

## Millennials, Media and Luxury Brands:

### *The Role of Indulgence as a Cultural Dimension on the Brand Recall, Brand Attitude and Purchase Intention of Luxury Brands Featured in the Product Placement of Popular Online Music Videos*

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Master's Thesis

20th of June, 2018

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## Abstract

Nowadays, product placement is increasingly employed in modern media technologies with the aim of targeting global audiences. However, product placement messages may not appeal to all cultures equally, as culture is a complex construct, and is the primary reason why consumer behavior differs across countries. Still, it is frequently debated whether or not it is more effective to target advertising messages according to culture, or whether it is more effective to standardize advertising across cultures. An increasing amount of research suggests that businesses should take cultural differences into consideration when creating advertising messages.

A popular model used in cross-cultural research, which is used to measure cultural differences, is Hofstede's cultural dimensions, and one of the most recent and least researched dimensions is the indulgence dimension. In order to assess how a cultural dimension can potentially influence the way individuals are affected by product placement, the primary objective of this research was; to discover how the indulgence level of millennials influences their brand recall, their purchase intention and their brand attitude of luxury brands featured in the product placements of online music videos. An additional aim was to assess whether the Netherlands, Turkey and Bulgaria were statistically different in their mean scores of the indulgence dimension to compare the scores of an indulgent, neutral and restrained country, and assess whether these scores reflect the scores provided by Hofstede. Finally, this research analyzed whether different countries (the Netherlands, Turkey & Bulgaria) vary in; their ability to recall brands, their purchase intention and their brand attitude, to better understand how different countries (with varying levels of indulgence) react to product placement. For this research, a quantitative survey was conducted.

It was found that the extent of indulgence negatively influences millennials' ability to recall luxury brands in popular Hip-Hop/R&B music videos, and positively influences millennials brand attitude of luxury brands in Hip-Hop/R&B music videos. The findings also suggest that the extent of indulgence does not influence millennials' purchase intention. Furthermore, the findings demonstrated that the Netherlands, Turkey and Bulgaria were statistically different in their mean scores of the indulgence dimension, but while there was a significant difference between the Netherlands and Bulgaria, and Turkey and Bulgaria, no significant difference was found between the Netherlands and Turkey. Lastly, this research has shown that the three countries vary in their brand recall, brand attitude and purchase intention when shown product placement messages of luxury brands featured within online music videos. Bulgarian millennials recalled more luxury brands compared to Dutch and Turkish millennials, Turkish millennials had a higher intent to purchase in comparison to Dutch millennials, and Turkish millennials had a higher brand attitude compared to Bulgarian millennials.

This research has made it apparent that it may be more effective to target advertising messages according to culture, in comparison to standardizing advertising messages across cultures. Also, this research demonstrated that an important direction for future research is to reassess Hofstede's cultural dimensions as some of the findings did not accurately reflect what was predicted by the model.

**Keywords: product placement, indulgence, brand recall, brand attitude, purchase intention**

## Chapter 1: Introduction

In contemporary society, with the advancement of new communication and information technologies, the function of advertising has developed tactically and creatively in order to prime and influence individuals towards purchasing a specific product or brand (Duff & Lutchyn, 2017). Product placement is a form of advertisement that has the main purpose of altering a consumer's feelings, opinions and attitudes towards a brand (Fakkert, Voorveld & Reijmersdal, 2014). This type of advertisement is comparatively different to the popular advertising approaches of the past (Pinzaru, Savulescu & Mitan, 2013). As it is becoming increasingly more difficult to advertise to a younger generation who were brought up with modern technology, product placement is becoming a popular advertising method employed in the advertising campaigns of prominent businesses in numerous industries (Adis et al., 2015). Research has demonstrated that product placement implemented within online media content caters to this generation as it can be used as a "pull" strategy by engaging with an active audience (Pinzaru et al., 2013; Adis et al., 2015). Ultimately, product placement is a subtle variety of advertising which can effectively influence the typical millennial consumer's feelings, opinions and attitudes towards a brand.

Therefore, businesses often include product placement within media content that is popular among the millennial generation, to specifically target this segment (Papp-Vary, 2016, February). This has led to an increase in the amount of product placement being implemented in online music videos (Pinzaru et al., 2013). Moreover, online music videos are frequently watched by millennials (both on television and online) and can therefore be a cost-effective method at reaching the necessary target audience, by including product placement within these videos (Pinzaru et al., 2013; Papp-Vary, 2016, February). Consequently, the millennial generation can be considered the most applicable group to analyse when determining the effect of product placement implemented in popular music videos (Adis et al., 2015; Pinzaru et al., 2013).

The introduction of VEVO (a YouTube music video channel), the popularity of music videos in general, and the increasing use of product placement as a form of advertising, has inevitably also led to an increase in the use of product placement in music videos (Papp-Vary, 2016, February). The development of on-demand instant video services ensures that a wide international audience is familiar with the most popular media and, to some extent, the brands featured within them (Sabour, Pillai, Gistri & Balasubramanian, 2016). From this angle, there is an evident need for conducting cross-cultural comparative research, in order to assess the diverse ways in which individuals with different cultural upbringings are affected by the same product placement (Sabour et al., 2016; McKechnie & Zhou, 2003). Furthermore, most researchers and marketers only consider product placement to be successful and effective when it is fitting within a particular culture's context (McKechnie & Zhou, 2003; Pinzaru et al., 2013; Tews & Halliburton, 2014; Retnowati, 2016). While the majority of popular mainstream music videos do aim for a vast and diverse audience

(Williams, Petrosky, Hernandez & Page Jr, 2011), it is not certain whether it is best for marketers in general to intentionally target advertising messages according to culture or whether these messages should be standardized. Regardless, it is important for companies to pay attention to the audience's diverse cultural background when employing product placement in popular mainstream music videos (McKechnie & Zhou, 2003; Retnowati, 2016).

A famous model used within cultural research is Hofstede's model of cultural differences (Hofstede, 2011; McSweeny, 2002), which is often used to analyze nations' cultural differences and their reactions towards product placement. An important cultural dimension which can be taken into consideration, with regard to the effect of product placement in differing cultures, is Hofstede's latest dimension; the indulgence versus restraint dimension (or more simply known as the indulgence dimension). Hofstede (2011) defines the indulgence level of a society as the extent to which individuals within a society make an effort to regulate their impulses and desires. An indulgent society therefore is a society which allows the individuals within it to enjoy simple and basic human desires, and also, a society which emphasizes on having fun and enjoying life. Comparatively, the restraint aspect of the dimension describes a society which regulates and restrains the gratification of basic human needs.

When we link indulgence to the product placement of luxury brands, individuals of indulgent cultures are expected to; recall more brands, have a higher brand attitude, and have more intent to purchase a brand because this cohort is more likely to gratify and indulge themselves (Sharma, Sivakumaran & Marshall, 2011; Hofstede, 2011; Bian & Forsythe, 2012). Brand recall, brand attitude and purchase intention are commonly used measurements in research related to product placement effectiveness (McKechnie & Zhou, 2003; Williams et al., 2011) and therefore, these variables will be used to analyse how indulgence affects millennial's reactions towards product placement. By including these measurements, it becomes possible to analyse how different countries with different cultural dimensions are affected by the same product placement.

All things considered, in order to assess how a cultural dimension can influence the way millennials are affected by product placement, the primary objective of this research will be to discover: *to what extent, if at all, does the level of indulgence of millennials influence the brand recall, purchase intention and brand attitude of luxury brands featured in the product placements of popular music videos?* Additionally, it is important to compare three nations which fall on three different rankings (a high indulgence country, a neutral country and a restrained country) on Hofstede's cultural dimensions' indulgence scale. This way, we can compare the scores of an indulgent, neutral and restrained country, and assess whether these scores reflect the scores provided by Hofstede (<https://geerthofstede.com>). The Netherlands, Turkey and Bulgaria can be compared, as these are indulgent, neutral and restrained countries on Hofstede's scale. Therefore, a clear secondary objective is to analyze: *to what extent, if at all, does the indulgence level of millennials from the*

*Netherlands, Turkey and Bulgaria accurately reflect the indulgence score given to these three countries by Hofstede?* Finally, in order to assess the different ways in which individuals from different cultures are affected by the same product placement, an alternative objective of this research will be to discover: *to what extent, if at all, do the millennials of the Netherlands, Turkey and Bulgaria differ in; their ability to recall brands, their purchase intention and their brand attitude of luxury brands featured in the product placements of popular music videos?*

One of the main reason why indulgence can be seen as an important dimension to analyse is because this dimension is the latest and least studied dimension of Hofstede's cultural dimensions (Hofstede, 2011). Moreover, another important reason, according to an article written by Beugelsdijk, Maseland and Hoorn (2015), is that there have been many criticisms directed towards Hofstede's cultural dimensions, one of which being that these dimensions are based on outdated data. The researchers state that as countries develop and modernize, the data used to create Hofstede's dimensions does not update accordingly. Therefore, based on their research, the relevance of Hofstede's cultural dimensions can be called into question. In relation to the indulgence dimension, while it is a relatively new dimension in comparison to the other Hofstede dimensions, globalization, homogenization and the developments in communication technologies may have affected the indulgence dimension through time (Jie & Jing, 2015).

As Sabour et al. (2016) mention, the additional scientific and social significance of this type of research is that there is an evident need for conducting cross-cultural comparative research in order to assess the different ways in which individuals with diverse cultural upbringings are affected by the same product placement. The researchers suggest that this is particularly relevant for marketers and academics, as better understanding cultural differences can help to add to the academic literature, and also, it can help marketers adjust targeting strategies of employing product placement differently towards different cultural groups. This type of research can help to determine whether advertising strategies should be targeted locally towards a specific culture, or whether it is more effective to standardize advertising messages across cultures. Moreover, as product placement continues to have a prominent role in the media landscape (Pinzaru et al., 2013), it becomes increasingly more relevant to prove and disprove existing theories within this academic field. The lack of research conducted in this field only increases the importance of testing these theories and models, and the theories and models which do exist, often do not account for the interactivity and the other differences that modern technologies have in comparison to older forms of technology (Tews & Halliburton, 2014). Therefore, Hofstede's cultural dimensions (more specifically, the indulgence dimension) will be analyzed due to the critique the model has received.

Secondly, another reason why this research is relevant, is because of the abundant lack of research conducted on the indulgence dimension, and the fact that this dimension can be related to analyzing product placement effectiveness across cultures. Therefore, it is interesting to link this

dimension to product placement, because indulgent individuals are more likely to indulge themselves with material goods (Sharma et al., 2011; Hofstede, 2011). Ultimately, the relevance of this type of research is to demonstrate how cultural dimensions (such as indulgence) can be powerful predictors as to how an individual reacts to product placement. Past research has demonstrated that cultural dimensions can influence the effectiveness of product placement (Tews & Halliburton, 2014; Chan, Petrovici & Lowe, 2016) as various cultures can interpret product placement differently.

Finally, the effect of product placement on millennials will be analyzed in different countries which have different indulgence levels. Consumer behavior and decision making among millennials is strongly influenced by a set of factors, including social, psychological, personal, and also, cultural factors (Pinzaru et al., 2013). Accordingly, the motivation to purchase a product is strongly linked to a person's cultural background (Tews & Halliburton, 2014). This means that by better understanding the relationship between culture and product placement in general, it is possible to have a greater understanding of how millennials react to product placement and why they do so (Sabour et al., 2016). For example, a millennial from an indulgent society may be more likely to have a stronger reaction towards product placement in comparison to a millennial from a restrained society.

For this research, a quantitative survey will be conducted with the main purpose of analyzing whether the indulgence dimension influences the brand recall, brand attitude and purchase intention of luxury brands featured in product placement. In order to effectively answer the research questions, an in-depth analysis of the literature related to the subject at hand is required, to explain the key concepts and to formulate the main hypotheses. Therefore, the following chapter "Chapter 2: Theoretical Framework" provides a thorough literature review on the related theories and concepts. The third chapter "Method" will explain the overall research design, the sampling method, the procedure, the operationalization used in this study, the data analysis and finally, the main ways this research assures reliability and validity. In Chapter 4 "Results", the results of the conducted data analyses will be demonstrated. Additionally, the proposed hypotheses will be tested within this chapter. In the final chapter "Chapter 5: Discussion and Conclusion", the results of the research will be discussed, and practical implications will be made on the findings which have been demonstrated in this research. Moreover, the limitations of the existing research and suggestions for future research will be provided, before ultimately concluding the thesis by answering the research questions proposed in Chapter 1.

## **Chapter 2: Theoretical Framework**

In this chapter, the theoretical framework will provide a thorough literature review on the related theories and concepts. The first section (2.1) will give a general explanation on the various important terms which are related to advertising (and product placement) in new media technologies. The second section (2.2) will examine the theory on popular methods for analyzing product placement effectiveness in research, namely; brand recall, brand attitude and purchase intention. The third section (2.3) reviews Hofstede's cultural dimensions, their relevance and the critique on them. The fourth section (2.4) goes further in depth into only one of Hofstede's cultural dimensions which is of high importance in this study, namely; indulgence. The first hypothesis is formulated in this part which compares three nations that fall on three different rankings on Hofstede's cultural dimensions' indulgence scale. The section 2.5 connects some of the important concepts (i.e. brand recall, purchase intention, brand attitude and indulgence) to formulate some of the hypotheses related to the main research question. The hypotheses formulated in this section assess how a cultural dimension (i.e. indulgence) can influence the way millennials are affected by product placement. Finally, 2.6 analyzes the advertising adaption versus standardization debate. Moreover, additional hypotheses are formulated in this final part, which assess how individuals from the three different countries (the Netherlands, Turkey and Bulgaria) are affected by the same product placement.

