of both visual and verbal references (43.3 percent), while only 8.6 percent of NZ videos had both visual and verbal references to consumption.

*Role model behavior*

Almost half of the videos in the study contained role model behavior (49.8 percent). Again, there were differences in terms of both genre ( $\chi^2 = 44.4, p < 0.001$ ) and country ( $\chi^2 = 41.8, p < 0.001$ ). With genre, all three genres show similar proportions of reward, whereas heavy music has a much higher level of punishment shown (41.7 percent) than the other music genres (10.7 percent and 6.4 percent). Between countries, UK videos contained almost double the percentage level of reward references than NZ videos (33.0 percent vs 17.3 percent respectively). Interestingly, UK videos also contained a much higher level of punishment than NZ videos (26.4 percent vs 5 percent respectively, see Table IV).

**Discussion**

The results reveal some interesting insights into cross-cultural differences in consumption imagery. UK music videos offer more fashion imagery and yet also more darkside products across all genres than do NZ music programs. The UK has far more brand references, and also a combination of visual and

		Genre (percent)			Country (percent)		Total (percent)
		Heavy	Rap	Pop	UK	NZ	
Brand references	Present	64.6	46.4	17.0	67.9	6.5	33.1
Consumption references	Verbal	0.0	12.5	1.4	8.5	0.0	3.7
	Visual	62.5	44.6	81.6	46.2	87.1	69.4
	Visual and verbal	31.3	39.3	10.6	37.7	8.6	21.2
	None	6.3	3.6	6.4	7.5	4.3	5.7
Role model behaviour	Reward	25.0	30.4	21.3	33.0	17.3	24.1
	Punishment	41.7	10.7	6.4	26.4	5.0	14.3
	Both	6.3	16.1	11.3	11.3	11.5	11.4
	None	27.1	42.9	61.0	29.2	66.2	50.2

Table IV. Marketing imagery context by music genre and region

## Music consumption references

verbal consumption references, whereas in NZ, these references tend to be more visual. UK videos also appear to be more involved in story-telling given that they have higher levels of role model behaviour, particularly in the reward and punishment outcomes of consumption.

Regarding genre, pop music consumption references are mainly visual. Rap appears to reflect the party/urban lifestyle of more alcohol, vehicles and jewellery than other genres. Yet perhaps the strongest thematic results are present for heavy rock, which has more darkside products and band items displayed. Given the preponderance of live videos with musical instruments (e.g. ESP guitars in a Metallica video), heavy rock has the highest level of brand references, ahead of rap and pop respectively. Heavy rock also had a higher level of punishment, while all genres have a similar level of reward or pleasant consumption outcomes. Interestingly, the results parallel Englis *et al.* (1993) where the larger economy (i.e. USA vs Sweden for Englis *et al.* (1993), and UK vs NZ for the present study) has more consumption imagery and brand references in its videos. However, the greater polarity in the brand references gap in the present study may be owing to the influence of non-MTV programming. Higher levels of references to consumption are also evident in the present study.

## Limitation of the research

A limitation of the present research is that the distribution of videos collected is skewed towards pop and rap music. However, given that NZ television is unlike MTV and does not have music video shows devoted to specific genres, this was unavoidable. Our research suggests a variety of avenues for future research. An important question is whether the weight given to the various sources of consumption imagery for the different genre subcultures differs by culture. For example, given the lack of heavy rock played on NZ television, consumers of this genre may receive their consumption imagery through other sources such as rental videos (e.g. *A Year in the Life of Metallica*), magazines (e.g. *Metal Mania*) or Web sites (e.g. The Official Iron Maiden Web Site). Investigating other sources of consumption imagery and the weighting consumer groups give to those sources would be informative.

Overall, for marketers the current study suggests that musical genre and culture are associated with different types of products. This is of relevance to marketing promotions. For example, the appropriate choice of music for a promotional campaign (e.g. Mitsubishi's recent heavy rock soundtrack, versus the pop music of Toyota). Results also suggest what product groupings teen fans are exposed to, and thus, may group together, such as food, beverages, alcohol and tobacco. Hence, marketers targeting teens should consider appropriate product groupings for the actors in their promotions (e.g. food beverages and vehicles for a story-based advertisement). Likewise, from a social marketing perspective these groupings suggest realistic product group portrayal that may more likely resonate with teens than arbitrary groupings (e.g. alcohol, tobacco and vehicles for a drink-driving promotion).