### **2.1 Advertising and New Media Technologies**

Past and present theories dedicated to fundamentally understanding how advertising works and why it works in this way, is a frequently debated topic within the academic field and within the advertising world itself (Pinzaru et al., 2013). New media technologies often affect the relevance of advertising theories, the ways advertising is implemented, and affect the types of media content the advertisement is implemented within. Therefore, this part will provide a general explanation of the different important terms (related to this research) which are connected to advertising (more specifically; product placement) in new media technologies. This will provide a general explanation and justification for the use of certain content in this research. First, a brief history of advertising in general will be discussed in order to gain a better understanding about the development and changes of advertising strategies and methods in connection to changes in media technologies. Second, a general explanation of product placement will be provided with the aim of explaining; what product placement is, where product placement is implemented and why it is implemented in particular types of media content. Third, the abundant use of product placement in R&B/Hip-Hop videos will be discussed to explain why online Hip-Hop music videos are a suitable form of content to use to test whether product placement is effective. Fourth, the advertising strategies of luxury brands will be explained to demonstrate that luxury brands often use product placement in music videos to market themselves (and are therefore highly suitable to use in product placement research). Finally, product placement and millennials will be discussed, so it can be demonstrated that (according to the



literature) product placement is effective in altering a millennials feelings and opinions of a brand.

### 2.1.1 A Brief History of Advertising and Media Technologies

Advertising has existed in numerous forms for many years and it is often noted that advertising and branding is as old as human society itself (Sinh, 2013). The first forms of advertisements documented in human history, have been found on Ancient Egyptian papyruses, and have since been found in numerous civilizations (Starčević, 2015). With the invention of the printing press, advertisements were more easily distributed at a faster pace and after the development of the television, advertisements could be distributed to the masses. When a new modern technology is created, it is often the case that different strategies and approaches towards how advertising should be implemented in various media content, is debated upon (Sinh, 2013). Therefore, new information and communication technologies have the possibility to influence advertising research and the ways in which advertising is implemented (Sinh, 2013; Starčević, 2015).

For example, research conducted by Pinzaru et al. (2013) explains that in the past, a “push” approach (aimed towards a more passive audience) was preferred over the “pull” approach (aimed towards a critical and empowered audience) which is frequently used nowadays. In other words, a push strategy aims to bring the product to the customer while the pull strategy aims to bring the customer to the product. The researchers argue that the push strategy became less popular after the increase in the amount of available media content and the invention of new computer technologies (e.g. personal computers, digital/cable television). These new technologies gave consumers more control over their media habits and provided them with more options in media content to choose from. Therefore, audiences became more active and this lead to advertisers employing more pull strategies. The researchers further state that new media technologies became platforms for advertisers to implement their advertisements in new ways. Overall, the inclusion of media technologies in society changed advertising strategies and the way viewers receive advertisements (Starčević, 2015; Pinzaru et al., 2013).

Nowadays, it has become increasingly important for advertisements to promote a sentimental attachment towards a brand or the product the brand is promoting (Adis et al., 2015; Pinzaru et al., 2013). This attachment is thought to increase a consumer’s loyalty to that brand, which in turn, will lead the consumer to purchase more of the same products provided by the advertised brand. Moreover, it is commonly agreed upon by scholars (Pinzaru et al., 2013) and marketers that the ultimate function of advertising nowadays is to transform the consumer’s feelings and thoughts towards the product or brand being advertised. According to Pinzaru et al. (2013), during the past few decades, the implementation of advertising has gained a more expressive and significant motif. They indicate that the function of advertising is to mentally alter the consumer, and to transform the consumer’s feelings and thoughts towards the product or brand being advertised (if the ad is

implemented correctly).

With the popularity of smartphones, online media and general internet consumption, most advertisers are being encouraged to focus on these media for exposure (Burkhalter & Thornton, 2014). Online music videos and television programs have increased in popularity (in particular among millennials) compared to the more traditional forms of media and television. Correspondingly, advertisers are increasingly promoting their brands on these online platforms and also in popular media featured on these platforms. Music videos are popular online, and brands often promote themselves in the latest trending videos. This form of advertising is also known as product placement.

### 2.1.2 Product Placement

Product placement is a type of advertising which is currently being employed in the advertising campaigns of prominent businesses in numerous industries (Adis et al., 2015). This form of advertisement features hidden brand identifiers within entertainment media with the main purpose of altering a consumer's feelings, opinion and attitude towards a brand. For example, a study conducted by Fakkert et al. (2014) analyzed three television series (i.e. *The Hills*, *Gossip Girl* and *The City*) which portrayed various brand placements (i.e. Blackberry, Apple, Chanel and ELLE). The results of the study indicated that brand placement within the fashion series could possibly increase the brands popularity as these brands were now linked to the fashionable series and the characters featured within them. This link was consistent with the celebrity endorsement theory. and the viewer's connection with the characters and the series in general, was a positive indicator of the product placements' success.

This form of advertisement can potentially be featured in many forms of media content including; movies, music videos, television programs, plays and books (Fakkert et al., 2014; Pinzaru et al., 2013). Product placement, sometimes referred to as "brand placement" or "brand entertainment", has been known to blur the lines between what is strictly considered to be program content and commercial content, and it has nowadays become difficult to completely distinguish between the two categories (Pinzaru et al., 2013). Accordingly, the use of product placement in popular media content raises ethical concerns as sometimes it can become difficult to distinguish between program content and commercial content. This issue becomes more apparent with children who cannot understand the concept of product placement and its intention on the consumer (Pinzaru et al., 2013). However, most advertisers can benefit from product placements' subtle and undercover marketing (if advertised to the appropriate target group) and its effects and successes have been of great interest to the academic community and to the realm of advertising (Fakkert et al., 2014).

Hence, the use of this specific form of advertising is gradually increasing in popularity, as it

has been shown to have a profound effect in comparison to traditional methods of advertising (Kit & P'ng, 2014). In particular, marketers and researchers have been interested in the ways in which product placement can potentially have an impact on an individual's aptitude to recall brands that are featured within the content that contained product placement (Adis et al., 2015; Kit & P'ng, 2014). Additionally, academics have also shown a great amount of interest in product placement in general, and the role it plays in altering the audiences existing attitude towards a brand and its products. Notably, the indirect effect that these embedded brands can have on an individual, are important in order to understand and compare this method to the unconcealed and obvious advertising approaches that were constructed in the past (Kit & P'ng, 2014). One popular way advertisers implement their brands into popular media content, is by integrating their brands in popular music videos. One genre which features a large amount of product placement is Hip-Hop/R&B music videos (Burkhalter & Thornton, 2014).

### 2.1.3 Hip-Hop/ R&B Music Videos and Product Placement

According to Burkhalter and Thornton (2014), the Hip-Hop industry is a multi-billion-dollar industry which has (and has had) a great impact on advertising and fashion in particular. The researchers state that Hip-Hop music is a popular genre in most cultures and many Hip-Hop/R&B musicians consider popular brands to be a part of the Hip-Hop culture and identity. Therefore, these artists often incorporate these brands into the text and visual images of their work. Hip-Hop/R&B artists are known to display and showcase the popular brands that they favor, buy or wear, and in some cases, they incorporate brands that they themselves manufacture (Burkhalter & Thornton; Baksh-Mohammed & Callison, 2014). For example, Baksh-Mohammed & Callison (2014) explain that in 1986, Run DMC released the song *My Adidas* without being paid to include the brand, and Adidas's popularity rapidly increased. While this is technically not product placement (as Run DMC was not paid to do so), it does show the effectiveness of how a popular song can create a hype for a particular brand or product. The researchers also mention one of the strongest examples of the success of product placement that is featured within the popular song *Hey Ya* by Outkast which includes the catchy lyric "Shake it like a polaroid picture". The incredible success and the rejuvenation of the polaroid brand directly after the hit was released, led marketers to more strongly consider the effect of having their brand or product featured in the chorus of a popular song. The company was even forced to administer warnings to people to not shake the polaroid picture as advised in the song, as this could damage the polaroid. The effect of well implemented product placement has therefore been known to increase sales and improve brand recognition (Baksh-Mohammed & Callison, 2014).

Ultimately, Hip-Hop/R&B music videos feature a vast amount of product placement with most of those advertisements containing luxury brands. Burkhalter and Thornton (2014) demonstrated that 93% of all Hip-Hop videos contain a reference to a branded product. In an

alternative study developed by Craig, Flynn and Holody (2017), a content analysis was conducted on the top 20 most popular yearly Billboard songs from varying genres; Country, Hip-Hop/R&B, R&B, Adult Contemporary, Pop and Rap. While this study did separate the Rap genre from the Hip-Hop/R&B genre, Rap is considered to be a part of the Hip-Hop Genre and culture and therefore can be included in this category (Androutopoulos & Scholz, 2003). The results of the study found that Rap songs had the most inclusion of product placement as 73% of the Rap songs analysed contained products (mostly clothing and shoes). Regarding the luxury brands that were mentioned, 59% of the Hip-Hop/R&B songs contained luxury brands and 56.4% of the Rap songs contained luxury brands. An additional similar study developed by Baksh-Mohammed and Callison (2014) confirms these results and found that Rap (this genre included Hip-Hop/R&B) had the most incidences of product placement in comparison to all other genres.

#### 2.1.4 Luxury Brands and Product Placement

According to Han, Nunes & Drèze, (2010), in the past, wearing a specific clothing item often portrayed the social standing of that individual, and also their approximate wealth. Dating back to the period of the Middle Ages, wearing certain clothing items or accessories was not permitted unless the individual was of a particular social class, even if that individual obtained the money to purchase the accessory or clothing piece. The researchers explain that nowadays however, luxury and high-status clothing, accessories and products can be purchased by any individual with the available funds. Moreover, luxury brands often provide accessible luxury products for the general public which are frequently cheaper than the brands regular products, but still feature the brands logo. Therefore, the marketing of luxury brands tends to be aimed at a wealthier segment, however, popular tactics (such as celebrity endorsement) with the use of mass media and interactive media allow luxury brands to correspondingly extend their brand message to the masses (Han et al., 2010; Okonkwo, 2006).

According to Okonkwo (2006), while luxury brands do make frequent use of product placement, these brands often ensure that the product is receiving suitable celebrity endorsement. The use of celebrity endorsement to promote luxury brands has existed for centuries, and luxury brands often guarantee that suitable celebrities are being used to endorse their products by analysing several factors (e.g. whether the celebrity creates global brand awareness; whether the celebrity has extensive PR leverage). Okonkwo (2006) mentions nine ways in which celebrities can endorse their products: print advertising, television advertising, product use in movies and television programming, fashion spreads, casual paid photographs, casual unpaid photographs, product mentions in song lyrics, becoming cocreators of a product, and finally, naming products after celebrities. All in all, the use of product placement by luxury brands is frequent, however in almost all cases, the product or brand is tied to deliberate celebrity endorsement. It is therefore less likely

that a luxury brand will be featured in the background of a music video and will more likely be featured together with the celebrity, both increasing the prominence of the celebrity and the brand itself (Okonkwo, 2006).

This becomes more evident with regard to the use of luxury brand product placement in Hip-Hop/R&B music videos. Luxury brands used within these music videos are regularly featured prominently and used as a status symbol according to Baksh-Mohammed and Callison (2014). The researchers implied that celebrities frequently used these luxury brands to showcase their achievements in life. The wearing of and use of these luxury products demonstrate the celebrity's success and their advancements through the social ladder. This is mainly because most authentic Hip-Hop/ R&B artists derive from a lower to middle class background, as the Hip-Hop culture originated in deprived neighborhoods (Androutsopoulos & Scholz, 2003).

#### 2.1.5 Millennials and Product Placement

It is generally accepted that the millennial generation consists of individuals born between approximately 1980 and the early 2000s (Wells, Fishman, Horton & Raman, 2015). This new generation of consumers have grown up with a vast range of new and innovative technologies and therefore, the media habits of this group, and the methods used in targeting this group, differ greatly from past generations (Adis et al., 2015; Pinzaru et al., 2013). Therefore, as mentioned previously, this new generation needs an alternative marketing approach and a "pull" approach is nowadays preferred over a "push" approach (Pinzaru et al., 2013). While the push approach of the past was directed towards a more submissive audience, the pull approach aims to attract a more empowered and critical audience which chooses their media options based on their preferences and the quality of the media content in question.

As the results of Pinzaru et al. (2013) demonstrated, product placement implemented within online media content therefore caters to this generation as it can be used as a pull strategy. The researchers discovered that it is a subtle variety of advertising which influences the audience by including products within the media content, which delicately influences and/or changes the opinions of the audience. Their study investigated the effect of product placement within music videos on the millennial generation and showed that this subtle approach could be effective in influencing this generation in particular. If product placement is used correctly and is relevant to a music video that it has been featured in, then viewers can be "pulled" into liking/buying a product as they also have chosen to watch the music video (i.e. an active audience). To summarize, product placement can therefore be a subtle variety of advertising which can effectively influence the typical millennial consumer's feelings, opinions and attitudes towards a brand.

Moreover, music videos are frequently consumed by members of this generation and can therefore be a cost-effective method at reaching the necessary target audience. Some members of the

millennial generation may even have a sentimental attachment to current popular performers and singers featured within the videos (Adis et al., 2015). Hence, current popular music videos create a strong amount of involvement for individuals who are a part of the millennial generation. Based on research conducted by Adis et al. (2015) and Pinzaru et al. (2013), the millennial generation can be considered the most applicable group to analyse when determining the effect of product placement implemented in popular music videos. Hip-Hop music videos in particular are popularly consumed by millennials (Baksh-Mohammed & Callison, 2014).

## **2.2 Product Placement Effectiveness**

Brand recall, brand attitude and purchase intention are often used as measurements in research to analyse product placement effectiveness (McKechnie & Zhou, 2003). These variables can be used to investigate how cultural dimensions influence the way millennials from different countries are affected by the same product placement. Hence, this section will examine the theory behind brand recall, brand attitude and purchase intention.

### **2.2.1 Brand Recall**

Gibson and Zimmerman (2014) mention that the growing popularity of using product placement as a method for advertising a brand or product has led to an increase in the research which is aimed at understanding how product placement can potentially affect viewers. These authors argue that one suitable method that can be used to gain a better understanding of product placement effectiveness, is to analyse whether individuals can recall brands that were placed within media content. By doing this for example, it becomes possible to understand whether the centrality of a product makes it more or less likely to recall a brand. Therefore, the brand recall or “brand memory” variable is commonly used in research which aims to find out whether product placement is effective and what conditions make it more or less effective. Gibson and Zimmerman (2014) also state that existing research does confirm that product placement facilitates effective brand recall, and that the placement and methods of how a brand is represented, effect the success of the brand recall.

Regarding the influence of alternative factors that influence brand recall (and therefore product placement effectiveness), brand position, format, the context surrounding the brand (e.g. the suitability of the celebrity endorsing it), and more, can impact an individual’s ability to recall a brand featured in product placement (Gupta and Gould, 2007). Similarly, the type of product or brand can also affect a person’s ability to recall a product. A study conducted by Gupta and Gould (2007) found that the expensiveness of the product had a strong positive effect on brand recall. In this study, viewers were more likely to recall products featured in the show “The Price is Right” which were of higher value, in comparison to the lesser priced items. The researchers argue that the reason for this is that people consider price to be equivalent to quality, and also because expensive items are related

to a higher product involvement. However, they also address the fact that it is important to consider the context and time of exposure of the product or brand.

### 2.2.2 Brand Attitude

Brand attitude is a similarly important product placement measurement for analyzing product placement effectiveness (Gibson & Zimmerman, 2014; Davtyan & Cunningham, 2017). Changing brand attitude positively and increasing purchase intention are some of the most important objectives of product placement (Gibson & Zimmerman, 2014). Therefore, this product placement measurement (that is often used in product placement research) is important to this study as it can help analyze the effectiveness of product placement and also the impact of indulgence on the effectiveness of product placement.

Though, it is important to consider the potential impact that opinions on product placement itself can have on brand attitude. Davtyan and Cunningham (2017) argue that prior attitudes towards advertising and product placement in general may influence the effectiveness of the brand messages embedded in media content. Moreover, this may have an effect on brand attitude, as brands that make (frequent) use of product placement may be perceived more negatively by those who dislike product placement. On the other hand, the researchers also state that in general, people tend to have a positive attitude towards product placements if these placements are not related to morally objectionable brands (e.g. cigarette & weapon brands). They claim that the reason for this positive attitude towards product placement in general is because these placements tend to make the characters and scenes featured in media content more credible and realistic.

### 2.2.3 Purchase Intention

Purchase intention is another important product placement measurement which has often been used in research to measure the customers intent to buy a product or brand (Nelson & Vilela, 2017). Purchase intention is a precursor of an individual's buying actions. In other words, a purchase intention is a customer's likelihood of putting in the effort to eventually go out and purchase the product, but it does not predict the actual buying behavior. This is mainly because there are alternate factors which may influence an individual's decision to purchase a product or brand (Nelson & Vilela, 2017). For example, changes in involvement, price, overall changes to the product, and more, may affect the individual's behavior within the period between the purchase intention and the genuine buying behavior.

As mentioned earlier, changing brand attitude positively and increasing purchase intention are some of the most important objectives of product placement (Gibson & Zimmerman, 2014). Therefore, similarly to brand attitude, this measurement is also important in this research, as it can help to analyze the effectiveness of product placement (Gibson & Zimmerman, 2014; Davtyan &

Cunningham, 2017). Likewise, similarly to brand attitude, purchase intention may be affected by prior attitudes towards advertising and product placement in general (Davtyan & Cunningham, 2017). For example, an individual may not intend to purchase a brand because it featured in product placement, and the individual does not have a positive attitude towards product placement. Yet, as mentioned previously, people in general, tend to have a positive attitude towards product placements (Davtyan & Cunningham, 2017).

## **2.3 Hofstede's Cultural Dimensions**

Research conducted on product placement typically focuses on 5 major areas, namely; the ethics of product placement, expert points of view, overall trends and developments, product placement effectiveness, and finally, cross-cultural comparisons (Tews and Halliburton, 2014). This research mainly focuses on the two last aspects. A significant and famous model used within cultural research is Hofstede's model of cultural differences (Hofstede, 2011), which is often used to analyze nations' cultural differences and their reactions towards product placement. This section will explain Hofstede's cultural model and analyze the theory based on this model to assess the critique and relevance on it. The first part will define culture in general (according to Hofstede), the second part will explain all of Hofstede's dimensions, and the final part will demonstrate the critique the model has received.

### **2.3.1 Defining Culture**

Hofstede (2011, p.3) states that "Culture is the collective programming of the mind that distinguishes the members of one group or category of people from others". The most common uses for the term culture, are to describe: a tribe, an organization, an ethnic group or a nation. Moreover, Hofstede also mentions that the national, societal and gender cultures tend to be more deeply rooted in individuals in comparison to, for example, organizational culture. Cultures within a society often are (unconsciously) rooted within societal values, whereas organizational cultures can be altered when an individual changes their work environment.

In relation to advertising, research has found that culture can affect an individual's perception of a brand (Crawford, 2015). Norms and values frequently influence a person's view on a particular topic and it regularly occurs that a company must localize its advertising methods (Retnowati, 2016). Therefore, according to Crawford (2015) companies often employ a glocalization strategy. Crawford clarifies that glocalization is a term which combines globalization and localization in order to target an individual located within a particular local market. Alternatively, according to Taylor and Okazaki (2015), modern advertising also focuses on a more global strategy by focusing on global consumers. The global consumer culture theory has been gaining influence on an international scale in recent years, and claims that the globalization of certain commercial



marketplaces has evidently resulted in the global consumer culture where individuals have the same consumer values (Taylor & Okazaki, 2015). This renders culture specific marketing obsolete because advertising to a global market is more resourceful and less time consuming and costly. Therefore, cultural dimensions in advertising research may be less relevant than they were in the past (e.g. Hofstede's cultural dimensions).

### 2.3.2 The History of Hofstede's Cultural Dimensions

Gerard Hendrik (Geert) Hofstede is a Dutch social psychologist, professor and former IBM employee who is best known for his cross-cultural research on nations and organizations (Hofstede, 2011). Hofstede's model, which explained the differences in culture between nations, was developed in 1980 and was praised at the time due to the necessity for understanding these differences, for political and economic reasons. The first four dimensions which were developed consisted of: individualism, uncertainty avoidance, power distance and masculinity. A fifth dimension was then added in the 1980s called long term orientation. Finally, in 2010 a sixth dimension was added which will also be the focus of this study, namely, indulgence (Hofstede, 2011).

In summary, there are currently six dimensions on Hofstede's cultural dimensions scale mentioned by Hofstede (2011). Firstly, individualism opposes its opposite, namely, collectivism. This dimension looks at the extent to which a society is combined into groups (collectivist), or whether the link between the individual and society is loose (individualistic). In individualistic societies, people are expected to care for themselves. Secondly, uncertainty avoidance indicates the extent to which a society is comfortable with unstructured situations. Unstructured situations are unfamiliar and unlike situations people within the society are familiar with. Thirdly, power distance refers to how the "lesser" or "not powerful" members of a society perceive how power is distributed and whether they accept that the power is distributed unequally. This dimension focuses on how the lower rank of society also influences the inequalities in society (not only the higher rank), signifying inequality within a society. While all of the societies in the world are technically unequal, some are more unequal than others. Fourthly, masculinity concerns the differences in the values between genders. In masculine cultures, a society is often more competitive and assertive whereas a feminine culture is more caring and modest. Fifthly, long-term versus short-term orientation refers to when a society is either focused on the past and present or the future. Short-term orientation means that an individual is engrossed with the present or past, more so than the future. Alternatively, long-term orientation occurs when a society is more focused on future events. For example, individuals who have a long-term orientation are more likely to ignore short term gratification. Finally, the indulgence versus restraint dimension analyzes the extent to which individuals within a society make an effort to regulate their impulses and desires. This will be the dimension which will be focused on in this thesis.

### 2.3.3 Critique on Hofstede's Cultural Dimensions

One of the biggest criticisms on Hofstede's National Cultural Dimensions is that the framework on which it is based, is mostly survey data that was collected in the 1960s and 1970s (Beugelsdijk et al., 2015). As countries change and develop with time, it becomes rather illogical to continue to use this obsolete data to study and analyze culture (Beugelsdijk et al., 2015; McSweeney, 2002). When countries develop economically, or when countries progressively develop, the modernization theory predicts that the values within the culture of the nation will change as well. Therefore, the relevance of the majority of Hofstede's collected data is called into question (Beugelsdijk et al., 2015). A study conducted by Beugelsdijk et al. (2015), found that these dimensions have in fact changed, but not dramatically. The results indicated that most modern societies on the scale recently score higher on indulgence and individualism, and score lower on Power Distance.

Dr. Brendan McSweeney is one of Hofstede's biggest critics who has dedicated much of his work to looking at the flaws within cross-cultural research (McSweeney, 2002). The critic states that there are two major flaws in Hofstede's cultural dimensions. Firstly, McSweeney claims that Hofstede generalizes countries cultural dimensions to a large extent, as they are based solely on survey data which may not be representative of a nation as a whole. Secondly, McSweeney claims that Hofstede identified national culture incorrectly, because the answers to the limited amount of survey questions were situationally specific. McSweeney states that Hofstede's model lacks validity and the methods used to come to these cultural generalizations and dimensions is unjustified. An additional critique by Gerhart and Fang (2005), is that Hofstede's results demonstrate that only 2-4 percent of the variance (in the individual values) is explained by the country differences. Essentially, 96 percent of individual values is not explained by the country differences. Moreover, no part of Hofstede's work is dedicated to analyzing culture from the individual level.

### 2.4 Hofstede's Sixth Dimension

As mentioned previously, in 2011, Hofstede created a new dimension which he coined indulgence versus restraint, and this became the newest dimension to be featured in Hofstede's Value Dimension Theory (Hofstede, 2011). Little research has been conducted on this new dimension and in particular, no research to date has been conducted on indulgence in relation to product placement. However, other dimensions have been used in research relating to product placement. For example, Tews & Halliburton (2014) looked at the individualistic and collectivistic differences between the UK, Mexico and Germany and the effect this dimension has on their responses towards product placement.

Hofstede (2011) defines the indulgence level of a society as the extent to which individuals within a society make an effort to regulate their impulses and desires. An indulgent society therefore

is a society which allows the individuals within it to enjoy simple and basic human desires, and also, a society which emphasizes on having fun and enjoying life. Comparatively, the restraint aspect of the dimension describes a society which regulates the gratification of basic human needs through stern social norms and values (Hofstede, 2011).

The main reason why the indulgence dimension can be seen as an important dimension to analyse is because it is the latest and least studied of Hofstede's cultural dimensions (Hofstede, 2011). Additionally, there are many criticisms directed towards Hofstede's cultural dimensions in regard to their validity (McSweeney, 2002). For example, globalization, homogenization and the developments in communication technologies could have possibly affected the indulgence dimension within a country through time (Taylor & Okazaki, 2015; Jie & Jing, 2015). A study conducted by Jie and Jing (2015), found that Guangdong teenagers and young adults in the 1980s were now indulgent, as modernization, an improved economic environment, new policies and foreign influences lead to this region's pursuit of indulgence. Also, the same study conducted by Jie and Jing (2015) indicated that the indulgence dimension did not fit accordingly with the ranking given to China on the indulgence scale. Hofstede states that China is not an indulgent country, while their research concluded that a large region within China did not reflect the same results. Ultimately, the study claims that all of the people within this region are generally indulgent. Therefore, analyzing the validity of this dimension appears relevant in accordance with this research.

According to Hofstede's website on cultural dimensions (<https://geerthofstede.com>), the Netherlands is considered to be an indulgent country as it has a high score of 68 on Hofstede's indulgence scale. The regions where indulgence is considered to be high include: South America, North America, the African region and Western Europe. While not all of the countries within these regions are considered to be highly indulgent, these regions are known for consisting of highly indulgent countries. For example, the Netherlands is situated in a region which is considered to be highly indulgent. Next, according to Hofstede's cultural dimensions, Turkey is listed as a neutral country (neither indulgent nor restrained) because it has a neutral score of 49 on Hofstede's indulgence scale. Lastly, based on the data retrieved from Hofstede's cultural dimensions website (<https://geerthofstede.com>), Bulgaria is known as a restrained country due to its low score of 16 on Hofstede's indulgence scale. For these reasons it is hypothesized that the means of the Netherlands, Turkey and Bulgaria will be statistically different in their scores of the indulgence dimension. In accordance with Hofstede's cultural dimension rankings (<https://geerthofstede.com>), it is predicted that Dutch respondents will be more indulgent, Turkish respondents will be neither indulgent or restrained but neutral, and that Bulgarians will be more restrained. Hence the following is hypothesized:

**H0 (1):** Millennials from the Netherlands, Turkey and Bulgaria do not differ in their mean score of the indulgence dimension.

**H1 (1):** Millennials from the Netherlands, Turkey and Bulgaria do differ in their mean score of the indulgence dimension.