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***This summary has been provided to allow managers and executives a rapid appreciation of the content of this article. Those with a particular interest in the topic covered may then read the article in toto to take advantage of the more comprehensive description of the research undertaken and its results to get the full benefit of the material present***

## **Executive summary and implications for managers and executives**

### ***Growing links between marketing and popular music***

*The much publicized advertising and sponsorship deal between The Spice Girls and Pepsi Cola emphasized the apparently growing links between marketing and popular music. The teenage market, at which many music videos are aimed, is increasing in commercial importance. Teenagers are potential trend leaders, often with large amounts of disposable income. They are a difficult market to reach through traditional promotional methods, but apparently watch music videos to learn the latest fashions. Music videos are a kind of hybrid of advertising and Hollywood movies because similar creative people work in all three areas.*

### ***The key role of MTV***

*MTV, the music-video television network developed by Viacom in 1981, now represents a global empire reaching more than 69 territories on five continents. Its Websites provide consumers with access to music clubs, fanzines and merchandized apparel. MTV is seen as a vital link to the teenage market. While MTV is quite successful in Britain, it ceased transmission in New Zealand in 1997 because of low audience figures.*

### ***A comparison between the UK and New Zealand***

*Martin and McCracken examine the level of marketing imagery in music videos in the United Kingdom and New Zealand, by analysing music videos shown on MTV in Britain and music video shows in New Zealand. The authors concentrate on heavy rock, rap music and pop music. Most UK MTV programming is pop-music related, but specific programmes target fans of rap and heavy rock. New Zealand has no such distinction. There are two popular-music programmes a week, which contain a mixture of genres. The authors use the following product categories in assessing marketing imagery: alcohol and tobacco; food and beverages; fashion products (make-up and lingerie); vehicles; jewellery; "dark side" products such as weapons and drugs; band-related products such as tattoos and instruments; and toys.*

*The research reveals that UK music videos have higher levels of marketing imagery than New Zealand videos, across all product categories. UK videos have significantly more imagery for fashion products, "dark side" products and, to a lesser extent, band-related products. UK rap videos contain more imagery concerning vehicles than New Zealand rap videos. UK pop videos contain much more imagery concerning alcohol and tobacco, and more references to "dark side" products, than New Zealand pop videos.*

### ***Brand references***

*While 67.9 percent of UK videos contain verbal or visual brand references, only 6.5 percent of New Zealand videos do. Heavy rock music videos contain the most brand references (64.6 percent) while about half of rap videos do and only about 17 percent of pop videos.*

### ***References to consumption***

*More than 90 percent of music videos make some reference to consumption. Heavy rock videos have no verbal references to consumption, while 12.5 percent of rap videos do. While most pop videos contain visual references to consumption, heavy rock and rap music videos contain more modest amounts of visual references only. Yet about a third of heavy rock and rap videos*

*contain both visual and verbal consumption references, unlike the 10.6 percent of pop videos.*

*New Zealand videos contain no verbal references to consumption, whereas 8.5 percent of UK videos contain verbal references. New Zealand videos have a much higher proportion of visual consumption references. In contrast, UK videos show more of both visual and verbal references to consumption than do New Zealand videos.*

***Role model behaviour***

*Almost half of videos contain role model behaviour. The consumption experience is portrayed positively in similar proportions of pop, heavy rock and rap videos. Heavy rock music videos, however, portray the consumption experience negatively much more often than videos for the other two types of music.*

***Making the right connections***

*The research suggests that musical genre and culture are associated with different types of products. Marketers should therefore ensure that they choose the most appropriate kind of music for their promotional campaign. The research also reveals that certain product groupings – for example, between fashion and jewellery, or between food and beverages and toys – are more likely than arbitrary groupings of products to resonate with a teenage audience.*

(A précis of the article “Music marketing: music consumption imagery in the UK and New Zealand”. Supplied by Marketing Consultants for MCB University Press.)