## **2.5 Indulgence Influence on Brand Recall, Brand Attitude and Purchase Intention**

By relating indulgence to the product placement of luxury brands, individuals of indulgent societies are expected to; recall more brands, have more likelihood to intend to purchase a brand and have a higher brand attitude, because there is more chance that these individuals will gratify and indulge themselves (Hofstede, 2011; Sharma et al., 2011). As mentioned previously, brand recall, purchase intention and brand attitude are frequently used as measurements of product placement effectiveness within research (McKechnie & Zhou, 2003; Williams et al., 2011). By examining the influence of the indulgence dimension on brand recall, brand attitude and purchase intention, we can determine the relevance of Hofstede's latest cultural dimension. This is because indulgence should be positively linked to the recall, purchase intentions and attitudes of luxury brands.

Research conducted by Bian and Forsythe (2012) indicated that luxury brands give individuals a feeling of indulgence as they are often exclusive and expensive for the individual. For this reason, millennials of an indulgent society should be more likely to recall brands that they view in music videos, because these brands should be more familiar to the individuals. They also should have a positive attitude towards these brands because they are highly indulgent (Bian & Forsythe, 2012). Moreover, Phau and Prendergast (2000), argued that purchasing luxury products is strongly influenced by a person's indulgence (regardless of social or economic pressure). This is expected to occur when an individual either wants to express themselves, or for reasons of vanity. They also argue that the higher the brand awareness of a luxury brand is, the higher the brand attitude and purchase intention. As indulgent individuals are more likely to be aware of luxury brands, it is therefore theorized that that they will have a higher brand attitude and purchase intention. Furthermore, previous research (Duff & Lutchyn, 2017) has found that cultural dimensions in general can have the ability to influence consumer behaviour and that certain cultural attributes may have a positive or negative effect on buying behaviours across cultures.

It is predicted that indulgence will influence the millennials' recall, purchase intentions and attitudes towards luxury brands in popular Hip-Hop music videos. Hence the following is hypothesized:

**H0 (2):** The extent of indulgence does not have a relationship with millennials' ability to recall luxury brands in popular Hip-Hop/R&B music videos.

**H1 (2):** The extent of indulgence does have a relationship with millennials' ability to recall luxury brands in popular Hip-Hop/R&B music videos.

**H0 (3):** The extent of indulgence does not have a relationship with millennials' intent to purchase luxury products in popular Hip-Hop/R&B music videos.

**H1 (3):** The extent of indulgence does have a relationship with millennials' intent to purchase luxury products in popular Hip-Hop/R&B music videos.

**H0 (4):** The extent of indulgence does not have a relationship with millennials' brand attitude towards the luxury brands featured in the popular Hip-Hop/R&B music videos.

**H1 (4):** The extent of indulgence does have a relationship with millennials' brand attitude towards the luxury brands featured in the popular Hip-Hop/R&B music videos.

## **2.6 Advertising Adaption versus Standardization**

Product placement is increasingly employed in modern media with the aim of targeting global audiences (Pinzaru et al., 2013). Though, it is unrealistic to assume that these product placement messages will appeal to all cultures equally (McKechnie & Zhou, 2003), as culture is a complex construct, and is the primary reason why consumer behavior differs across various countries (Retnowati, 2016). Therefore, by analyzing differences between cultures (e.g. the level of indulgence), the effectiveness of product placement is likely to increase, as global marketing communication strategies can aim at taking cultural differences into consideration when creating advertising messages (Chan et al., 2016).

However, it is often debated whether it is more effective to target advertising messages according to culture, or whether it is more effective to standardize advertising across cultures (Tews & Halliburton, 2014; Retnowati, 2016). In 1983, Theodore Levitt stated that advertising messages can and should be standardized among cultures. Levitt (1983) argues that the world is changing into a "homo culture", where consumers will be influenced similarly by the same media messages (Retnowati, 2016). The statements made by Levitt (1983) caused a heated debated which lasts until this very day. In comparison, an increasing amount of research exists (Anurit, Newman & Chansarkar, 1998; Crawford, 2015; McKechnie & Zhou, 2003; Tews & Halliburton, 2014) which emphasizes the importance of considering (local) culture when advertising marketing messages.

The main argument for this is that one of the goals of advertising is to convince the consumer that the product is personally beneficial to them and their circumstances and values (Retnowati, 2016). Another argument is that while it is possible that culture may be becoming more global (Levit, 1983), and a global consumer culture may be on the rise (Taylor & Okazaki, 2015), specific cultural differences will continue to exist. Cultural differences will remain (whether these differences are national, societal, gender based or otherwise) as certain cultural cores are not shared (Retnowati, 2016). In this case, it is important to gain a better understanding of cultural differences in order to assure that the execution of the advertising message takes the target group's culture into

consideration.

Therefore, this research analyzes whether different countries vary in; their ability to recall brands, their brand attitude and their purchase intention, to better understand how diverse cultures react to product placement. This will help to analyze whether the cultural variations among different countries influence the effectiveness of product placement in popular online music videos. The countries used in this research are all on different levels of Hofstede's indulgence scale. Based on the theory mentioned in the previous chapter, when comparing the Netherlands (a high indulgence country), Turkey (a neutral indulgence country) and Bulgaria (a low indulgence country), it is expected that the Netherlands will be more likely to recall, will be more likely to intend to purchase and will have a higher brand attitude in comparison to Turkey and Bulgaria. Furthermore, as culture should have an influence on the effectiveness on product placement, in general, the countries are expected to differ in their ability to recall luxury brands, their purchase intentions and their brand attitudes. Hence the following is hypothesized:

**H0 (5):** Millennials from the Netherlands, Turkey and Bulgaria do not differ in their ability to recall luxury brands featured in the popular Hip-Hop/R&B music videos.

**H1 (5):** Millennials from the Netherlands, Turkey and Bulgaria do differ in their ability to recall luxury brands featured in the popular Hip-Hop/R&B music videos.

**H0 (6):** Millennials from the Netherlands, Turkey and Bulgaria do not differ in their intent to purchase a luxury product featured in the popular Hip-Hop/R&B music videos.

**H1 (6):** Millennials from the Netherlands, Turkey and Bulgaria do differ in their intent to purchase a luxury product featured in the popular Hip-Hop/R&B music video

**H0 (7):** Millennials from the Netherlands, Turkey and Bulgaria do not differ in their brand attitude towards luxury brands featured in the popular Hip-Hop/R&B music videos.

**H1 (7):** Millennials from the Netherlands, Turkey and Bulgaria do differ in their brand attitude towards luxury brands featured in the popular Hip-Hop/R&B music videos.

## Chapter 3: Method

This section will explain the overall research design, the operationalization used in this study, the sampling method, the procedure, the data analyses and the main ways this research assures reliability and validity. The first section (3.1) discusses the research design and primarily focuses on the motivation for choosing to use quantitative methods (and for conducting a quantitative survey). The section explains in detail why the research design was chosen, why certain questions were asked, and includes the overall justification for why the research was designed the way it was. The second section (3.2) discusses the variables used in the research and the pre-existing scales they are based on. Section 3.3 discusses the sampling method by focusing on what sample was chosen and why. Section 3.4 focuses on the procedure of the survey. The following section (3.5) explains the different data analyses used to answer the hypotheses, and why these specific analyses were chosen. Finally, the last section (3.6) discusses the main ways this research assures reliability and validity.

### 3.1 Research Design

This research focuses on the effect of indulgence as a cultural dimension on the brand recall, purchase intention and brand attitude of luxury brands featured in the product placement of popular online music videos. An additional aim was to assess whether the Netherlands, Turkey and Bulgaria were statistically different in their mean scores of the indulgence dimension. Finally, this thesis analyzed whether the Netherlands, Turkey and Bulgaria vary in; their ability to recall brands, their brand attitude and their purchase intention, to better understand how different countries (with varying levels of indulgence) react to product placement.

The Netherlands was chosen because it is a country which has been ranked with a high indulgence score of 68 on Hofstede's cultural dimensions scale (<https://geerthofstede.com>). Secondly, Turkey was chosen due to the neutral ranking that it has been given on the indulgence scale (i.e. 49). Lastly, Bulgaria was chosen due to its very low score on the scale (16), meaning this country is restrained. Ultimately, all three of the countries were chosen because of their relevant scores (i.e. high indulgence, neutral and high restraint). These particular indulgent, neutral and restrained countries were chosen for reasons of convenience, as Bulgarian, Turkish and Dutch participants who could be asked to share the survey with others, were more easily found.

Quantitative methods were selected for this research as it is preferable to take a more deductive approach in analyzing the main research questions. A deductive approach transfers from a theoretically expected pattern, to analyzing and testing whether this pattern truly ensues (Babbie, 2016). In order to test the hypotheses, to generalize, to make predictions, and determine relationships between the variables, a quantitative approach was found to be a more suitable approach in comparison to qualitative (Pallant, 2010; Babbie, 2016). The proposed questions in this research set

out to analyze the relationships between different variables, and quantitative research is known to have very explicit hypotheses, which thoroughly define the relationship between the dependent and independent variables (Babbie, 2016). Additionally, similar studies (McKechnie & Zhou, 2003; Jie & Jing, 2015) with similar hypotheses and research questions, also chose to use quantitative methods for their research. Therefore, for the proposed research questions and hypotheses of this study, quantitative methods were found to be suitable. By using quantitative methods, the present research could study the relationship between the mentioned variables and generalize the results from a sample of the population (e.g. the relationship between a millennials' level of indulgence and their brand attitude).

For this research, a quantitative survey was conducted with the purpose of analyzing whether the indulgence dimension influences the brand recall, purchase intention and attitude of luxury brands featured in the product placement. This quantitative method was chosen because online surveys have the main advantage of reaching a large audience, and also, surveys can help to specifically target the millennial media consumers that this research intends to reach (Ross, Castronova & Wagner, 2012). Ross et al. (2012) claim that online surveys can help to target precise populations who are prevalent in an online environment. As millennials frequently consume media content online (Pinzaru et al., 2013), online surveys are a suitable method for reaching the millennial segment. Additionally, according to Sapsford (2007) online surveys tend to receive a higher response rate consisting of voluntary participants, with less expenses. The anonymity that online surveys provide, could allow for people to be more honest about their indulgence habits and this could aid them in providing more honest responses. Sapsford (2007) claims that quantitative online surveys are an efficient method used to examine a high number of variables and the relationship between these variables. Ultimately, for all of these reasons mentioned above, a quantitative survey was chosen to be the most suitable method for this research.

The two Hip-Hop/R&B videos that were chosen to be included in the online survey, were picked because they were modern (made after 2013) and both featured luxury brands within the video. Two clips were chosen because this will increase the likelihood that an indulgent individual will recognize at least one of the brands featured within the music videos. One music video clip chosen is *Bad and Boujee* by artist Migos (released in 2017) which prominently features product placement for the brands; Chanel, BMW and Moschino (Migos ALT, 2017, October 1). The other music video clip chosen is *Anaconda* by artist Nicki Minaj (released in 2014), featuring product placement for the brand Beats Electronics (Nicki Minaj, 2017, October 1). The criteria for selecting these music video clips included; that the clips were released in the past five years, that the clips had over 500 million YouTube video views, that the clips featured clear examples of product placement showing luxury brands and that the clips belonged to the Hip-Hop-R&B genre. The two clips were randomly selected among a limited selection of music video clips which met these criteria.



The music video clips were chosen, not only because they feature popular luxury brands, but also because they were recent popular Hip-Hop/R&B music videos and therefore, these clips have a higher chance of being more easily recognized by millennials in general. If an older Hip-Hop music video clip was chosen, millennials may not be as familiar with the brand, the song, or the artist(s) themselves. For example, if a music video was chosen that was created in 1979 (before the millennial was born) the chance of a millennial being familiar with the brand, the song, or the artist(s) is less likely than a music video clip featured recently. Also, as mentioned previously, current popular music videos tend to create a strong involvement among millennials (Adis et al., 2015). Therefore, the more current a popular music video is, the higher the chance of involvement and the more likely a millennial will recognize the music video clip.

The music video clips were edited using the video editing software of YouTube Player Demo ([https://developers.google.com/youtube/youtube\\_player\\_demo](https://developers.google.com/youtube/youtube_player_demo)) and the embedded code of the videos were changed in order to; shorten the videos' length, to enable auto play and to adjust the size for mobile and desktop functionality. The first clip *Bad and Boujee* was edited to stop at 1.22, as most of the visible famous luxury brands have been featured by this point. Similarly, the *Anaconda* music video was edited to stop at 1.10. These clips were then integrated into a Qualtrics survey and were put on a timer so that respondents would be forced to watch the YouTube video clips.

The brands Chanel, BMW, Moschino and Beats Electronics were chosen because they are considered to be popular luxury brands (Hayward & Hill, 2015; Anurit et al., 1998; Dallabona, 2015; Fields, 2014). To elaborate, firstly, Chanel was established by the French fashion designer Gabrielle Coco Chanel in 1924, and today, Chanel is a well-known luxury brand that is most famously known for its perfumes (Hayward & Hill, 2015). The brand is prominently featured in numerous examples of product placement in fashion television programs (Fakkert et al., 2014). Secondly, BMW was founded in 1916 in Germany, and in 1955, the company began focusing on luxury car models that became widely popular. According to Anurit et al., (1998), BMW belongs to the premium brand range of luxury cars that focuses marketing efforts on affecting buyers on an emotional level. Thirdly, Moschino is an Italian luxury fashion brand founded by Franco Moschino in 1983 (Dallabona, 2015). The luxury fashion brand is most famous for their clothing and accessories. Lastly, Beats Electronics (or Beats) was founded by Dr. Dre and Jimmy Lovine in 2006. Beats is known for being a luxury audio company and is most famous for their deluxe headphones (Fields, 2014).

### **3.2 Operationalization**

This research measured four variables; indulgence, brand recall, purchase intention and brand attitude. As each variable was based on existing scales, this increases the overall validity of the research (Punch, 2005; Privitera, 2015).

### 3.2.1 Indulgence

The indulgence variable was created based on; the scale of the indulgence dimension of Hofstede and Minkov's (2013) values survey module (VSM), on the scale of Jie and Jing (2015) and on the scale of Sharma et al. (2011). In total, the created indulgence dimension contains nine items which are all based on Hofstede's original VSM but are edited and integrated with the two additional indulgence scales. This was done in order to create a survey which was more easily interpreted by the millennial target group (i.e. Sharma et al., 2011 scale) and also, to more effectively base the questions on the characteristics of an indulgent society as stated by Hofstede (2011) (i.e. Jie & Jing, 2015 scale). A seven-point Likert scale ranging from *strongly disagree* to *strongly agree* was used. In case needed, an additional nine restraint items were created which opposed the existing nine indulgence items.

Moreover, to elaborate, indulgence was measured with the help of a pre-existing scale of four items from Hofstede and Minkov's (2013) VSM (i.e. "Keeping time free for fun", "Moderation: having few desires", "Are you a happy person?" & "Do other people or circumstances ever prevent you from doing what you really want to"). These four items were made more elaborate in order for a millennial consumer to understand the questions more clearly. Another reason why the questions were reworded was because, it is possible that this scale may not have been meant to be replicated in the current research. Hofstede's VSM only asked questions about the workplace and it is possible that some of the millennials are too young to be employed. In order to solve this issue, the questions were made to fit the current study.

Subsequently, this scale was integrated with an additional scale of six items created by Jie and Jing (2015). These six items were entirely based on the characteristics of an indulgent society as stated by Hofstede (2011). Likewise, these questions were edited as they were originally meant to be interpreted by a Chinese audience. The grammar and writing style was changed to make the statements easier to read for the respondents. Overlapping items between Hofstede and Minkov's (2013) scale and Jie and Jing's (2015) were fused together to create more elaborate questions.

An additional four items from Sharma et al. (2011) were integrated (e.g. "I enjoy shopping and spending money"). These questions were edited slightly in order to be clearer to the reader, and only three of the four items were ultimately found to be relevant for this research. This is because two of the items were very similar to one another. This scale was used because of the simple way indulgence is explained, which may make it easier to understand for people who do not have English as their first language. As mentioned previously, the final indulgence dimension contains nine items.

### 3.2.2 Brand Recall

Based on measures constructed by Kazakova, Cauberghe, Hudders and Labyt (2016), brand recall was measured by asking respondents whether they noticed a brand featured ("yes/no") and were then

asked to pick the featured brands from a list of eight brands. Only four of the eight brands were truly shown in the music videos. In case needed, this gives a solid indication of their ability to recognize and recall the featured brands within the video.

### 3.2.3 Purchase Intention

In line with measures developed by Yoo and Donthu (2001), purchase intention was measured by asking respondents if they intend to purchase the product being featured. Only one of the two items of the original scale was used because the two items were very similar (i.e. “I would like to buy X” and “I intend to purchase X”). This question was asked for all of the eight featured and not featured brands (e.g. “I intend to purchase Chanel merchandise”, “I intend to purchase BMW merchandise”). A seven-point Likert scale ranging from *strongly disagree* to *strongly agree* was again used.

### 3.2.4 Brand Attitude

Brand attitude was measured on a scale also developed by Yoo and Donthu (2001). The original scale they created was a five-item evaluation scales of; “very good- very bad”, “very nice- very awful”, “very attractive- very unattractive”, “very desirable- very undesirable”, “very likable- very unlikable” (e.g. “Moschino is... very bad-very good”). A seven-point Likert scale was again used per item for consistency.

## 3.3 Sampling

The participants who were asked to complete the survey were acquired via snowball sampling. Snowball sampling is a sampling method where existing participants recruit more participants among their own contacts (Sadler, Lee, Lim & Fullerton, 2010). This method was chosen because it aided in obtaining the needed sample size, quickly and inexpensively. Also, this sampling method helped to find participants who were difficult to reach (e.g. respondents in other countries), and to find participants who belonged to a particular group (e.g. Dutch millennial media users). Ultimately, the snowball sampling method was used to target the homogenous groups needed for this research, and also for reasons of convivence. A study conducted by Dusek, Yurova, and Ruppel (2015), found that snowball sampling approaches are best spread through social media platforms in order to reach respondents quickly and inexpensively. The study also found that other methods were less effective in reaching the necessary number of participants needed on social media sites. Similarly, this study originally set out to conduct convenience sampling (i.e. a sampling method where participants are chosen because of their convenient accessibility) however when the necessary sample size could not be obtained, snowball sampling methods were used to allow participants of a certain nationality, to share the survey with others of the same nationality. This way, the survey could be completed at a faster rate. Yet, snowball sampling can also have a negative effect on the validity of the research. This is due to the fact that the participants reached tend to be more likely to belong to cohesive social

groups (and are less likely to represent the population) (Dusek et al., 2015; Sadler et al., 2010).

A minimum of 30 participants were chosen per nationality making a total of 91 participants between the ages of twenty to forty (i.e. the millennial generation). A minimum of 30 participants was chosen per country because this is the sample size needed to obtain representable information regarding the sample (Grinnell & Unrau, 2008). Hence, a sample size of at least 30 participants per country increases the validity, as it becomes possible to make valid generalizations of the population. It is generally considered that the higher the validity of the research, the higher the quality of the research (Pallant, 2010). However, in comparison to most survey research, a sample size of 91 individuals is not considered to be an adequate size to represent a group of the population (Grinnell & Unrau, 2008). This is because a smaller sample size may not as accurately reflect the group in comparison to a larger sample size. In this research, because the sample is divided into very precise populations (e.g. Dutch millennial media users), it can be considered more permissible to have a smaller sample size. There can be more leniency given to any sample size when the sample is of a homogenous group. Planning and a well-designed sample has helped to limit the need to expand the sample size.

The participants who were asked to complete the survey were required to have Bulgarian, Turkish or Dutch nationality, and also, the participants completing the survey had to be millennials. Millennials are people born between 1980 and 2000 (Wells et al., 2015). As there are many millennials living in the Netherlands who possess the Turkish nationality, the survey was only distributed to millennials who lived in Turkey at that moment, or Turkish citizens who were residing in the Netherlands temporarily. Therefore, Turkish millennials who have lived in the Netherlands for most of their lives were asked not to participate.

### **3.4 Procedure**

The survey was sent to known Bulgarian, Turkish and Dutch willing millennial participants who were asked on social media to share the survey with others who were of the same nationality. The participants were first asked to fill in a survey and were then referred to a link on the social media platform Facebook.

The survey was constructed in Qualtrics and featured an introductory segment which asked for the respondents given consent, and also, explained the purpose of the research. Participants were explained that their acceptance to participate in the research meant that they would be agreeing to be a part of the online survey in which millennials from Bulgaria, The Netherlands and Turkey would watch two fragments from the music video clips *Bad and Boujee* by artist Migos and *Anaconda* by artist Nicki Minaj. They were then told that after viewing these two clips, they would be asked to answer some questions regarding the videos. The purpose of the research was somewhat fabricated,

solely to prevent bias. Respondents were told (a partly made-up story) that they are partaking in a research concerning the cross-cultural differences in music video cognition and perception.

The first block of questions of the survey were demographical and asked for the respondents' age, nationality gender, and their highest level of education achieved. The questions "What is your age?" and "What is your nationality?" were included in order to exclude respondents who would not be able to contribute to the research. If a respondent was 18 or below, or 37 or above, they would then be sent to the end of the survey. This was because these respondents did not belong to the millennial generation, and therefore, their responses were not relevant to the research at hand. Similarly, if a respondent answered the question "What is your nationality" with the answer "Other", instead of "Bulgarian", "Turkish" or "Dutch", they were also excluded from the survey. This is because they did not belong to the nationalities (which fall on different extremes of Hofstede's indulgence scale) chosen for this research. Participants who did not pass these two checks were sent to the end of the survey and were excluded from participating in the remaining research. By ensuring that the sample is representative of the population the overall validity of this research can be increased (Pallant, 2010).

The second block required respondents to specify the extent to which they agree with the following statements, which measured the respondents indulgence level. The third block similarly required respondents to specify the extent to which they agree with the following statements, which measured the respondent's restraint level. The next section contained the two Hip-Hop/R&B music video clips *Bad and Boujee* and *Anaconda* (see Appendix B). Each participant was required to watch both of the music videos. Afterwards, participants were first asked to fill in questions concerning the cross-cultural differences in music video cognition and perception (e.g. "The artist(s) featured within the first music videoclip are popular in my country", "I found the first music videos to be.. good / bad"). These questions were a part of the fabricated research and were made up in order for the real research purposes not to seem too obvious.

Following the fabricated research, the participant's ability to recall the brands was measured. They were first asked whether they saw any brands included within the music video clips and if they answered yes, they were asked which ones. They were given a list of eight brands to choose from, with only four of those options being real brands that were displayed in the video clips. The last two blocks measured purchase intention and brand attitude, and the survey concluded by thanking the respondent for participating in the research. The length of the time it took for a respondent to fill in the survey was approximately 10 minutes. Appendix A provides an overview of the survey.

### **3.5 Data Analysis**

After all the data that was collected in Qualtrics, it was then transferred into a SPSS dataset file to be

analyzed. Firstly, a reliability analysis was conducted to measure the reliability of the newly created indulgence and the overall brand attitude variable. Reliability is the consistency and replicability of research (Pallant, 2010; Punch, 2005). To confirm that the measurements used in this research were reliable, and to determine the internal consistency, the Cronbach's Alpha was reported. The more reliable the research is, the more the research is considered to be of higher quality (Pallant, 2010).

Linear regression was conducted to determine whether the indulgence dimension had a relationship with the brand recall of a luxury brand (H2), whether indulgence influences the purchase intention of a luxury brand (H3), and finally, to predict whether indulgence influences the brand attitude of a luxury brand (H4). Linear regression was used to test these hypotheses because it can analyze the relationship between a dependent variable and an (independent) explanatory variable(s) (Pallant, 2010).

In order to analyze whether there was a significant difference between the indulgence levels of the millennials of the three countries (H1), a one-way analysis of variance (ANOVA) was conducted. Similarly, an ANOVA was conducted in order to determine whether millennials from the Netherlands, Turkey and Bulgaria differ in; their ability to recall luxury brands (H5), their purchase intention (H6) and their brand attitude (H7) towards luxury products featured in the popular Hip-Hop/R&B music videos. An ANOVA was used to answer these hypotheses because this analysis is used to compare the mean scores of two (or more than two) samples (Pallant, 2010; Liu, 2015). For example, in the case of H1, we are comparing the country mean score of indulgence of the Netherlands, Turkey and Bulgaria.

### **3.6 Validity and Reliability**

This section will briefly summarize some of the main ways this research assures reliability and validity. Firstly, this research measured four variables (indulgence, brand recall, purchase intention and brand attitude) which were based on existing scales. As this research is based on the scales of previous scholars, this increases the overall validity of the research (Punch, 2005). For example, the nine items used to measure indulgence were all based on Hofstede's original VSM and Hofstede's characteristics of an indulgent society.

Secondly, the questions "What is your age?" and "What is your nationality?" were included in order to exclude respondents who would not be able to contribute to the research. Participants who did not pass these two checks were sent to the end of the survey and were excluded from participating in the remaining research. By aiming to ensure that the sample is representative of the population the overall validity of this research was increased (Grinnell & Unrau, 2008).

As mentioned previously, reliability is the consistency and replicability of research (Punch, 2005). It is generally considered that the higher the reliability of a research, the higher the quality of

the research (Pallant, 2010). In this research a reliability analysis was conducted to measure the reliability of the newly created indulgence and brand attitude variable. To confirm that the measurements used in this research were reliable, the Cronbach's Alpha was reported which demonstrated that both variables were reliable.

Finally, the embedded code of the video clips used in this online survey were edited using the video editing software of YouTube Player Demo to adjust the size for mobile and desktop functionality ([https://developers.google.com/youtube/youtube\\_player\\_demo](https://developers.google.com/youtube/youtube_player_demo)). This allowed respondents to view the video clips on their phone or desktops (similarly to how they would view these music video clips in their daily lives). This can help to improve the validity of the research as it is similar to how millennials would regularly watch a music video clip (Pallant, 2010).

## Chapter 4: Results

In Chapter 4, the results of the conducted data analyses will be demonstrated. Initially, the first section (4.1) will cover the data screening conducted prior to doing the analysis. The following section describes the demographics of the respondents. This section (4.2) will discuss the respondent's descriptive details, namely; age, sex, race and education. In section 4.3, the necessary reliability tests were conducted. Section 4.4 contains the results of the one-way analysis of variance which was used to determine whether there was a significant difference between the indulgence levels of the three countries (the Netherlands, Turkey and Bulgaria). In section 4.5 linear regression was conducted to determine whether indulgence has an effect on brand recall featured in popular Hip-Hop/R&B music videos. In section 4.6, linear regression was again used to predict whether indulgence influences the purchase intention of luxury brands featured in popular Hip-Hop/R&B music videos. Section 4.7 used a linear regression to predict whether indulgence influences the brand attitude of luxury brands. In the final sections, a one-way analysis of variance was conducted in order to determine whether participants from the Netherlands, Turkey and Bulgaria differ in; their ability to recall luxury brands (4.8), their intent to purchase (4.9) and their brand attitude (4.10) towards luxury products featured in the popular Hip-Hop/R&B music videos.

### 4.1 Data Screening

After the required number of responses was obtained, the data that was collected in Qualtrics, was subsequently transferred into a SPSS dataset file. In total, the final sample that was used for this research was  $N=91$  out of the original  $N=131$  total responses. The reason for the difference between the original sample size and the final sample size was due to the 2 checks and the partial data which was acquired because of the large number of respondents who did not complete the survey. The first check (What is your age?) excluded 6 participants who were under the age of 18, and the second check (What is your nationality?) excluded 2 participants who selected "other" instead of "Dutch", "Turkish" or "Bulgarian". The remaining excluded sample of 32 participants was partial data (respondents who did not complete the survey). The demographics of the final sample of  $N=91$  was used in the upcoming tests.

### 4.2 Descriptive Statistics

The final sample consisted of 31 Dutch, 30 Turkish and 30 Bulgarian respondents. The participants that were analyzed were born between 1980 and 2000 (i.e. the millennial generation), and therefore, the age ranged between 19-37. The average age of the total respondents was 25 ( $SD = 3.9$ ), 48.4 % of the respondents being male and 51.6% of the respondents being female. The large majority of the



respondents (86%) were highly educated, having completed or were expecting to complete a bachelor's degree (or higher).

*Table 4.2. Demographics of the Sample*

<i>Education</i>	<i>%</i>	<i>Race</i>	<i>N</i>	<i>Gender</i>	<i>%</i>	<i>Age</i>	<i>%</i>
<i>Bachelor's Degree -</i>	14%	<i>Dutch</i>	31	<i>Male</i>	48.4%	<i>19-24</i>	50%
<i>Bachelor's Degree +</i>	86%	<i>Turkish</i>	30	<i>Female</i>	51.6%	<i>25-36</i>	50%
		<i>Bulgarian</i>	30				

### 4.3 Reliability Tests

In this section, the reliability of the scales used for brand attitude (measured on a 5-item scale) and indulgence (measured on a 9-item scale) will be measured.

#### 4.3.1 Reliability Brand Attitude

The reliability of the new brand attitude variable comprising of five items was measured and indicated that brand attitude had a Cronbach's Alpha of .98. A Cronbach's Alpha score of above .70 is required, and a score above .90 is an "excellent" score (Pallant, 2010). Deleting an item from the brand attitude scale would not improve the brand attitude variable's quality. Therefore, none of the items were removed.

#### 4.3.2 Reliability Indulgence

The reliability of the new indulgence variable comprising of nine items was measured and indicated that indulgence had a Cronbach's Alpha of .87. A Cronbach's Alpha score of above .70 is required and a score between .80 and .90 is a "good" score (Pallant, 2010). Deleting the item "When I feel tired at work, I will often take a rest" would improve the variables quality and the Cronbach's Alpha would become .89. However, the improvement would be very slight and therefore all of the items on the scale of indulgence were kept.

### 4.4 Hypothesis 1: Indulgence Levels Country Comparison

In order to analyse whether there was a significant difference between the indulgence levels of the Netherlands  $N = 31$ , Turkey  $N=30$  and Bulgaria  $N = 30$  (H1), a one-way ANOVA was conducted.

The Levene's statistic of 21.3 at  $p = 0.000$  was significant and therefore indicates that the assumption of homogeneity was not met. In other words, the spread of scores in each group is not homogenous. According to Liu (2015), this can be rectified for a one-way ANOVA test by analyzing the Robust table and by subsequently analyzing the Games-Howell post hoc tests. The researcher states that the Robust Tests of Equality of Means is used when the assumption of homogeneity has been violated. Moreover, in case the F ratio is significant, we can reject the null hypothesis and assume that at least one of the means is significantly different in comparison to another. Consistently, the Welch ANOVA demonstrated that there was a significant difference between the indulgence levels of the three countries [ $F(2, 55.17) = 14.65, p = 0.00$ ]. Therefore, we can accept H1 (1), 'participants from the Netherlands, Turkey and Bulgaria do differ in their mean score of the indulgence dimension' and reject H0 (1) that 'participants from the Netherlands, Turkey and Bulgaria do not differ in their mean score of the indulgence dimension'.

To assess whether there were significant differences between all of the combinations of the groups, post hoc tests were analyzed. The Games-Howell statistics are used instead of the more common Tukey and Bonferroni tests, as this test is best used when there is an uncertainty of knowing whether the population variances are equal (Liu, 2015). This indicated that there was a significant difference ( $p < 0.05$ ) between the Netherlands and Bulgaria, and Turkey and Bulgaria. However, there was no significant difference ( $p > 0.05$ ) between the Netherlands and Turkey. Overall, the mean score of indulgence for Turkish millennials ( $M = 5.36, SD = 0.73$ ) was statistically greater than the mean score of indulgence for Bulgarian millennials ( $M = 3.89, SD = 1.3$ ) and the mean score of indulgence for Dutch millennials ( $M = 5.15, SD = 0.65$ ) was statistically greater than the mean score of indulgence for Bulgarian millennials ( $M = 3.89, SD = 1.3$ ). There was no significant difference between the mean scores of Turkey ( $M = 5.36, SD = 0.73$ ) and the Netherlands.

#### **4.5 Hypothesis 2: Indulgence Influence on Brand Recall**

A linear regression was calculated to predict whether the indulgence dimension has an effect on the brand recall of a luxury brand (H2). The model predicts that 19.7% of the variance is explained by the indulgence level of a millennial. Indulgence was found to be significant and negative ( $b = -11$ ) in relation to the millennials ability to recall a luxury brand ( $F(1, 89) = 21.77, p < 0.00$ ). The negative coefficient indicates an inverse relationship (Pallant, 2010) and shows that the more indulgent an individual is, the less likely they will be to recall a luxury brand. Considering the fact that indulgence did negatively influence the millennials' ability to recall luxury brands in popular Hip-Hop/R&B music videos, H1 (2) 'the extent of indulgence does have a relationship with millennials' ability to recall luxury brands in popular Hip-Hop/R&B music videos' can be accepted and H0 (2) 'the extent of indulgence does not have a relationship with millennials' ability to recall luxury brands in popular Hip-Hop/R&B music videos' can be rejected.

Table 4.5 Indulgence Influence on Brand Recall

<i>IV</i>	<i>B</i>	<i>SE</i>	<i>Beta</i>	<i>P</i>
<b>Indulgence</b>	-.11	.02	-.44	.00
<b>R2</b>	.2			

#### 4.6 Hypothesis 3: Indulgence Influence on Purchase Intention

A linear regression was calculated to predict whether indulgence influences the purchase intention of luxury brands (H3). Indulgence was found to be not significant in relation to the millennials purchase intention of luxury brands ( $F(1, 89) = 1.49, p > .225$ ). Hence, we can reject H1 (3), that ‘the extent of indulgence does have a relationship with millennials’ intent to purchase luxury products in popular Hip-Hop/R&B music videos’ and accept H0 (3) that ‘the extent of indulgence does not have a relationship with millennials’ intent to purchase luxury products in popular Hip-Hop/R&B music videos’.

Table 4.6 Indulgence Influence on Purchase Intention

<i>IV</i>	<i>B</i>	<i>SE</i>	<i>Beta</i>	<i>P</i>
<b>Indulgence</b>	.14	.11	.13	.225
<b>R2</b>	.02			

#### 4.7 Hypothesis 4: Indulgence Influence on Brand Attitude

A linear regression was calculated to predict whether indulgence influences the brand attitude of luxury brands (H4). The model predicts that 12.3% of the variance is explained by the indulgence level of a millennial. Indulgence was found to be significant in relation to the millennials’ brand attitude ( $F(1, 89) = 12.43, p < 0.001$ ). Considering the fact that indulgence did positively influence the millennials’ brand attitude H1 (4) ‘the extent of indulgence does have a relationship with millennials’ brand attitude towards the luxury brands featured in the popular Hip-Hop/R&B music videos’ can be accepted, and H0 (4) ‘the extent of indulgence does not have a relationship with millennials’ brand attitude towards the luxury brands featured in the popular Hip-Hop/R&B music videos’ can be rejected.

Table 4.7 Indulgence Influence on Brand Attitude

<i>IV</i>	<i>B</i>	<i>SE</i>	<i>Beta</i>	<i>P</i>
<b>Indulgence</b>	.35	.10	.35	.001
<b>R2</b>	.12			

#### 4.8 Hypothesis 5: Brand Recall Country Comparison

In order to analyse whether there was a significant difference between the brand recall of the Netherlands  $N = 31$ , Turkey  $N = 30$  and Bulgaria  $N = 30$  (H5), a one-way ANOVA was conducted. The Levene's statistic of .16 at  $p = .855$  was not significant and therefore indicates that the assumption of homogeneity was met. The ANOVA analysis demonstrated that there is a statistically significant difference between the brand recall of the three countries [ $F(2, 88) = 8.16, p = 0.001$ ]. Therefore, we can accept H1 (5), 'participants from the Netherlands, Turkey and Bulgaria do differ in their ability to recall luxury brands featured in the popular Hip-Hop/R&B music videos' and reject H0 (5) 'participants from the Netherlands, Turkey and Bulgaria do not differ in their ability to recall luxury brands featured in the popular Hip-Hop/R&B music videos'.

Post hoc comparisons using the Tukey HSD test indicated that the mean score for brand recall for Bulgarian millennials ( $M = 1.78, SD = .25$ ) was statistically greater than the mean score of brand recall for Dutch millennials ( $M = 1.55, SD = .25$ ) and Turkish millennials ( $M = 1.55, SD = .27$ ). There was no significant difference between the mean scores of the Netherlands and Turkey.

#### 4.9 Hypothesis 6: Purchase Intention Country Comparison

To examine whether there was a significant difference between the purchase intention of the Netherlands  $N = 31$ , Turkey  $N = 30$  and Bulgaria  $N = 30$  (H6), a one-way ANOVA was conducted. The Levene's statistic of 3.98 at  $p = 0.022$  was significant and therefore indicates that the assumption of homogeneity was not met. This can again be rectified for a one-way ANOVA test by analyzing the Robust table and by subsequently analyzing the Games-Howell post hoc tests (Liu, 2015). As mentioned earlier, the Robust Tests of Equality of Means is used when the assumption of homogeneity has been violated. In case the F ratio is significant, we can reject the null hypothesis and assume that at least one of the means is significantly different in comparison to another. Consistently, the Welch ANOVA demonstrated that there was a significant difference between the purchase intention of the three countries [ $F(2, 56.31) = 4.26, p = 0.019$ ]. Therefore, we can accept H1 (6) that 'participants from the Netherlands, Turkey and Bulgaria do differ in their intent to

purchase a luxury product featured in the popular Hip-Hop/R&B music videos' and reject H0 (6) that 'participants from the Netherlands, Turkey and Bulgaria do not differ in their intent to purchase a luxury product featured in the popular Hip-Hop/R&B music videos'.

To assess whether there were significant differences between all of the combinations of the groups, post hoc tests were analyzed. The Games-Howell statistics are used instead of the more common Tukey and Bonferroni tests, as this test is best used when there is an uncertainty of knowing whether the population variances are equal (Liu, 2015). This indicated that the mean score of purchase intention for Turkish millennials ( $M = 3.39$ ,  $SD = 1.31$ ) was statistically greater than the mean score of Dutch millennials ( $M = 2.48$ ,  $SD = 1.27$ ). There was no significant difference between the mean scores of Bulgaria ( $M = 3.13$ ,  $SD = 0.85$ ) and the Netherlands, and between Turkey and Bulgaria.

#### **4.10 Hypothesis 7: Brand Attitude Country Comparison**

To analyse whether there was a significant difference between the brand attitude of the Netherlands  $N = 31$ , Turkey  $N = 30$  and Bulgaria  $N = 30$  (H7), a one-way analysis of variance was conducted. The Levene's statistic of .83 at  $p = .438$  was not significant and therefore indicates that the assumption of homogeneity was met. The ANOVA analysis demonstrated that there is a statistically significant difference between the brand attitude of the three countries [ $F(2, 88) = 6.68$ ,  $p = 0.02$ ]. Therefore, we can accept H1 (7), 'participants from the Netherlands, Turkey and Bulgaria do differ in their brand attitude towards luxury brands featured in the popular Hip-Hop/R&B music videos' and reject H0 (7) that 'participants from the Netherlands, Turkey and Bulgaria do not differ in their brand attitude towards luxury brands featured in the popular Hip-Hop/R&B music videos'.

Post hoc comparisons using the Tukey HSD test indicated that the mean score for brand attitude for Turkish millennials ( $M = 5.02$ ,  $SD = 1.18$ ) was statistically greater than the mean score of brand attitude for Bulgarian millennials ( $M = 4.01$ ,  $SD = 1.06$ ). There was no significant difference between the mean scores of the Netherlands ( $M = 4.46$ ,  $SD = 0.99$ ) and Turkey and between the Netherlands and Bulgaria.

## **Chapter 5: Discussion and Conclusion**

In Chapter 5, the discussion and conclusion will be outlined. Initially, the first section (5.1) will provide a general discussion about all of the results gathered in Chapter 4, and how these results relate to the theory provided in this thesis. The next section (5.2) will discuss some limitations which should be taken into consideration. Then, the section 5.3 will focus on the possible directions for future research. Section 5.4 will analyze the managerial implications based on the results of this research, and finally, the conclusion (5.5) will provide answers to the research question.

### **5.1 Discussion**

Studies have shown (Pinzaru et al., 2013) that product placement in particular can be a subtle variety of advertising which can effectively influence a millennial consumer's feelings, opinion and attitude towards a brand. This is mainly because product placement can be easily and successfully implemented within online media content, and therefore caters to this generation, as it can be used as a "pull" strategy. Since product placement effectively caters as an efficient form of advertising to new generations, it has been integrated into mainstream media content more often than in the past.

Therefore, product placement is nowadays increasingly employed in modern technologies with the aim of targeting global audiences. However, it is unlikely that these product placement message will appeal to all cultures equally, as culture is a complex construct, and is the primary reason why consumer behavior differs between countries. Though, it is still often debated whether it is more effective to target advertising messages according to culture, or whether it is more effective to standardize advertising across cultures (Tews & Halliburton, 2014; Retnowati, 2016). An increasing amount of research suggests that businesses should take the culture of a target group into consideration when creating advertising messages (Retnowati, 2016).

A popular model used in cross-cultural research, which is used to measure cultural differences, is Hofstede's cultural dimensions. One of the most recent and least researched dimensions is the indulgence dimension, which compares cultural differences in people's indulgence levels on the scale of Hofstede's cultural dimensions. Therefore, in order to assess how cultural dimensions influence the way individuals are affected by product placement, the primary objective of this research was to discover how the indulgence level of millennials influences the brand recall, purchase intention and brand attitude of luxury brands featured in the product placements of popular music videos. Additionally, it is important to compare three nations which fall on three different rankings (a high indulgence country, a neutral country and a restrained country) on Hofstede's cultural dimensions indulgence scale. This way, we can compare the scores of an indulgent, neutral and restrained country and assess whether these scores reflect the scores provided by Hofstede (<https://geerthofstede.com>) to analyse whether Hofstede's cultural dimensions are still considered to

be relevant. The Netherlands, Turkey and Bulgaria can be compared, as these are indulgent, neutral and restrained countries on Hofstede's scale. Therefore, a clear secondary objective is to analyze whether the Netherlands, Turkey and Bulgaria were statistically different in their mean scores of the indulgence dimension. Finally, this research analyzed whether different countries (the Netherlands, Turkey & Bulgaria) vary in; their ability to recall brands, their brand attitude and their purchase intention, to better understand how diverse cultures (with different indulgence levels) react to product placement.

Firstly, it was hypothesized that the means of the Netherlands, Turkey and Bulgaria will be statistically different in their mean scores of the indulgence dimension (i.e. the secondary aim of the thesis). In accordance with Hofstede's cultural dimension's rankings (<https://geerthofstede.com>), it was predicted that Dutch respondents will be more indulgent, Turkish respondents will be neither indulgent nor restrained (but neutral) and that Bulgarians will be more restrained. Secondly, it was hypothesized that indulgent millennials would have a higher ability to recognize products, to recall products and to purchase products (i.e. the primary aim of the thesis). Lastly, it was hypothesized that, as culture should have an influence on the effectiveness on product placement, the three countries (the Netherlands, Turkey and Bulgaria) were expected to differ in their ability to recall luxury brands, their purchase intention and their brand attitude (i.e. the final aim of the thesis).

To answer the first hypothesis (H1), the results indicated that that the Netherlands, Turkey and Bulgaria were statistically different in their mean scores of the indulgence dimension. The findings showed that there was a significant difference between the Netherlands and Bulgaria, and Turkey and Bulgaria, but no significant difference between the Netherlands and Turkey. It was predicted that the Netherlands, Turkey and Bulgaria would be statistically different in their mean scores of the indulgence dimension and the results have confirmed this to some extent. This was hypothesized in accordance with Hofstede's cultural dimension's (2011) as the model predicts that Dutch respondents will be more indulgent, Turkish respondents will be neither indulgent nor restrained, and that Bulgarians will be more restrained. However, the fact that there is no significant difference between the Netherlands and Turkey does not accurately reflect what was predicted. As mentioned previously, Hofstede's Cultural Dimensions is based mostly on old and outdated survey data (Beugelsdijk et al., 2015). In accordance with modernization theory, when countries progressively develop, the values within the culture of the nation will change as well. Therefore, the relevance of the majority of Hofstede's collected data can be called into question, and it can be speculated that some of the data does not accurately reflect the cultural dimensions of the analyzed countries.

The results of the second hypothesis (H2) indicated that the extent of indulgence had a significant negative effect on millennials' ability to recall luxury brands in popular Hip-Hop/R&B music videos. It was predicted that indulgence would positively influence the millennials' ability to

recall luxury brands in popular Hip-Hop/R&B music videos. This was hypothesized in accordance with Hofstede's cultural dimension's (2011), and Bian and Forsythe (2012). Summarized together, the researchers suggest that luxury brands give individuals a feeling of indulgence as they are often exclusive and expensive for the individual. Therefore, individuals of an indulgent society should be more likely to recall brands that they view in music videos as these brands should be more familiar to the individuals. However, the findings showed that the more indulgent an individual is, the less likely they will be to recall a luxury brand. While the relationship is significant, the negative relationship can be explained by the fact that indulgent individuals of these particular cultures may not necessarily be familiar with the luxury brands which were presented in the survey. The brands which were selected were globally recognized luxury brands and indulgent individuals may be more familiar with local luxury brands. Another possible explanation is that these luxury brands are not targeted towards indulgent individuals, but to restrained individuals. Nowadays, popular tactics (such as celebrity endorsement), the use of mass media and interactive media allow luxury brands to correspondingly extend their brand message to the masses instead of directly targeting to the luxury segment.

To answer the third hypothesis (H3), the results indicated that the extent of indulgence did not positively influence millennials' purchase intention for luxury brands portrayed in popular Hip-Hop/R&B music videos. It was predicted that indulgence would positively influence the millennials' likelihood to purchase luxury products. This was hypothesized in accordance with Hofstede's cultural dimension's (2011), and Phau and Prendergast (2000). Collectively, the researchers suggest that purchasing luxury products is strongly influenced by a person's indulgence as indulgent individuals consume and gratify themselves. However, the results did not reflect what was predicted and this finding suggests that other factors may need to be taken into consideration when analysing indulgence and purchase intention. For example, a person may be indulgent and want to purchase a brand but does not intend to due to financial limitations or current social restrictions. By including all of the factors which could affect purchase intention, the effect of indulgence could be measured more accurately.

Subsequently, to answer the fourth hypothesis (H4), the results indicated that the extent of indulgence did positively influence millennials' brand attitude for luxury brands portrayed in popular Hip-Hop/R&B music videos. Indulgence had a significant effect on brand attitude. Since indulgence did positively influence the millennials' brand attitude for luxury brands portrayed in popular Hip-Hop/R&B music videos, we can say that indulgence does positively influence brand attitude. This was also hypothesized in accordance with Hofstede's cultural dimension's (2011), and Phau and Prendergast (2000). Combined, the researchers suggest that that the more indulgent an individual is, the higher the likelihood they are aware of the brand, and the higher the brand attitude. This study showed that to be accurate.



To answer the fifth hypothesis (H5), the results indicated that there was a significant difference between the brand recall of the Netherlands, Turkey and Bulgaria. The findings showed that there was a significant difference between Bulgaria, and the Netherlands and Bulgaria and Turkey, but no significant difference between the Netherlands and Turkey. It was predicted that the Netherlands, Turkey and Bulgaria would be statistically different in their mean scores of the brand recall and the results have confirmed this to some extent. This was hypothesized in accordance with adaption (versus standardization) debate that claims that culture should influence the way in which individuals from different countries are affected by product placement. However, it is important to mention that Bulgaria (a low indulgence country) was able to recall brands more frequently in comparison to Turkey and the Netherlands. Also, the fact that there is no significant difference between the Netherlands and Turkey does not accurately reflect Hofstede's Cultural Dimensions model. Again, it can be speculated that some of the data does not accurately reflect the cultural dimensions of the analyzed countries.

The results of the sixth hypothesis (H6) indicated that there was a significant difference between the purchase intention of the Netherlands, Turkey and Bulgaria. The findings showed that there was a significant difference between Turkey and the Netherlands, but no significant difference between Bulgaria and the Netherlands and between Turkey and Bulgaria. It was predicted that the Netherlands, Turkey and Bulgaria would be statistically different in their mean scores of purchase intention and the results have confirmed this to some extent. This was again hypothesized in accordance with adaption (versus standardization) debate that claims that culture should influence the way in which individuals from different countries are affected by product placement. However, it is important to mention that Turkey (a neutral country) had a higher intent to purchase in comparison to the Netherlands. Also, the fact that there is no significant difference between Bulgaria and the Netherlands and between Turkey and Bulgaria shows that it does not accurately reflect Hofstede's Cultural Dimensions model. Once more, it can be speculated that some of the data does not accurately reflect the cultural dimensions of the analyzed countries.

The results of the seventh hypothesis (H7) indicated that there was a significant difference between the brand attitude of the Netherlands, Turkey and Bulgaria. The findings showed that there was a significant difference between Turkey and the Bulgaria, but no significant difference between the Netherlands and Turkey, and between the Netherlands and Bulgaria. It was predicted that the Netherlands, Turkey and Bulgaria would be statistically different in their mean scores of brand attitude and the results have confirmed this to some extent. This was once again hypothesized in accordance with adaption (versus standardization) debate which states that culture should influence the way in which individuals from different countries are affected by product placement. The fact that there is no significant difference between the Netherlands and Turkey, and between the Netherlands and Bulgaria shows that it does not accurately reflect Hofstede's Cultural Dimensions

model. Similarly to H5 and H6, it can be speculated that some of the data does not accurately reflect the cultural dimensions of the analyzed countries. An additional plausible reason for why the results of this study did not accurately reflect what was predicted by Hofstede's model could be due to some of the limitations regarding validity and reliability which will be mentioned in the upcoming chapter.

## **5.2 Research Limitations**

While this research discovered new insights regarding indulgence and how the indulgence levels of millennials can influence the brand recall, purchase intention and brand attitude of luxury brands, there are some limitations which should be taken into consideration.

One of the main limitations of the study was that the sample consisted mostly of only highly educated people (86%). This was due to the snowball sampling method, as the survey was sent to known Bulgarian, Turkish and Dutch participants who were asked on social media to share the survey with others who were of the same nationality. As stated in the methods chapter, snowball sampling can have a negative effect on the validity of the research because the participants reached tend to be more likely to belong to cohesive social groups (and are less likely to represent the population). Since the original respondents asked to share the survey were highly educated, the survey was mostly shared with their friends who were also highly educated. While the sample was representative of the millennial generation qua age, and the gender ratio was relatively equal, the sample does not accurately reflect the typical millennial, as 86% of average millennials will most likely not have (or will not obtain) a Bachelor diploma or higher. As the sample may not accurately represent the population, the overall validity of this research can be called into question and could possibly have influenced the results of this study.

Another limitation was the language barrier some respondents faced while completing the survey. It is likely that most of the participants in the survey did not have English as their primary language because they descend from countries where English is not the official language. Hence, some of the respondents gave feedback when they did not properly understand some of the terms used in the survey (e.g. the definition of indulgence). Respondents who did not understand the survey due to a language barrier were less likely to complete the survey accurately (e.g. they may have mistakenly chosen the wrong response because they did not understand the question/statement). As the respondents may not have been familiar with the wording used in the survey, the reliability of the study can be called into question.

Also, this research did not include additional measurements which could influence the results. For example, the effect of indulgence on purchase intention, may have been influenced by alternative factors such as low funds, or a negative emotional state. An indulgent individual with no money may want to purchase a product or brand, but does not intend to because of these limitations.

Another example can be that brand recall may have been influenced by the proximity, duration and the overall position of the brands. Each brand was featured differently and the amount of time the brand was featured on the screen also varied. This may have been a factor influencing whether someone saw the brand in the video, and therefore, may have influenced the findings on brand recall.

An additional limitation was the sample size. In this research, due to the fact that the sample is divided into very precise populations, it can be considered more permissible to have a smaller sample size. Therefore, more leniency can be given as the sample is of a homogenous group. However, a larger sample size would have helped to increase the validity, as it becomes possible to make more valid generalizations of the population.

Another limitation was that the study was sometimes based on a very specific research topic with limited prior studies. A wider range of prior studies on a more similar topic than what was found would help to form a stronger basis for the theoretical framework, and therefore, the foundation of the research itself. Consequently, there is an apparent need to fill gaps in the current research on these topics. This will be further elaborated on in the following section.

A final limitation was that although the survey questions used to analyze indulgence were mainly based on the scale of the indulgence dimension of Hofstede and Minkov's (2013) values survey module, the fact that in total, three different scales from three different studies were combined, may have led to insignificant results in the study. This may be due to the fact that the indulgence dimension does not entirely accurately represent the indulgence dimension developed by Hofstede (2011).

### **5.3 Directions for Future Research**

It has become apparent that there is a lack of research conducted on related topics of indulgence, and no research conducted on the relationship between product placement and indulgence (as the indulgence dimension is relatively new). Further investigation into these specific subjects could prove beneficial. Knowledge regarding product placement effectiveness across cultures is highly relevant for marketers, advertisers and researchers as a better understanding of cultural differences can help to add to the academic literature, and also, it can help marketers adjust product placement targeting strategies towards different cultural groups. All in all, product placement effectiveness is linked to profitability and increased brand awareness (Baksh-Mohammed & Callison, 2014) and the relationship between product placement and indulgence (across cultures) should therefore be further explored.

Moreover, this research has established that different countries vary in their brand recall, purchase intention and brand attitude when shown product placement messages featured within online R&B/Hip-hop music videos. This shows that culture can possibly influence the way

individuals are affected by product placement. Hence, more research on the relationship between specific cultures and advertising messages is needed. This way, advertisers can use a global approach with consideration of the local cultures, to produce the most effective cross-cultural advertising messages that can be easily adapted and targeted towards local environments.

Finally, another important direction for future research is to reassess Hofstede's cultural dimensions, because this model is mostly based on outdated or incorrect survey data (Beugelsdijk et al., 2015; McSweeney, 2002). This research showed that there was no significant difference between some of the countries, and also demonstrated that some low indulgent (i.e. restrained) cultures were more likely to display indulgent reactions towards product placement messages. These findings did not accurately reflect what was predicted. The relevance of the majority of Hofstede's collected data can be called into question because cultural differences are expected to change over time and it is therefore important to assess how accurately the dimensions reflect modern cultures. Hence, future research is necessary.

#### **5.4 Managerial Implications**

The findings of this research have managerial implications would could prove to be promising for companies advertising strategies. Firstly, companies marketing product placement messages of luxury brands to millennials of indulgent countries (on modern advertising mediums) should know that these individuals will be more likely to have a positive brand attitude of luxury brands featured in product placement. This means that product placement could be affective in creating brand loyalty and a more favorable brand attitude in general among this group. However, employing product placement strategies in indulgent societies may not necessarily lead to millennials intending to purchase these luxury products.

Secondly, companies marketing product placement messages of luxury brands to the Netherlands, Turkey and Bulgaria should know that the indulgence level of these countries may not accurately reflect the expected product placement reactions (i.e. brand recall, brand attitude and purchase intention). While the countries do differ in their brand recall, their brand attitude and their purchase intention, these reactions do not precisely reflect what is expected according to Hofstede's cultural dimensions.

Lastly, this research has shown that different countries vary in their brand recall, brand attitude and purchase intention when shown product placement messages featured within online music videos. This indicates that culture can possibly influence the way millennials are affected by product placement. Similarly, past research has demonstrated that, an increasing amount of research exists (Anurrit et al., 1998; Crawford, 2015; McKechnie & Zhou, 2003; Tews & Halliburton, 2014). which emphasizes the importance of (local) culture on the effectiveness of advertising messages.

Based on this research and previous research conducted on the adaption versus standardization debate, it is recommended that marketers need to pay attention to communicating in an effective manner to consumers of diverse cultures. Marketers need to use adaption advertising as a substitute of standardization advertising when aiming to target specific local markets. Ultimately, this research and numerous previous studies have demonstrated that it is important for marketers to adjust their advertising strategy to the environment of each particular culture.

## 5.5 Conclusion

In conclusion, the primary aim of this research was to assess how the cultural dimension of indulgence influences the way individuals are affected by the product placement of luxury brands in Hip-Hop/R&B music videos. Therefore, the research aimed to answer the question: *'to what extent, if at all, does the level of indulgence of millennials influence the brand recall, purchase intention and brand attitude of luxury brands featured in the product placements of popular music videos?'*

Additionally, it is important to compare three nations which fall on three different rankings (a high indulgence country, a neutral country and a restrained country) on Hofstede's cultural dimensions' indulgence scale in order to compare the scores of an indulgent, neutral and restrained country, and assess whether these scores reflect the scores provided by Hofstede (<https://geerthofstede.com>).

Hence, a clear secondary objective was to analyze: *'to what extent, if at all, does the indulgence level of the Netherlands, Turkey and Bulgaria accurately reflect the indulgence score given to these three countries by Hofstede?'* Finally, to assess the different ways in which individuals from different cultures are affected by the same product placement, another objective of this research was to discover: *'to what extent, if at all, do the millennials of the Netherlands, Turkey and Bulgaria differ in; their ability to recall brands, their purchase intention and their brand attitude of luxury brands featured in the product placements of popular music videos?'*

It was found that the extent of indulgence negatively influences millennials' ability to recall luxury brands in popular Hip-Hop/R&B music videos, and positively influences millennials brand attitude of luxury brands in popular Hip-Hop/R&B music videos. The negative relationship with brand recall can be explained by the fact that indulgent individuals of these particular cultures may not necessarily be familiar with the luxury brands presented in the survey. Another possible explanation is that these luxury brands may not be targeted towards indulgent individuals, but to restrained individuals. The findings also suggest that the extent of indulgence does not influence millennials' purchase intention for the luxury brands portrayed in popular Hip-Hop/R&B music videos. This could be explained by the fact that purchase intention may have been influenced by alternative factors such as low funds or a negative emotional state.

Furthermore, the findings demonstrated that the Netherlands, Turkey and Bulgaria were statistically different in their mean scores of the indulgence dimension, but while there was a

significant difference between the Netherlands and Bulgaria, and Turkey and Bulgaria, no significant difference was found between the Netherlands and Turkey. The reason why there was no significant difference between the Netherlands and Turkey may be due to Hofstede's cultural dimensions being based mostly on incorrect or outdated survey data.

Lastly, this research has shown that the three countries vary in their brand recall, brand attitude and purchase intention when shown product placement messages of luxury brands featured within online music videos. Bulgarian millennials recalled more luxury brands in comparison to Dutch and Turkish millennials, Turkish millennials had a higher intent to purchase in comparison to Dutch millennials, and Turkish millennials had a higher brand attitude in comparison to Bulgarian millennials.

It has become apparent that it may be more effective to target advertising messages according to culture (i.e. glocalization strategies), in comparison to standardizing advertising messages across cultures. While globalization may have possibly created a type of homo culture as stated by Levitt (1983) or a global consumer culture, as stated by Taylor and Okazaki (2015), cultural diversity continues to exist which can influence the way people receive advertising messages. Moreover, specific cultural differences will remain (whether these differences are national, societal, gender based or otherwise) as certain cultural cores are not shared (Retnowati, 2016).

Furthermore, the findings of this research reconfirm previous studies which demonstrate that cultural dimensions effect the reactions individuals have towards advertising messages. The findings illustrate that there are some differences in the reactions of indulgent versus restrained millennials towards product placement messages. It is therefore important to gain a better understanding of cultural differences so that it is possible to increase the success of global marketing communications. Ultimately, this research and past research (Tews & Halliburton, 2014) has demonstrated that cultural dimensions (such as indulgence) have the possibility to influence the way millennials are affected by product placement, indicating the importance of understanding culture when advertising marketing messages.

However, how these cultural dimensions are measured is important to properly assess the impact of these dimensions. It has also become apparent (in accordance with the global consumer culture theory) that societal developments and new media technologies may influence the relevance of existing concepts, theories and models such as Hofstede's model of cultural dimensions, as the results did not accurately reflect what was predicted by Hofstede's model. An additional plausible reason for why the results of this study did not accurately reflect what was predicted in general, and what was predicted by Hofstede's model, could be due to some of the limitations regarding validity and reliability in this research, (as mentioned in a previous section of this chapter). Regardless, this

research and past research (Beugelsdijk et al., 2015) has shown that an important direction for future research is to reassess Hofstede's cultural dimensions to make sure that these cultural dimensions are valid.

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## Appendix A: Survey

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### Start of Block: Introduction

Dear participant,

You are invited to partake in a research concerning the cross-cultural differences in music video cognition and perception. Your acceptance to participate means that you agree to be a part of an online survey in which millennials from Bulgaria, The Netherlands and Turkey will watch two fragments from the music video clips *Bad and Boujee* by artist Migos (2017) and *Anaconda* by artist Nicki Minaj (2014). After viewing these two clips, you will be asked to answer some questions regarding the videos. It is important that you are aware of the fact that your willingness to participate is entirely voluntary and you are free to stop participating at any point. Additionally, the information you provide will remain anonymous and will be used for research purposes only. The survey is relatively short and will take approximately ten minutes to complete.

If you have any further questions regarding this research, please contact 341758cs@student.eur.nl, for more information.

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### Start of Block: Demographics

Q1 *What is your age?*

- 18 or under
- 19
- 20
- 21
- 22
- 23
- 24
- 25
- 26
- 27
- 28
- 29
- 30
- 31
- 32
- 33
- 34
- 35
- 36
- 37
- 38 or above

Q2 *What is your nationality?*

- Dutch
- Turkish
- Bulgarian
- Other

Q5 *What is your gender?*

- Male
- Female

Q6 *What is the highest level of education you have achieved? If you are currently a student, you can indicate the highest level you will complete.*

- I did not complete high school
- High School Graduate
- Bachelors
- Masters
- Doctorate
- Other

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**Start of Block: IVR measure (Indulgence questions)**

Q7 Please specify to what extent you agree with the following statements.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
When I feel tired at work, I will often take a rest.							
I prefer a relaxing work environment where I can talk openly and frequently over a more strict and structured work environment							
I work so I can earn money to spend on spontaneous							

experiences (e.g. an impulsively planned vacation), even if I am not that wealthy.

I believe that happiness is the most important thing, and that living in the moment and being spontaneous is more important than doing what other people tell me to do

I believe that I should decide on my own life partner (without the influence of the opinion of others) and that love is a very important factor when deciding who to choose.

I often make friends with free and funny people, who bring happiness and surprise (even if they lack structure and plans).

I often spend money on things I want, instead of things I truly need.

I enjoy shopping and spending money

I enjoy spoiling myself and do so often

Q8 Please specify to what extent you agree with the following statements.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I work so hard sometimes that I often forget to eat, and I sometimes do not get enough rest.							
I prefer a serious and structured work environment							
I prefer to save money for emergency situations, rather than spending money on spontaneous experiences.							
When I am out socializing, I often have homework or work that I need to finish on my mind							
Other people's opinions will have/have had a strong effect on my choice of a life partner							
I like socializing with disciplined and planned people							
I usually only spend money on things that I really need							
I do not enjoy spending money							



I do not often indulge myself

**Start of Block: Video**

*You will now be presented with two music videos. Please try to pay attention to both of the videos, as you will be asked questions about what you have seen after viewing. The videos will each be approximately 1.15 minutes in length.*

**Start of Block: Fake Research**

*The upcoming questions will concern the experience you had while viewing the videos. Please complete the statements:*

Q9 I found the first music videos to be..

	1	2	3	4	5	
Bad						Good
Not Likeable						Likeable
Unpleasant						Pleasant

Q10 Please specify to what extent you agree with the following statements:

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
The artist(s) featured within the first music videoclip are popular in my country							
The Hip-Hop/R&B music genre featured in the first music							

video is popular in my country

The song featured within the first music videoclip is popular in my country

I am personally a fan of the artists featured within the first music videoclip

I am personally a fan of the Hip-Hop/R&B music genre featured in the first music video clip

I am personally a fan of the song featured within the first music videoclip

Q11 I found the second music videos to be...

	1	2	3	4	5	
Bad						Good
Not Likeable						Likeable
Unpleasant						Pleasant

Q12 Please specify to what extent you agree with the following statements:

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
The artist(s) featured within the							

second music  
videoclip are  
popular in my  
country

The Hip-Hop/R&B  
music genre  
featured in the  
second music video  
is popular in my  
country

The song featured  
within the second  
music videoclip is  
popular in my  
country

I am personally a  
fan of the artists  
featured within the  
second music  
videoclip

I am personally a  
fan of the Hip-  
Hop/R&B music  
genre featured in  
the second music  
video clip

I am personally a  
fan of the song  
featured within the  
second music  
videoclip

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### Start of Block: Brand Recall

Q13 Were you aware that there were brands featured within the music videoclips?

- Yes
- No

Q14 Which brands were featured in the music videoclips?

- Chanel
- BMW
- Moschino
- Beats
- Lamborghini
- Hugo Boss
- Rolex
- Burberry

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**Start of Block: Purchase Intention**

Q15 Please specify to what extent you agree with the following statements

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I intend to purchase Chanel merchandise							
I intend to purchase BMW merchandise							
I intend to purchase Moschino merchandise							
I intend to purchase Beats merchandise							
I intend to purchase Lamborghini merchandise							
I intend to purchase Hugo Boss merchandise							
I intend to purchase Rolex merchandise							

I intend to purchase  
Burberry merchandise

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**Start of Block: Brand Attitude**

*Please complete the following statements...*

Q16 Chanel is...

	1	2	3	4	5	6	7	
Very Bad								Very Good
Very Awful								Very Nice
Very Unattractive								Very Attractive
Very Unlikeable								Very Likeable
Very Undesirable								Very Desirable

Q17BMW is...

	1	2	3	4	5	6	7	
Very Bad								Very Good
Very Awful								Very Nice
Very Unattractive								Very Attractive
Very								Very

Unlikeable										Likeable
Very Undesirable										Very Desirable

Q18 Moschino is...

	1	2	3	4	5	6	7	
Very Bad								Very Good
Very Awful								Very Nice
Very Unattractive								Very Attractive
Very Unlikeable								Very Likeable
Very Undesirable								Very Desirable

Q19 Beats is...

	1	2	3	4	5	6	7	
Very Bad								Very Good
Very Awful								Very Nice
Very Unattractive								Very Attractive
Very Unlikeable								Very Likeable
Very								Very

Undesirable

Desirable

Q20 *Lamborghini is...*

	1	2	3	4	5	6	7	
Very Bad								Very Good
Very Awful								Very Nice
Very Unattractive								Very Attractive
Very Unlikeable								Very Likeable
Very Undesirable								Very Desirable

Q21 *Hugo Boss is...*

	1	2	3	4	5	6	7	
Very Bad								Very Good
Very Awful								Very Nice
Very Unattractive								Very Attractive
Very Unlikeable								Very Likeable
Very Undesirable								Very Desirable

Q22 Rolex is...

	1	2	3	4	5	6	7	
Very Bad								Very Good
Very Awful								Very Nice
Very Unattractive								Very Attractive
Very Unlikeable								Very Likeable
Very Undesirable								Very Desirable

Q23 Burberry is...

	1	2	3	4	5	6	7	
Very Bad								Very Good
Very Awful								Very Nice
Very Unattractive								Very Attractive
Very Unlikeable								Very Likeable
Very Undesirable								Very Desirable

*We thank you for your time spent taking this survey.  
Your response has been recorded.*



## Appendix B: YouTube Videos

Video 1: Bad and Boujee - Migos

Link to the video: <https://youtu.be/S-sJp1FfG7Q>

Screenshots:





Video 2: Anaconda – Nicki Minaj

Link to the video: <https://youtu.be/LDZX4ooRsWs>

Screenshot:

