

The Pennsylvania State University

The Graduate School

College of Communications

**COUNTRY MUSIC IS COOL:
ADVERTISING, SYMBOLIC EXCLUDIVORES AND MUSICAL OMNIVORES.**

A Thesis in

Media Studies

by

Dawn Ziegerer Behnken

© 2012 Dawn Ziegerer Behnken

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Arts

May 2012

The thesis of Dawn Ziegerer Behnken was reviewed and approved* by the following:

Frank Dardis
Associate Professor of Communications
Thesis Advisor

Mary Beth Oliver
Distinguished Professor of Communications

George Anghelcev
Assistant Professor of Communications

Marie Hardin
Associate Dean of the College of Communications

*Signatures are on file in the Graduate School

ABSTRACT

Music from many popular music genres such as indie, hip hop, pop and rock is used in national television advertising. Country music is not often used. The term “symbolic excludivore” refers to those stating a dislike for country music. This study revealed symbolic excludivores exposed to country music in television advertising did not have negative attitudes compared to those who like country music. The concept of omnivorousness, or the quality of being “well-rounded” predicted more positive attitudes in those viewing an advertisement in the “indie” music condition. A measure for “coolness” was developed and a dimension of coolness called “trendy” mediated between omnivorousness and attitude related variables. Country music was found to be more “friendly” than hip hop music in the “fashion” condition. Further study may reveal negative stereotypes involving country music do not match actual experiences with alt.country music used in commercials.

TABLE OF CONTENTS

LIST OF TABLES.....	vii
LIST OF FIGURES	viii
ACKNOWLEDGEMENTS.....	ix
Chapter 1 What’s that Song?	1
Isn’t this Country Music in Advertising?	2
Music in Advertising	3
What is Popular Music?.....	4
Chapter 2 Country Music.....	8
Country Music History	8
The Beginning of the Country Music Image	10
The Music Itself: Soft-Shell vs. Hard-Core.....	12
Hard Country	14
Alternative Country	15
Country Music in Pop Culture Today: Record Sales & Radio Airplay	16
Touring & Performance.....	17
Country Music in American Television, Movies & Print	18
Collaborations on Country Music Television.....	19
Country Music and Consumers	19
Taylor Swift and Country Music.....	20
Chapter 3 Country Music and Exclusion by the Media	22
Prejudice Against Country Music	22
Country Music and Symbolic Exclusion by the Media.....	26
The Use of Unknown Indie Music in Advertising	29
Country Music in Advertising: Examples of Successful Execution	31
Chapter 4 Culture, Taste, Omnivorousness & Identity	32
Taste in Music	32
The Concept of Omnivorousness	33
Univores	35
Are People Omnivorous?	36
The Meaning of Music in Advertising	37
Music and Identity	38
Chapter 5 Coolness	40
Cool Music	40

What is Cool?	41
Cool as a Part of Speech	42
Cool in the Marketplace	44
Coolness in Black Culture	47
Coolness and the Virtues	47
Cool People	48
Subjective Cool	50
Coolness and This Research	50
 Chapter 6 Prior Research & Schema Theory	 51
Problems with Prior Research in Country Music	51
Schema Theory	51
 Chapter 7 Attitudes	 54
Attitude Toward the Ad (Aad)	54
Theories on How Aad Works	55
How Aad Affects Brand Choice	56
Attitude Toward the Brand (Ab)	57
 Chapter 8 The Purpose of This Research	 59
Using Omnivorousness to Test Country Music in Advertising	59
Development of “Coolness” Measure	60
 Chapter 9 Hypotheses & Method	 61
Hypotheses	61
Pretest	62
Participants & Procedure	62
Independent Variables	64
Dependent Measures	65
 Chapter 10 Results	 67
Manipulation Check	67
Musical Preferences of College Students	68
The Factors of “Coolness”	69
Hypothesis Testing	71
Mediation Analyses	72
Research Question	73
Additional Analyses	74
 Chapter 11 Discussion, Limitations & Conclusion	 79
Omnivorousness	79
Coolness	79

Symbolic Excludivores.....	80
Other Explanations Regarding Symbolic Excludivores	82
Fashion Ad vs. Cell Phone Ad	83
An Interesting Interaction.....	84
Country Did Not Cause Ads to Lose Appeal	85
Limitations.....	85
Limitations on Development of the Coolness Measure	86
Conclusion.....	87
Appendix A Pretest.....	89
Appendix B Informed Consent Form for Social Science Research	90
Appendix C Questionnaire	93
Bibliography	102

LIST OF TABLES

Table 1: Factor Loadings for “Coolness”	70
Table 2: Differences in Aad by Treatment Condition.	75
Table 3: Differences in Ab by Treatment Condition.	75
Table 4: Differences in “Trendy” by Treatment Condition.....	76
Table 5: Differences in “Innovative” by Treatment Condition.	77
Table 6: Differences in “Friendly” by Treatment Condition.....	77

LIST OF FIGURES

Figure 1: Musical Preferences of College Students.....	68
Figure 2: “Friendly” Dimension of “Coolness”.....	78

ACKNOWLEDGEMENTS

I would like to thank my kids, Sydney, Glynn and Kyle for putting up with me while I was in grad school. Thanks to Glenn for taking the kids on days when I lived at Wegman's while working on it. Thanks to Wegman's for having a café that's open really late, wi-fi, coffee and fruit tarts.

Thanks to Shyam Sundar for pulling me back into the fold and letting me sit in his lab group. Thanks to Frank Dardis, Mary Beth Oliver and George Anghelcev for agreeing to read this frickin' novel and for being on my committee. Thanks to my professors. I can't even tell you how much you mean to me. The person I am now compared to the person I was when I entered grad school in 2005 is so changed. I had no idea what I was getting myself into back then. (If I did I probably would have run fast in the other direction.) You have taught me so much and I will forever be in your debt. Thanks to Matt McAllister and Ron Smith for letting me sit in during your classes after my own classes were over. I may be knocking on your door again...

Thanks to Julia Wooley for helping with the stats and thanks Andrew Kegerise and Yu-Tai Chung for helping with the survey. Thanks to Ryan Wetzell and Media Commons for helping me use my own Mac. Duh. Thanks to Anne Oeldorf-Hirsch and Michel Haigh for reading this thing and answering dumb questions.

Thanks to Richard A. Peterson and Bethany Klein for providing the research basis for this thesis. I can't imagine writing it without their work.

Thanks to all of my wonderful girlfriends who have supported me through the shit storm of life I've endured the past seven years. I love you all.

Thanks to Troy Craig for calling me a few years ago and asking me if I wanted to be "Ann Phibian" at the new Froggy radio station. I told him no. Seriously? Country music? Was he crazy?

And thanks to all the other grad students at Penn State. I loved hanging with you all these years. I feel like a dumb-ass around most of you. In a good way. ☺

Finally, thanks country music. I admit it. I LOVE country music.

THANK YOU JESUS!

Chapter 1

What's that Song?

A commercial break on television on a typical evening often unfolds like this: first up was a commercial for an mp3 player that featured a song with an indie rock feel. Next up was a spot for erectile dysfunction with some jazzy mood music followed by a sports promo with an anthem that rocked. Then, a soda commercial used hip hop music. Another commercial brought back memories of high school because the advertiser picked something nostalgic. The final spot in the break was for a cell phone company. It promoted the latest Motorola™ product with some hard-driving country music.

Many popular music genres are heard during national television advertisements, but the country music example given above was mere fantasy. The use of country music in national television advertising is a rarity. In the book, *As Heard on TV: Popular Music in Advertising*, country music was barely mentioned (Klein, 2009). The book states that Preparation H failed to get permission to use Johnny Cash's *Ring of Fire* for their advertising and John Fogerty was very upset when Wrangler used his song, *Fortunate Son*, to sell jeans. But, the Fogerty example only applies if his music is considered alternative country, which will be explicated later.

Klein used popular and trade press coverage, as well as information she acquired during interviews with cultural producers involved in music licensing. Klein's focus was on popular songs that were licensed to brands. It provided a good overview of the popular music used most often in television advertising. In relation to its popularity

in American culture, country music is under-represented in national television advertising, especially for ads involving technology products like cell phones and mp3 players.

Isn't This Country Music in Advertising?

Country music is sometimes used in advertising. Toby Keith is heard singing in a Ford pickup truck commercial (“Ford trucks and Toby Keith team up to bring more music to more people,” 2009), Vince Gill and the Fruit of the Loom apple sang for laughs about underwear, (“Leave it to Vince to serenade undies,” 2007) and Rascal Flatts appeared in a J.C. Penney ad (Tucker, 2009). Country music celebrity Faith Hill sings the opening anthem for Sunday Night football (Dukes, 2011a) and Hank Williams, Jr. sang the theme for Monday Night Football for many years but was dropped in 2011 (Hiestand, 2011). But, rather than the music being used in the background or foreground, a country music celebrity was affiliated with a brand. These are similar to celebrity endorsements rather than straightforward uses of country music in advertising.

Richards (Richards, 2011) summarized the best use of country music in advertising but most of the songs were recorded decades ago and used in advertising in years past. The list was also very short.

The purpose of this research is to describe the popularity of country music in American culture and to empirically determine if its use in television commercials can be beneficial to advertisers looking for a new way to reach a young audience. Within this research a measure for “coolness” will be developed as a way to further enhance the understanding of how music functions within advertising.

Music in Advertising

Music in advertising has been studied extensively. Huron (Huron, 1989) estimated that three-fourths of ads use music in some way. He proposed that there are many ways music contributes to an ad. It engages attention and interest while serving as entertainment. It provides structure and continuity by tying together ad elements. It works to target an ad toward a certain market and establish authority by operating as a nonverbal identifier of social class. It improves memorability and provides a way for verbal messages to be delivered in a more pleasing way.

It's the "rhythm method of advertising." Putting an advertising message to music lessens the perception that something is being sold. It also reduces the tendency to counter-argue (Sutherland & Sylvester, 2000). It can soften a message and make silly phrases palatable. One can easily bring to mind many slogans that have been put to music that would otherwise sound ridiculous (Huron, 1989).

For many years, music in advertising was regarded as simply an affective stimulus independent of meaning or context. It was studied according to executional elements such as absence or presence, modes being happy or sad, and melody (Scott, 1990). Music has been studied by examining time, pitch and texture, and quite often, how it affects mood. It has even been studied via the Elaboration Likelihood Model (ELM) (Petty & Cacioppo, 1986) and the concepts of enjoyment, familiarity, (Bruner, 1990) and how it shapes time perceptions (Kellaris & Mantel, 1996).

Interestingly, the ability to perceive music as something other than noise is an acquired skill learned through years of enculturation (Dowling & Harwood, 1986). Music is socially situated and cannot be considered an object that can be isolated as a

simple series of sounds. It is an executional element that can be persuasive by virtue of shared cultural meaning (Scott, 1990). Musical style has meaning just as language style has meaning. Music is a sign system that affects the movement of meanings from a world that is culturally constituted to the product world. Music helps cue a cultural context that frames the meanings communicated to a consumer (Hung, 2000).

Rock music has been used to sell products for years. To display hipness and youthfulness in the 1960s, advertisers used rock 'n roll. The relationship between advertising and music has not always been a love affair. In 1987, when Nike used Revolution by the Beatles in a TV commercial, there was a controversy that led to lawsuits. Quite often, songwriters sign away rights then have no say as to how songs will be used. Fans are often extremely upset when music they have an emotional connection with is used in a commercial setting (Klein, 2009).

On the other hand, when Volkswagen used a song called Pink Moon by folk singer Nick Drake in 2000, the commercial was received positively by those in the advertising industry and by the public (Klein, 2009; (Petkovic, 2010). Drake was an obscure English artist who died 26 years before the commercial was made (Rolling Stone, 2001).

What is Popular Music?

In the 1940s, Theodor Adorno, musicologist, philosopher, and member of the Frankfurt School of social theory, would have said that popular music was patterned and structurally confined. It was standardized and pre-digested and promoted conditioned reflexes. It was opposed to serious art music such as classical and opera (Adorno &

Simpson, 1990). Pop music is easily accessible to the general public. It is music that is not aimed at elites or dependent on listening skills or prior education. Pop music is family-friendly, for-profit, commercial, conservative, and is professionally produced and packaged. It is craft rather than art; the public is given what it wants, to be used as it sees fit. One may easily perform pop music for others and for oneself. The paradox of pop is that one may regard it as being cheesy, yet be moved by it nonetheless. Some may describe pop as a genre, especially when defined in contrast to other genres, such as rock music (Frith, 2001).

In his book *Performing Rites*, Frith (1996a) says many critics have described the “brainless” qualities of popular music. According to Frith (2001), pop music is not an easy thing to define because it includes all contemporary popular forms such as rock, country, reggae, and hip hop. This definition poses the problem of being too inclusive whereby it does not distinguish between the sociological differences between the music types. At one time, black music was not considered to be artful and disco was too artificial (Klein, 2009). In rock music, female artists were believed to be less artistic than male artists, and male artists with a large base of female fans were lower in the music hierarchy. Gans (1999) asserted that Bob Dylan’s music would be more popular with high-taste persons while Janis Joplin would have more appeal with lower publics.

Popular music is everywhere and it has to do with “the people.” This brings it to the level of the common and vulgar. On the other hand, popular could be a legitimating term meaning “well liked.” Middleton (1990) is a proponent of popular music and believes that analyzing it according to the assumptions of mainstream

musicology is totally improper due to the terminology, methodology and ideology of musicology.

Keightley (2001) said the difference between rock and pop is like the difference between the serious and the trivial, the oppositional and the complicit, the real and the fake, the individual and the mass. He says that pop, like rock, is not a genre, but a type of musical culture. Pop is marked by ethical compromises and is like a musical dumping ground of sell-outs, bubblegum teenybop, and other frauds. Rock culture is progressive. It puts itself above the mass, but the paradox, Keightley would say, is that rock music is a mass-mediated commodity. That leads to the discussion of alternative rock music, which he described as something created to fix the mistakes of mass taste; something that gets back to the original idea of transforming the mainstream.

Frith (2002) believes that radio defines what is popular and is the most important source of popular music discourse. The easiest way to define popular music today would be to describe the genres on Billboard's Hot 100 singles chart: "The week's most popular songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources" ("Billboard.com Hot 100," 2011).

According to a Billboard chart manager, the main genres represented on the Hot 100 chart are pop, rock, country, R&B, and hip hop. Latin, Christian/gospel and dance also make it onto the chart occasionally (G. Trust, personal communication, November 9, 2009).

In early December 2011, 22 songs on the Billboard Hot 100 were country. By comparison, seven songs were rock, 40 songs were pop, and 31 songs were R&B or

hip hop (“Billboard.com Hot 100,” 2011). Country music is popular. It is a well-established genre that is often categorized as a “cash cow” in reference to the regular revenue stream it produces at record companies (Negus, 1998). Country is the most popular radio format in the United States with a 12.7% share of the audience aged 25-54, which is considered the “money demo” by Arbitron. The country radio format is followed in popularity by adult contemporary, news talk, pop CHR (Top 40) and classic rock. The country radio format has more outlets than any other music format and has the largest share of listeners aged 25-34, 35-44 and 45-54. It is ranked number two behind pop CHR for persons aged 12-24. It also has a number one share with men aged 18-24. The country format is slightly preferred by women; 52% female to 48% male (Arbitron, 2011). More than 2,000 radio stations in the United States are country and 41% of those are in the top 25 DMAs or Designated Market Area (Country Music Association, 2011a).

When it comes to popular music, country music is extremely popular.

Chapter 2: Country Music

Country Music History

What began as an American cultural expression is now a worldwide phenomenon. The word country itself is limiting since the genre is a hybrid that is ever-changing and growing in complexity. It was introduced from the socially conservative South, but with technological advancements and commercialization, it has become more homogenized (Malone, 2002). Trying to define it is difficult because people often argue about what real country is.

Hillbilly music, the original name for country music in the 1920s, came from the folksongs, dances, instrumentals, and ballads of the Anglo-Celtic immigrants who settled in North America. It gathered influences, mainly African-American, and today's country music is a result of this dynamic cultural expression of black and white (Malone, 2002). The music was called country and western or country beginning in the 1940s. The term western is no longer in general usage.

Critics and fans may complain that much of the music being produced and marketed today is not true country music, and these objections have been raised for decades. Peterson (1997) would call it a matter of taste and definition. The accusation that country music sounds too much like pop music is not new and seems to come in cycles. Gritzner (1978) noted that certain pop and rock artists had flooded the field of country music, and some country acts were altering their styles to cater to the younger set. He considered Olivia Newton-John, Mickey Gilley, and Tanya Tucker to be "very suspect." To a country music purist, their sound was simply fashioned for mass appeal

and the pseudo-country audience. Today that genre-based bickering continues. Fans of mainstream country music may dismiss old-time country and bluegrass, while fans of alternative country and the honky-tonk style may deride the huge sales figures of pop country acts (Neal, 2006a).

Country music played on the radio in the 1920s and 1930s was a hodge-podge of styles. Entrepreneurs who first bought advertising on radio stations knew listeners were as much middle-class as working-class. They therefore called on the respectability of old-time music, affiliated with the middle-class barn dances of the day. This old-time country music brought with it memories of hearth, home, and family. Those who sold advertising and made music recordings knew hillbilly music commanded a significant middle-class audience. But they had a very difficult time convincing advertising sponsors and music executives, due to the widespread assumption that hillbilly listeners came from the ranks of the less educated and prosperous (Pecknold, 2007).

Country music has often been referred to as the folk music of the working class. It is known as being unique in that the lyrics can overshadow the music. It is described as being direct and simple, with a refreshing lack of elegance, pretense, and aristocratic airs (Gritzner, 1978). It most often tells a story. The strength of the music lies in the lyrics, and at times, a lack of vocal prowess (Ching, 2001).

Country music is associated with youth, attractiveness, friendliness, trustworthiness, lack of expertise, the ethnic majority, a conservative ideology, and rural culture (Shevy, 2008). Country music is has an Upbeat and Conventional dimension which is related to personality traits such as extraversion, agreeableness,

conscientiousness, self-perceived physical attractiveness and athleticism (Rentfrow & Gosling, 2003).

Country music is bad music in that it has an association with a unique type of racism as part of its working-class and Southern foundation. This has required efforts by many apologists and revisionists to scrub its image clean (Fox, 2004).

The Beginnings of the Country Music Image

Between the 1920s and 1930s, country music had to find the right look for its artists. Country music was the rustic alternative to urban modernity and the image of the performers had to come across as authentic. Three completely fabricated personifications arose: the old-timer (geezer), the hillbilly and the cowboy. Henry Ford, of Ford Motors, did much to promote old-time music and fiddling contests and music he considered “native and fine.” The costume of the old-timer was the going-to-town clothing of a farmer. Young performers had to use make-up to age themselves. The most successful old-timer was Grandpa Jones, but overall, the image did not have long-lasting appeal (Peterson, 1997).

The hillbilly image was constructed by George Hay in Nashville, Tennessee and by Glen Rice in Beverly Hills, California. This image could be recognized as easily as any stock character from the popular stage or vaudeville. George Hay of the Grand Ole Opry in the late 1920s worked with a company of musicians who were not actually hillbillies. They had previously been working in urban trades, but the hillbilly image fit into a commercially successful theatrical format that used stereotypical characters like the Indian, Jew, Swede, Chinaman, city slicker, and country bumpkin. Hay wanted radio

listeners to be able to visualize the unseen. For example, the Binkley Brothers Barn Dance Orchestra became the Dixie Clod Hoppers. Minnie Pearl was the most widely known of Hay's hillbillies (Peterson, 1997).

Perhaps the largest hillbilly fabrication of all is that of the Beverly Hillbillies (these were the hillbillies created by Glen Rice in 1930, not the television series). Rice was a radio station manager who told listeners he was going on a vacation into the Santa Monica hills. As a publicity stunt, he returned and told listeners he had gotten lost and encountered a community from the Arkansas Ozarks who were completely uncivilized. He broadcast that he had convinced these hillfolk to ride their mules into the city and up Wilshire Boulevard! Rice explained this was so they could come into the studio to play music. In actuality, the musicians in the studio were established performers from Los Angeles and movie hopefuls from upstate New York, San Francisco, and other parts of the country, who normally performed jazz, country, and pop. The stunt was so convincing, that one performer, who labeled himself a horse doctor regularly received mail about sick animals (Peterson, 1997).

In the 1930s and 1940s, the cowboy image became much more appealing than that of the hillbilly, so the dress code changed. The myth of the West and the singing cowboy replaced the backwoods sibling. The open and expansive context of the cowboy seemed to fit the American self-concept (Malone, 2002). Jimmy Wakely and Gene Autry were two prominent singing cowboys of the time.

The Music Itself: Soft-Shell vs. Hard-Core

Malone (2002) argues that two styles of country music coexisted before the invention of the radio and the recording. The first type was parlor or domestic music. It was usually made by the female voice and consisted of ballads, lullabies, and old popular songs. The second type, assembly or frolic music, was the instrumental music generally played by men at barn dances, fiddling contests, and public festivals.

The first type, the more pop-like parlor or domestic music is called soft-shell. It combines country music with the pop sound to appeal to a wider audience. This mainstream country music touches on emotions and experiences that are widely shared. The singers have unremarkable accents, use standard American English, and have a smooth singing style. This music is associated with keeping up appearances and generally stays away from controversy (Peterson, 1997). This type of country music is as traditional as its counterpart, but it gets less attention from scholars.

The singers have trained voices, the songs have smooth harmonies and the meter is in sync with the instrumentation. The songs are sung rather than emoted. The lyrics tell of general situations or specific situations described in general terms. Songs are told in the third person. If first person is used, then the feelings invoked are those that can be shared by the listener. The repertoire of the artists reflects a persona that may change over time along with musical fashion. Artists may appear formally packaged and do not stress rural or Southern origins. The instrumentation in the music is strings, pedal steel, brass, woodwinds, synthesizer, recent pop styles, and added country accents (Peterson, 1995).

The Nashville sound, also called the compromise, engineered by Chet Atkins and Owen Bradley in the late 1950s is a formal title of this country pop sound. The middle-of-the-road sound preserves the ambience and feel of country music while also appealing to those who have no experience with the rural life and no liking of the harder country sound. When it began, it may have attracted some rock 'n roll fans and those who liked old-time popular music. Jim Reeves and Patsy Cline were early success stories with this type of country music (Malone, 2002). In the late 1960s, the Nashville sound evolved into a sound called countrypolitan. It featured instrumentation that helped songs cross over to the pop charts. This style of country dominated in the 1970s and remained popular until the early 1980s (“Allmusic: Nashville sound/countrypolitan.,” 2009).

The second type, described earlier as assembly or frolic music is called hard-core country music. Singers have a nasalized singing style with an untrained voice. They may have a self-deprecating manner and use nonstandard English when speaking with a strong Southern accent. The meter in the songs yields to the lyrical demands of the story, the songs have rough harmonies and delivery is marked by raw emotion or personal conviction. Lyrics speak in concrete terms using simple vocabulary with references to personal experiences. Lyrics may change over time to reflect the life of the singer-songwriter. The instrumentation in the music is string instruments including fiddle, guitar, Dobro, bluegrass banjo, drum and bass. It has a rough backbeat. The artist downplays education and states humble beginnings from the rural South or Southwest. Loretta Lynn and Johnny Cash are early examples of this type of country music (Peterson, 1995).

While it is helpful to make distinctions between the two general types of country music, it is important to note that it is difficult to put many artists into one category or the other. Peterson (1995) said most expressions of country music do not fall neatly onto one side or the other, and one dialectic may be more popular at any given point in time.

Hard Country

There are many subgenres of country music; Outlaw, honky-tonk, bluegrass, rockabilly, and Western Swing to name a few. Abjection and alienation is the ethos of hard country. The rift between styles in country music begins here. This is the music that is considered real by many aficionados. One could say that hard country is closest to hard-core country music. Hard country is a theme, while hard-core is more of a style. (Not all hard-core country music is hard country. For example, a Randy Travis song may be hard-core but not hard country.) The songs of hard country speak of loss and self-destruction, and they come as a consumable commodity with a price. The songs may hurt going down (Fox, 2004). Ching (2001) wrote that hard country music occupies bleak, rustic territory in the cultural imagination. It is an odd place where you would never want to live. It is a burlesque of despair. Singers of hard country talk of personal experiences, anger, regret, and other things that are generally not pleasant. It communicates in a very emotional way and may be extreme like hard drugs, hard porn, and hard rock. George Jones, Hank Williams Sr., Merle Haggard, and David Allen Coe would be considered hard country singers. Perhaps Jamey Johnson is a modern day hard country singer.

Alternative Country

Alternative country music, often written as alt.country on the internet, grew into a genre during the mid-1990s in the U.S., Canada and Europe. Lee and Peterson (2004) propose that defining the genre is difficult. Musicians seem to have been inspired by the music of former Byrds member Gram Parsons and country punk bands on the West Coast. In 1990, a band called Uncle Tupelo recorded an album called No Depression that was inspired by a Carter Family song from 1930. That album then inspired a magazine and fan website, also called No Depression (Malone, 2002). It can be described as music with country twang and indie-rock aggression; country with attitude; punk music using traditional country music instrumentation; or music that is considered too country for mainstream radio airplay. Some call it Americana, Country Rock, Insurgent Country, Roots Rock, and Renegade Country (Lee & Peterson, 2004). It has also been called Grange Rock, Torch and Twang, Twangcore, and Hillbilly Noir (Peterson & Beal, 2001). One creative moniker is “Y’alternative,” which was the title given by a fan working at Pollstar.com (B. Rogers, personal communication, August, 12, 2009). Alternative country music is outside of and in opposition to Top 40 country music. The artists who make the music are those who have had to seek careers outside of Nashville because of necessity or by choice. Some alternative country artists combine elements of rock and country while some revive hard-core themes and styles. Some of it could be described as cowpunk, made to shock, offend or arouse (Malone, 2002). One reason the genre is so difficult to define is that it brings in so many styles of music. Some artists simply add pedal steel or a twangy vocal to alternative rock, but many artists mix in combinations of Western Swing, rockabilly, bluegrass, honky tonk, heavy metal, the

Bakersfield sound, punk, folk blues, contemporary art rock, Brit pop, and singing cowboy. Some use satire and some use humor. It is assumed that most alternative country artists come from middle-class backgrounds rather than working class (Peterson & Beal, 2001).

Country Music in Pop Culture Today:

Record Sales & Radio Airplay

Across popular genres, four of the top 10 selling artists of the Nielsen SoundScan era (1991- January 2011) were country: Garth Brooks, George Strait, Tim McGraw and Alan Jackson. That is the highest percentage of any genre. The other six artists were rock, pop and hip hop: the Beatles, Mariah Carey, Metallica, Celine Dion, Eminem and Pink Floyd. Taylor Swift was 2010's best-selling act in terms of overall albums sold. Eminem came in at number two, while another country act, Lady Antebellum, was number three ("The Nielsen Company & Billboard's 2010 Music Industry Report.," 2011).

Within the country music genre, the most popular acts in 2011, according to album sales, were Taylor Swift, Jason Aldean, Rascal Flatts, Lady Antebellum and Zac Brown Band ("Best of 2011: Top artists.," 2011). According to Billboard.com, the most popular country songs on the radio airwaves in 2011 were by Eli Young Band, Jake Owen, Rodney Atkins, Chris Young and The Band Perry ("Best of 2011: Country songs.," 2011). The best new country artists were Scotty McCreery from American Idol and a duo called Thompson Square ("Best of 2011: Top new artists.," 2011).

Perhaps surprisingly, the most successful country radio station, in regard to the percentage of the radio audience, as of December 2011, was in Columbus, Ohio. The Columbus market was followed by large radio audience percentages in Raleigh/Durham, Cincinnati, Providence, Milwaukee, Minneapolis, Charlotte, Hartford and Jacksonville. These may not be markets one would assume would skew heavily toward country music. The largest total numbers of people listening to country radio were in the big cities of Chicago, Los Angeles, Dallas/Ft. Worth, Houston, Detroit, Boston, Minneapolis and Philadelphia (Huff, 2012). Ross (2012) stated that in 2011 the country radio format was the “other CHR” meaning it was the other format playing the current hits and helping iTunes sell a lot of music.

Touring & Performances

Billboard.com released a list of the top 25 tours of 2011. The band U2 had the top tour of the year according to gross earnings. Country acts Taylor Swift and Kenny Chesney were also in the top ten. Country artists Jason Aldean and Toby Keith were listed in the top 25 behind acts such as Justin Bieber and Sade. Aldean and Keith both had hundreds of thousands more concert attendees, but gross earnings were lower overall, perhaps due to lower ticket prices (“25 top tours,,” 2011). Garth Brooks currently performs regularly in Las Vegas and Shania Twain will also perform in Vegas beginning in December of 2012 (Hay, 2011). In concert data released by Pollstar, Smith (2011) also indicated that U2 had the highest grossing tour in 2011 followed by Taylor Swift and Kenny Chesney. The two country acts outsold Lady Gaga, Bon Jovi and Elton John.

Country Music in American Television, Movies & Print

The televised Country Music Association Awards carry a yearly audience of approximately 17.2 million viewers. The program always ranks in the top three awards shows, along with the Academy Awards and the Grammy Awards. It is common to see celebrities from TV, film and other music genres appearing on country music award shows. Often, country music artists perform with musicians from other genres on music awards shows. For example, in November 2011, country star Jason Aldean and hip hop singer Ludacris performed Aldean's "Dirt Road Anthem" at the 2011 Grammy Nomination Concert (Country Music Association, 2011a). Sometimes country-style music collaborations are witnessed where viewers may not expect them, such as between former Led Zeppelin front man Robert Plant and bluegrass artist Alison Krauss. Their work has brought much critical acclaim in the form of Grammy awards (Montgomery, 2009).

In 2010, the "Oprah Winfrey Show" focused some of its programming on country artists such as Garth Brooks, Kenny Chesney, Lady Antebellum, Keith Urban, Taylor Swift, and Lady Antebellum. In 2011, Oprah's OWN network featured reality shows about two country stars, Shania Twain and The Judds. Country music celebrities often appear on television shows such as Dancing with the Stars, sitcoms and crime procedurals (Country Music Association, 2011b). A few specific examples: In 2011, country singer Blake Shelton acted as a judge on NBC's The Voice. Also in 2011, the winner and runner-up of American Idol were both country music singers, Scotty McCreery and Lauren Alaina (Berman, 2011). In December 2011, Toby Keith's country

song, “Red Solo Cup,” was performed by the cast members on the television show Glee (Dukes, 2011b).

Recent films featuring country music artists include Footloose with Julianne Hough, Soul Surfer with Carrie Underwood and The Lincoln Lawyer with Trace Adkins. Country artists are often seen gracing the covers of magazines as well. Just a few examples are LeAnn Rimes on the cover of Shape and Carrie Underwood on the covers of Cosmopolitan, Self and People. Taylor Swift is regularly seen on mainstream magazines (Country Music Association, 2011b).

Collaborations on Country Music Television

Televised musical collaborations include the CMT series, Crossroads, which pairs country artists with musicians from other genres, such as Vince Gill with Sting and Keith Urban with John Mayer (Fekadu, 2011). In December 2011, a program called CMT Artists of the Year featured many out-of-genre celebrities and musicians paying tribute to country musicians. For example, Joe Walsh and William Shatner took the stage with Brad Paisley while Gavin DeGraw was asked to sing a Kenny Chesney song. The program was hosted by Rob Lowe who claims to be a huge country music fan himself (Shelburne, 2011).

Country Music & Consumers

Country music celebrities often have consumer product lines as well. Keith Urban, Tim McGraw, Faith Hill and Taylor Swift each have fragrances on the market (Schmitt, 2011) and Reba McEntire has a line of home goods and clothing (Burke, 2011).

Country music celebrities often endorse products. A few examples: Taylor Swift is a spokesperson for CoverGirl cosmetics (Gold, 2011) while Jason Aldean, Trace Adkins and Justin Moore endorse Wrangler jeans (“Wrangler music,” 2011).

Taylor Swift and Country Music

Rolling Stone magazine listed her as an “agent of change” in 2009 due to her influence on young women who liked her wholesome image. They gave her credit for bringing a whole new audience to country music (Darden, 2009).

Country-pop singer and songwriter and Berks County, Pennsylvania native Taylor Swift won a national poetry-writing contest in the fourth grade. She was hired as a staff songwriter by Sony/ATV at the age of 14 after her family moved to Tennessee. In the summer of 2006, at the age of 16, she had her first single, titled Tim McGraw on the radio airwaves. She released a self-titled debut album soon afterward and was the first female artist to place five singles from a debut on the country Top Ten chart (Doyle, 2009). Swift’s use of online social networks was revolutionary for country music. Her use of MySpace back in 2009 and other online social networks brought country music to a new and younger audience, mainly young women. Using the concerns of young women as the subject matter of songs was also a new idea for country music, one which also helped expose a new and young audience to country music (Caramanica, 2009).

Taylor was named the 2011 Billboard “Woman of the Year.” She was the youngest person ever to receive the honor. In 2011, she was also named both the Academy of Country Music and Country Music Association “Entertainer of the Year.” She is the Billboard 2011 “Top Country Artist” and her “Speak Now” album is at the top

of the Billboard list of “Top Country Albums” of 2011. She is also a “top 200 artist” at Billboard (Roland, 2011).

Forbes magazine ranked Swift number two behind Lady Gaga on the “Top-earning women in music” list (Greenburg, 2011). She came in at number seven on Forbes’ most powerful celebrities list. She was at the top of the list with Lady Gaga, Justin Bieber, U2 and Elton John (Pomerantz, 2011). (Molanphy, 2011) described how the past five years of popular music have been dominated by women such as Britney Spears, Rihanna and Katy Perry, but country-to-pop crossover Taylor Swift was the undisputed “Queen of Pop” due to her unsurpassed album sales. Swift’s worldwide album sales are more than 20 million and her digital track sales are more than 40 million. Musicians such as Nicki Minaj, Justin Bieber and James Taylor make free guest appearances at Swift’s concerts for exposure because they understand her appeal as a pop icon (Roland, 2011.)

Swift is 22 years old and has many awards on her mantle. As of November 2010, Swift has released three studio albums and has been nominated for 146 awards. She has won 99 of those awards. Among the awards are Grammy awards, American Music Awards, People’s Choice awards, MTV Video Music awards, CMA awards, BMI awards, CMT Music awards, Teen Choice awards and Nashville Songwriter Association International Awards (“List of awards and nominations received by Taylor Swift,,” 2011).

Taylor Swift put a new face on country music. From magazine covers to clothing seen at Wal-Mart to American Greeting cards with her face on them, her influence on pop culture is pervasive (Sarachik, 2011).

Chapter 3:

Country Music and Exclusion by the Media

Although examples of country music's popularity and success in popular culture have been described, it is not often used in television advertising. There are numerous reasons for this. The following sections attempt to explain why the music is not used and what music is used, and why.

Prejudice Against Country Music

The Lost Trailers, a band described as "contemporary country" by Billboard.com has had six songs on the charts since 2006, the most popular being Holler Back. In a conversation about the lack of country music in advertising, Ryder Lee, the former lead singer, remarked "One of the last acceptable prejudices is against the rural, white man" (R. Lee, personal communication, September, 1, 2009). In a conversation on the same topic, Chuck Wicks, country singer and competitor on ABC's Dancing with the Stars, explained that DWTS gave him much more credibility and an opportunity to set up many more meetings for future job opportunities than when he was just a country singer (C. Wicks, personal communication, August 31, 2009).

Neal (2006b) used an example from the popular film from 2000, Remember the Titans, to demonstrate how country music was portrayed negatively. The movie opens with the white character enjoying a country song while the black character pretends to cringe in pain. The film was about overcoming racial differences and country music was chosen to represent stereotypical qualities such as being unhip, gangly, out-of-

touch with youth culture and working-class. It was ultimately soul music that brought the white and black people together. Black music was hip. She goes on to explain that this narrative is not a new one. Since the 1950s, one explanation of the acceptance of rock and roll is that of white youth accepting black music and not the reverse.

A writer back in the early 1970s said North Americans had managed to produce three things that are practically pure corn: tortillas, moonshine whiskey, and country music (Thomas, 1973). Grissim (1970) stated “Hailed by some critics as America’s great musical gift to people the world over, country music has been viewed less enthusiastically by others as being simplistic, unsophisticated, right-wing, boring, bedrock Baptist, redneck, ignorant, and probably racist.” In the introduction to the book *Country Music, U.S.A.*, author Bill Malone states that, commercially, the success of country music has exceeded expectations. As an art form it has gained a grudging respect. He describes country as a musical culture that has always yearned for acceptance in the American mainstream (Malone, 2002).

Fox (2004) explains that for cosmopolites, country music may be regarded as ‘bad music’ because of its specific claim to whiteness; a whiteness that is unredeemed by folkloric authenticity, ethnicity, progressive politics or, as he describes, the noblesse oblige of highbrow musical culture. To the cosmopolite, this taint of white aligns itself with rural idiocy and working-class psychopathology.

Taking a step back in history, Pecknold (2007) points to many things that worked against the cultural status of country music. The commercial success and alliance of hillbilly music and radio was seen as being outside or antithetical to established cultural hierarchies. It was seen as an economic threat to those holding cultural authority

and power, especially the publishers of New York City's Tin Pan Alley. The musicians performing improvisation-based fiddle music bucked the system by foregoing sheet music published for the piano. The Tin Pan Alley publishers were quick to recognize the genre but loathe to accept it (they also felt jazz was inferior).

Green (1965) writes that the word hillbilly was first used in 1900. But in the entertainment industry, the original characterization of the term comes from a 1926 Variety article called "Hill-Billy Music":

The "hillbilly" is a North Carolina or Tennessee and adjacent mountaineer type of illiterate white whose creed and allegiance are to the Bible, the Chautauqua, and the phonograph....The mountaineer is of "poor white trash" genera. The great majority, probably 95 percent, can neither read nor write English. Theirs is a community all to themselves. Illiterate and ignorant, with the intelligence of morons, the sing-song, nasal-twanging vocalizing of a Vernon Dalhart or a Carson Robison on the disks, reciting the banal lyrics of a "Prisoner's Song" or "The Death of Floyd Collins," the biggest hillbilly song-hit to date, intrigues their interest.

(A. Green, 1965)

Many other members of the trade press and radio station managers contributed to the bad publicity. When the American Society of Composers, Authors, and Publishers, ASCAP, formed in 1914 in order to collect royalty payments, country music was completely excluded. Tin Pan Alley publishers were not willing to associate with such "low-grade" music.

The rural and regional accents on hillbilly radio in the late 1930s and 1940s were comforting to migrant populations working in towns and cities. But those accents inspired feelings of hostility in many city natives. Fear of migrant communities helped shape perceptions of the music. Honky-tonks and taverns where hillbilly music was played became symbols of the poor migrant. The music became the marker of lower-

class status. Music that began as plain-folks, family-styled music from the old days had become something completely different. It was now affiliated with drinking and rowdiness in cities such as Chicago and Detroit (Pecknold, 2007).

The hillbilly of the 1950s, specifically the migrant population of Chicago as described in a popular magazine, was poor, proud, anti-social, drunk, and not capable of keeping a clean home or keeping track of their kids. The stereotype was promulgated by 1957 films such as Martin Ritt's *No Down Payment* and Elia Kazan's *A Face in the Crowd* starring Andy Griffith. The latter film exaggerated the artifice of the 'aw-shucks' country music image and did not shine a positive light on country music or its fans. The film used the hillbilly as the icon of social and political decay. Pecknold (2007) believes the film typified a shift in the way hillbillies were regarded. No longer were white migrants worthy of sympathy. They had become part of society's pathology.

Congressional hearings were held in 1956 and 1958 over licensing rights to popular music. ASCAP was generally affiliated with the highbrow music of Tin Pan Alley while BMI (Broadcast Music Incorporated) was associated with lowbrow music like country. During that time, Bing Crosby blamed BMI for the deplorable songs on the radio. Both John F. Kennedy and Barry Goldwater complained that the formation of BMI caused the airways to be flooded with bad music. In 1956, the governor of Tennessee vowed to defend country music before Congress. He believed the fight against BMI was a plot by a group of New York and California insiders to gain control of the music business in order to stifle country music and competition. Symbolically, it was the struggle of the common man versus the culturally elite. It was tension between the cultural hierarchy and popular taste, the artists versus the commoners who also enjoyed

Rock n' roll, which was also considered lowbrow at the time. Highbrow music consisted of compositions by Irving Berlin, Jerome Kern, Cole Porter and other composers of musical comedy and opera (Pecknold, 2007).

The Country Music Association (CMA) was established in 1958 to help promote the genre. Pecknold (2007) writes that for decades the country music press has “attacked the holders of cultural power who denigrated the genre: the media executives who ignored it, the academics and preservationists who dismissed it as commercial drivel, the urban sophisticates who sneered at rural hicks” (pg. 219).

Country Music and Symbolic Exclusion by the Media

In her study of music tastes, Bryson (1996) found that there are distinct patterns of “omnivorous inclusion and exclusion.” She pointed out that by restricting access to resources, social status can be translated into political status and market position. Two levels of exclusion make up the process. The first, social exclusion, involves human interaction. The second, symbolic exclusion, refers to attitudes towards cultural cues that are defined as acceptable or unacceptable. Bryson describes music as one type of cue that is used to create boundaries between groups or individuals. She believes that musical exclusion is one type of symbolic exclusion. Both symbolic exclusion and social exclusion are paired, Bryson believes, in a similar way to another pair of terms more familiar to sociologists, prejudice and discrimination.

Country music is popular by definition, liked by many and economically successful. But, it is segregated by the media. Although the Country radio format may be the most popular, a large percentage of radio listeners tune into music formats that

exclude country. For example, the Adult Contemporary, and Contemporary Hits Radio (Top 40) formats often have playlists that include all the popular genres except country: pop, R&B, hip hop, indie and rock. Furthermore, when pop country artists such as Taylor Swift, Carrie Underwood, and Keith Urban release songs that crossover to the Adult Contemporary or Top 40 formats, the songs are often altered. Listeners may not be able to identify the songs as being from the country genre due to changes in instrumentation. The songs have, in essence, been de-countrified. Ross (2012) wrote that program directors at contemporary hits radio stations (Top 40) are not known to be proactive when it comes to putting country hit songs on their stations.

Similarly, in music television, MTV airs music videos from all the popular music genres and subgenres, except country. If one visits MTV.com looking for the hottest new videos, the site says it's the place to go for "rock, rap, hip-hop, pop, indie, soul, and R&B" ("Music artists: MTV.com artist picks.," 2012). Country music videos are segregated to networks such as CMT and GAC.

In January and in November 2009, Taylor Swift was the host and/or musical guest on Saturday Night Live. It was monumental because, at the age of 19, she was the youngest performer they had ever had on the show, but also because only a handful of country acts have ever been invited during their 30-plus year history (Doyle, 2009). Lady Antebellum appeared on Saturday Night Live in September 2011 which was another coup for country music, although it could be argued that both Taylor Swift and Lady Antebellum lean more to the "crossover country" sound than other acts appearing on SNL such as Garth Brooks and Willie Nelson (S., 2011).

Country music is excluded from most national television advertising. In an email, Bethany Klein, author of 2009's *As Heard on TV: Popular Music in Advertising* wrote:

Country music, while popular, also carries with it certain associations in terms of demographic: white, conservative, religious. On the other hand, with the exception of specific genres that also tend to not be used (heavy metal, hardcore rap), rock and pop don't necessarily conjure such specific ideologies. I suspect that advertisers wouldn't want to alienate potential consumers with those associations.

Country music is most popular between the coasts and most advertising agencies are based on the coasts. Ad creatives and music supervisors are probably themselves not big country music fans (think middle-class, college-educated, often male).

(B. Klein, personal communication, September, 29, 2009)

Klein seems to be proposing that ad creatives have an implicit prejudice against country music. Whiteness, conservatism, and religiosity are concepts tied to country music, and those are bad. An underlying assumption also seems to be that country music listeners are not college-educated or middle-class. This is a stereotype of country music and its listeners. There are also negative stereotypes of hip hop music and its listeners, but it is used extensively in television advertising (Klein, 2009).

When asked about why country music is not used more often in television advertising, a radio industry consultant with Shane Media in Houston, Texas replied "...because ad agencies are based in New York and LA. The people making the ads don't listen to country music because they don't think it's cool. So they don't use it. They don't care what anybody else thinks" (L. Logan, personal communication, June 12, 2009).

Today, it could be argued that some of the coolest ads on television are for Apple products. They, of course, contain music. Genres heard in these ever-changing spots are pop, rock and hip hop. That includes a large proportion of indie and alternative rock music (“iPod advertising,” 2009). Some would say that a musical artist had “made it” if their music made its way into an iPod commercial (Cadelago, 2007). Thus far, none of the songs in Apple iPod commercials have been from the country or alternative country genres. Is one to believe that millions of iPods are devoid of country music?

The Use of Unknown Indie Music in Advertising

Klein (2009) points out that often, today’s advertising agency creatives have strong backgrounds in music and fine art. Especially in the last decade, music in advertising has seen a dramatic creative shift toward the use of obscure music because (a) the younger, male creatives have a personal preference for alternative and underground music, and (b) changes in the radio and music industries have made it more difficult for musical artists to find success. They are much more likely to look to advertising for exposure.

Because of the 1990s deregulatory acts, a large percentage of radio stations are owned by a small number of companies. Decisions regarding playlists are no longer made at the local level, but by programming consultants or at headquarters. Playlists have gotten smaller and the formats have become more standardized. Local and lesser-known artists and labels have systematically been shut out of radio airplay. The Future of Music Coalition, a group studying the impact of radio deregulation on music, found that radio listeners prefer longer playlists and a wider range of music (DiCola & Thomson,

2002). This may be one reason why the unknown music has done so well in commercials. It's unique and new, and it brings a hipness that advertisers want to use as one of their appeals (Klein, 2009).

Klein (2009) describes that with shortened radio playlists, narrower radio formats, and the difficulty in getting a recording deal, a lot of music doesn't make it onto the airwaves. The public does not get exposed to many types of music and countless musical artists. During interviews with Klein, musicians and executives working in music placement said that, in some ways, advertising has stepped in to become the new radio. Electronic recording artist, Moby, became a star in 2000 when he allowed his entire CD, *Play*, to be used in commercials, TV shows, and the like.

Some music supervisors who place music in advertisements think of their job as being similar to a radio DJ. They bring knowledge about music trends and they know where to find undiscovered music. Advertising is seen as almost heroic in its ability to break bands since it provides a distribution channel to a nation of potential listeners (Klein, 2009). It's almost as if the music supervisors and ad creatives have become the advocates for artists without a voice.

Such has been the success of this unknown music that there are websites like adtunes.com and wiki.answers.com to help consumers find the names of songs featured in television ads. Advertisers still use specific popular songs often enough, but perhaps it is cooler to turn the public onto a piece of music that is unknown. The creative gets to be the unveiler, the purveyor of cool. But alternative music comes in more than one variety. It seems that creatives are largely ignoring alternative/obscure country while seeking out

alternative/obscure rock and pop. Are ad agency creatives and advertisers excludivores? Do they symbolically exclude country music from advertising?

Country Music in Advertising: Examples of Successful Execution

Magazines such as Advertising Age and their Creativity website gauge the artfulness of advertising. In an Advertising Age blog called Songs For Soap, music from 2008's television ads were ranked in a top ten list (Moran, 2008). It is this author's opinion that the song used for the #7 ranked J.C. Penney ad, Killing the Blues by Robert Plant and Alison Krauss, sounds country. The song used for the #10 ranked Esurance ad, Lucky Today by Cloud Cult, sounds like alternative country. Target, the "cool" department store (Klein, 2009) used the Dolly Parton song More Where That Came From in a 2008 ad (*Dolly Parton Target commercial*, 2008). Those artful commercials successfully paired country music with fashion, insurance, and a department store. Although country music is not often used in national television advertising, when ad creatives decide to use it, the resulting television commercials are just as creative as those using other genres of music. In 2011 the Alan Jackson song "Good Time" was featured in a GE commercial that featured people all over the world line dancing (Stark, 2011). But again, one must look hard to find examples of country music in national television advertising.

Chapter 4: Culture, Taste, Omnivorousness & Identity

Taste in Music

Richard Peterson (2005, p. 258) wrote that Pierre Bourdieu's (1984) *Distinction* was groundbreaking because it "provided a theoretically grounded way to conceptualize links between taste, status and social class." The results Bourdieu found in his research confirmed that people make distinctions along a continuum of high and low regarding entertainment. At the high end of the spectrum would be those known as highbrow snobs who patronize the arts while avoiding popular entertainment. At the low end of the spectrum would be the lowbrows who enjoy "debased" or "brutish" popular entertainment. Peterson goes on to explain that Bourdieu's work was important because he distinguished between economic capital and cultural capital. This distinction allowed for the identification of an upper-class fraction that possessed cultural capital (snobby tastes) and not much economic wealth vs. an upper-class that had great economic wealth and middle-brow tastes. For instance, a highly educated graduate student lacking economic wealth who likes classical music would be regarded differently than a young architect who likes indie music. Both have upper social class due to education but have different entertainment tastes.

In the book, *Accounting for Tastes: Australian Everyday Cultures*, (Bennett, Emmison, & Frow, 1999) explain that Bourdieu believed nothing affirmed one's class more than taste in music. Tastes were tied to concert-going, musical instrument playing and with highbrow music such as classical and opera. They described Bourdieu's belief that one's musical taste stood as an indicator of cultural capital. Frith (1996a) takes exception to Bourdieu's propositions and believes that evaluating the meaning of music

solely in terms of its social function is problematic because it does not account for the ways in which music ‘moves’ people in and out of themselves. It also does not account for the fact that listeners of popular music constantly judge and differentiate aesthetically. For example, in the United States and Australia, heavy metal music is, by far, the most disliked genre, followed by opera, religious, rap and country (Bennett et al., 1999; Bryson, 1996).

The idea of taste cultures comes from Gans (1999). He asserts a taste culture consists of cultural items such as automobiles, films, television programs, music, furnishings, foods and other items that reflect a specific aesthetic. People who choose similarly among these items are called a taste public. These groups are not organized or official but are aggregates of similar people making similar choices. They are groupings of similar content being chosen by people who can be identified by sociological research. People make active choices, and Gans believed that given education and opportunity for cultural mobility, people naturally lean toward the higher taste culture. Gans’ framework of taste cultures was hierarchical along lines of social class (Bennett et al., 1999).

The Concept of Omnivorousness

In the early 1990s, Peterson suggested that modern taste cultures are better theorized in terms of a contrast between omnivorous and univorous cultural consumption (Peterson, 1992; Peterson & Kern, 1996; Peterson & Simkus, 1992). He and his colleagues felt that high-status individuals maintain a wider breadth of cultural interests and no longer limit themselves to the traditionally elite art forms. Possessing knowledge and participating in a larger repertoire of cultural activities fosters prestige. Omnivorous

inclusion seems to be a better fit for people in a global world culture who want to show respect and tolerance for the expressions of others. The “snob to slob” dichotomy is replaced with a new model where high-status people are highbrow omnivores consuming all sorts of cultural products. Cultural capital is regarded by high-status people as the ability to appreciate “the distinctive aesthetic of a wide range of cultural forms, including not only the fine arts but a range of popular and folk expressions as well” (Peterson, 2005, p. 260). The selective snob became the cosmopolitan omnivore. To be considered truly high status, a person must consume a full plate of cultural fare (Peterson, 2002; Peterson & Kern, 1996). Omnivorousness is not an assumption that all is seen to be good, but rather that snobbish closure is unacceptable. Yo Yo Ma was used as an example of how a classical cellist lived the omnivorous spirit by being involved in projects with musicians from the jazz, Latin and country genres (Peterson & Rossman, 2008).

To begin operationalizing omnivorousness, Peterson and Kern (1996) suggested that music genres had a brow level. Highbrow music was classical and opera; middlebrow music was easy-listening, Broadway show tunes, and big band music; lowbrow music consisted of rock, bluegrass, gospel, country, and blues. Lowbrow was music that was regional, religious, ethnic, or related to an age group (Peterson & Kern, 1996). (Jazz was excluded at that time for various reasons.) Rap, hip hop, R&B, pop, alternative rock, alternative country and other subgenres would be considered lowbrow by those standards. To look at it another way, a critic might say that serious or highbrow music matters because it transcends social forces. Lowbrow or popular music

would then be considered not aesthetically interesting because it is determined by social forces. It is functional and utilitarian (Frith, 1996b).

Omnivorousness had two dimensions. The first was breadth, or how many music genres one liked. The second was level, or the status of the genre. For example, classical music had a higher status than rock music (Peterson, 2005). Using the 2002 National Endowment of the Arts' Survey of Public Participation in the Arts, (Peterson & Rossman, 2008) a classification system was formed. Four categories emerged: a highbrow omnivore was a person who chose classical music and opera and also liked four other genres. A lowbrow omnivore chose four or more genres such as rock, hip-hop, country and R&B. A highbrow univore liked only high status genres, such as classical and opera while lowbrow univores liked three or fewer genres, such as folk, pop, and gospel.

Peterson (2005) later asserted the status level of music genre should not be linked to omnivorousness as it confounds "omnivorousness of tastes" with "taste for highbrow forms." Omnivorousness is often used as a continuous variable in regression analyses (Peterson & Rossman, 2008). A more recent operationalization of omnivorousness was simply the number of musical genres a survey respondent liked (García-Álvarez, Katz-Gerro, & López-Sintas, 2007).

Univores

If omnivores were perceived as having more "cultural capital," then at the bottom of the ladder, so to speak, are univores who have more restricted tastes. These people may shun most types of music while dedicating themselves to rap, ethnic music, heavy metal, or religious music (Peterson, 2002). At first glance, the univore may be

looked upon as the victim of poverty and low education whose range of activities is narrow due to a restrictive habitus (Bourdieu, 1984). Peterson (2005) believes that this apparent lack of taste may be an artifact of the questions not asked in Bourdieu's survey. Respondents were not asked about invisible activities such as religious service attendance, sports and recreational activities, leisure time with family, and television watching. There are also many people who choose to limit their consumption due to religious, moral, and environmental beliefs. These univores by choice limit their consumption consciously and Peterson believes the focus should be on what they dislike (Bourdieu, 1984; Bryson, 1996; Peterson, 2005). For example, a highbrow snob who only likes classical music or opera would be classified as a univore because they dislike the lowbrow music genres.

Are People Omnivorous?

According to the 2002 Survey of Public Participation in the Arts, 41% of people were omnivores and 59% were univores (Peterson & Rossman, 2008). An overwhelming majority of the sample (approximately 93%) would be considered lowbrows. Only about 7% of the population were considered highbrow, meaning that they chose classical or opera as their favorite. Among the lowbrows, which is most of the population, approximately 55% were lowbrow univores, meaning they liked three or fewer genres. The other 38% were lowbrow omnivores who reported liking four or more genres. In short, univores outnumber omnivores and highbrows are in short supply.

In a different study, van Eijck (2001) proposed that high status omnivores liked music genres from each of three taste "clusters." He described three music discourses: highbrow, pop and folk. These new omnivores chose genres from all three.

It was found that people listen most frequently to only two or three genres, regardless of education or occupation. People with more education had a higher number of genres that they listened to “every now and then.”

The Meaning of Music in Advertising

Popular commodities of culture, like music, are polysemic and capable of producing multiple meanings (J. Fiske, 1989). Meaning is molded by consumers to fit needs and meanings of songs can thus be molded by creatives and advertisers to fit a creative need. Frith (1988) said song words mattered most when they were open to interpretation by the singer and the listener. A song is felt by the artist performing it, then again by the listener. Van Eijck (2001) believes cultural products do not have a fixed status but rather move through the sociocultural field. They are constantly being re-evaluated against new cultural products (DiMaggio, 1992). Cultural production is ongoing and involves working within codes and conventions that people will recognize and expect. With television commercials, this means using audio and video in familiar, but slightly different ways (Negus, 1998). Audiences respond to both the newness and the familiarity. In the case of the indie songs used in TV commercials in recent history, audiences respond to a familiar genre (rock/pop) that is slightly different.

Bryson (1996) found that the tolerant omnivores still rejected rap, heavy metal, and country. Yet rap/hip hop is often used successfully in national television advertising. Coke and Pepsi used mostly pop music and R&B in their commercials in the 1980s (Klein, 2009). But both companies started using rap music in the late ‘80s and early ‘90s even though there were fears that it could alienate consumers due to explicit

lyrics and associations with violence (Foltz, 1990). A New York Times article (Day, 2002) proposed that the urban-inspired ads were due to an acceptance of a variety of cultures by middle America. Rap music being used in cola ads was a sort of victory for the genre (Howard, 2003). Klein (2009) points out that marketers wasted no time in using rap and hip hop music in advertising, even though black music in general trailed behind when it came to radio airplay, MTV rotation and sales. Hip hop music was found to be untrustworthy, unfriendly, lacking in expertise, urban, liberal, and affiliated with the ethnic minority (Shevy, 2008).

Music and Identity

Frith (1996b) asserts that there are not necessarily homologous relationships between music genres and the populations they are supposed to represent. Van Eijck (2001) explains:

Therefore, musical taste cannot be explained as a consequence of belonging, or wanting to belong, to the social context to which it is supposed to be linked, or in which it is being produced. It is more likely that passing knowledge of music is acquired mainly through mass media and perhaps becomes useful in more or less unfamiliar social environments. (pg. 1166)

Frith (1996b) explains that often, people play music they think sounds good. Musical taste is an effect of commercial forces and social conditioning. To experience popular music is to experience identity. Songs draw us into haphazard emotional alliances with the performer and other fans. With the abstractness of music, it is by nature, individualizing. The meaning in music is not just inherent in the text. The

experience of the music and the meaning of the music itself will change relative to the listener and to the social situation in which it occurs. Music is not played or heard outside of a situation, therefore, the situation in which it occurs will affect the music's meaning (L. Green, 1988). A person driving home from a stressful white-collar job may identify with a song about the travails of an assembly-line worker just as a toddler may listen to The Three Tenors to keep the boogey man at bay.

Chapter 5: Coolness

Cool Music

Advertisers want to affiliate their products with the right image. In fact, the type of music a company uses for an ad campaign may increase their perceived cool (Klein, 2009). There are five huge media companies that deliver cool products to teens via programming and commercials. Of these conglomerates, Viacom is at the top of the delivery chain. MTV is their most important vehicle. It delivers cool using music such as rock and pop, and hip hop was specifically pointed out as being very cool. Hip hop was credited with re-cooling the Sprite brand back in the early 2000s because it was regarded as being authentic (Goodman, 2001). Hip hop is considered cool because it represents the convergence of innovation and imitation. By sometimes sampling other songs, the music took the familiar and pushed it in a new direction (Kerner & Pressman, 2007). Friedman (Friedman, 1999) described that Levi's jeans used music to appear more cutting edge. Advertising agencies pay close attention to what "band dances with the brand" (Skenazy, 2008). Apple iPod advertising uses indie, rock, techno, and hip hop music (Levy, 2006). In fact, the music used in iPod commercials may "signal" what is "cool" in pop culture. Levy (2006) titled his book *The Perfect Thing: How the iPod shuffles commerce, culture and coolness*. In fact, one industry executive working in music placement equates an artist's music being used in an iPod commercial to being on the cover of *Rolling Stone* (Petkovic, 2010).

In a trends paper called the "Hot Sheet," teens said their favorite types of music were rap/hip-hop, alternative rock, R&B, country, and rock. Alternative country was listed by girls in the 13-17 age category (Zandl, 2009).

What is Cool?

Marketers often strive for “coolness,” especially where the use of music is concerned when hoping to appeal to a younger audience. But the concept of coolness does not have a measurement. Before a measurement can be constructed, the dimensions of coolness need to be uncovered. The following sections explore the many facets of “cool.”

Companies that call themselves marketing consultants (Friedman, 1999) or trend-analysis shops, dedicate themselves to identifying what is cool. Companies like the Zandl Group, The Intelligence Group, and Look-Look do extensive research with young people to identify trends in youth culture (L. Grossman, 2003). They identify which athletic shoes, music groups, foods, restaurants, and even which words and phrases are cool at any given point in time. It could be said that these companies are chasing cool (Kerner & Pressman, 2007) or coolhunting (Gloor & Cooper, 2007). But knowing which brands, items, phrases, and celebrities are cool does not tell us what cool is. It does not provide a way to measure coolness. But, within these trend papers and books is valuable insight as to why certain products, ideas, and brands are deemed cool. The core concepts of coolness can be gleaned by understanding what qualities these products and ideas have. Beyond trend analysis, there are certain concepts that come up often in the literature about coolness that will provide a basis for developing a measure. Coolness has been studied in the area of linguistics (R. L. Moore, 2004; Petrucci & Head, 2006), ethnography (Kirkland & Jackson, 2009), sociology (Beer, 2009; Peterson, 2002), cultural studies (Baskind, 2007), advertising (Chang, 2009; Friedman, 1999; Goodman,

2001), marketing (Olson, Czapski, & Slater, 2005; Southgate, 2003; Zandl Group, 2009) and technology (Sundar, 2008).

Cool as a Part of Speech

As part of the English language, the word cool is the longest lasting and most inclusive slang word in U.S. history (Specht, 2006). It has been used to mean good by generations of people. It is applied to a large array of things as a term of general approval and to align the user with a set of values that characterizes his or her generation (Moore, 2004). A problem with the word cool is that it is often used to describe just about anything. It could simply mean pleasing or acceptable. It could imply that something has street credibility. Or it may mean that something is fashionable, marvelous or excellent (Petrucci & Head, 2006). The word is also used today to convey an element of fun and to describe products that make the world a better place (Gloor & Cooper, 2007). For many, the word ends up in every other sentence as an endearment or adjective since it's the perfect substitute for that word that one couldn't come up with at the time (Kerner & Pressman, 2007). The word cool replaced the word swell, which lasted from 1920-1965. Cool began to be used in the 1950s and continues to be used today. The word cool works where hip and okay do not because of its "freshness" (Moore, 2004). Other words and phrases such as major and off the hook are sometimes used in place of cool (B. Grossman, 2007).

The word itself can be described as a counterword, or a metaphor for emotional control or subdued emotionalism. Cool is in opposition to emotions that are metaphorically hot such as anger, passion, and excitement (Moore, 2004). In the 1930s,

with African American usage, the word took on a positive tone. It no longer meant that one was emotionally cold. In the jazz world, the word referred to the slick style and smooth demeanor of the artists. The word came from the African-American lexicon and became part of the mainstream lexicon. Today, within the larger black pop-cultural realm, cool means easygoing, skilled, smooth, and capable of great feats (Kirkland & Jackson, 2009).

Moore (2004) writes that the word cool in the 1930s had a core quality called knowingness. Knowingness refers to insider knowledge such as access to information one is privileged to have. Coolness was comprised of knowingness, detachment, emotional control and implied rebelliousness. In the 1960s, advertising agencies struck their own cool pose and success became affiliated with coolness. The core features of coolness remained, but rebelliousness was replaced with deviance from the mainstream.

A concept within knowingness is that of something being hard to find or secret, such as the cool nightclub. In modern times, a certain kind of knowingness that is often described as cool is used to describe up to date technology products. A few words used to describe these tech products were awesome, clever, ingenious, and phenomenal (Moore, 2004). Sundar (2008) described the coolness heuristic as the acknowledgement of the hipness of a tech device due to its modality such as its audio or video capabilities.

Getting at the concept of cool can be problematic as it can also mean mainstream. Teens may believe that being popular is cool. They may wear trendy clothing, drink, and have sex to fit in with their peer group and be cool (Moore, 2004). There was a blending of the jazz/Beat version of cool with these mainstream adolescent ideals. Both versions of cool feature knowingness, emotional control, and deviance from

authority figures. The jazz/Beat version contains elements of subdued emotionalism and detachment while the adolescent version emphasizes affability and popularity. The link between the two is the laid back factor. It is uncool to try to be cool (B. Grossman, 2007).

Cool in the Marketplace

From a marketing standpoint, a cool consumer is the alpha consumer, a term coined by Irma Zandl of the Zandl Group, a trend-analysis shop in Brooklyn, New York. This cool consumer is a trendsetter, or a person who is doing today what everyone else will be doing a year from now. These trendsetters don't purchase clothing at the Gap, but make their own clothing or shop at boutiques (L. Grossman, 2003). These cool kids, regarded as trendsetters, are leaders in their own groups (Goodman, 2001). These innovators and early adopters are part of the target market who use a product early on. Successful, or cool, products are described as stylish, fashionable, and sophisticated. They are also exclusive since not everyone can have one (Olson et al., 2005). In the marketplace, cool is often associated with gadgets, fashion, and places where people hang out (Madden, 2007). Items that are cool are said to be on the cutting edge (Chang, 2009). Consumers think that items that are unique, fresh, and non-mainstream help them appear to be cool (Wolk, 2009). Cool products are those that help people who use them stand apart from the crowd and express their individuality. Companies that show inspiration, innovation and individuality are perceived as cool (Smith & Wylie, 2004). Cool is not just an attribute of a commodity, but it may also be the commodity itself (Levy, 2006).

Coolness contains a component of altruism. Great ideas are pushed forward by selfless behavior. It is cool to act for the benefit of others (Gloor & Cooper, 2007).

Cool is said to be an elusive and multidimensional concept that relates to what is currently happening in terms of music, trends, and scenes (Beer, 2009). Cool is fickle because it changes every 30 seconds (B. Grossman, 2007; L. Grossman, 2003; Southgate, 2003). Cool is a moving target (Levy, 2006). There seems to be a hegemonic relationship between new and cool. Cool is joined to an ever changing new. For instance, it is common to hear phrases such as “blue is the new black.” But, it does not mean that something retro cannot be cool (Specht, 2006).

The youth market aged 18-34 is generally the demographic studied when it comes to coolness. Broadcasters and advertisers want to know what they think is cool, due to their tremendous spending power (Goodman, 2001; B. Grossman, 2007). In her study of coolness, Specht (2006) found that college students described cool items as things that helped them express their individuality. Many things perceived as being cool are things that people have no firsthand experience with. For example, young people thought surfing and skating were the coolest pastimes even though few participated in the sports (Olson et al., 2005).

One aspect of cool is that by the time something reaches the masses, it ceases to be cool. High sales in the marketplace don't necessarily make a product cool (B. Grossman, 2007; Levy, 2006). But, Zandl described a new trend in coolness where the mainstream becomes the new edge. She referred to the idea that square would become hip because the edge had become predictable (L. Grossman, 2003). Popularity does not necessarily indicate lack of coolness. Certain retail stores and tech products are cool to a

diverse age group of people in both big cities and small towns. Large companies regarded as cool, such as Nike, Target and Apple engage customers with authenticity. A spokesperson from Mercedes believes the brand is cool by being both mainstream and edgy all at once (Kerner & Pressman, 2007). Levy (2006) points out that the Apple iPod went from minority coolness to mass coolness. He believes this was because the product was great and people liked them, which related to aesthetic pleasure and value. This mastery of aesthetic design and beauty was one primary reason for purchase. Products that are clunky, ugly, and otherwise not aesthetically pleasing would not be considered cool.

In regard to aesthetics, Kerner and Pressman (2007) argue that a holistic aesthetic keeps certain products cool for the long haul. The overall look, feel and soul come together to make something different. It is beyond superficial. It is the essence of something stemming from the personal vision of an individual. It is the effortless combination of beautiful form and brilliant function. Gloor and Cooper (Gloor & Cooper, 2007) suggest that these innovators are inventors such as Ben Franklin.

As far as cool advertising is concerned, Olson, Czaplewski, and Slater (2005) suggest that the soft sell, or peripheral route of persuasion is preferred to the central persuasion route. The authors use the Apple iPod television commercials as an example. Apple used “cool” music and people dancing in silhouette (peripheral) rather than commercials touting technical features (central). Perhaps this relates to the coolness Kerner and Pressman (2007) refer to as the balance of authenticity and aspiration. They convey a mystique and allure that is attainable.

Coolness in Black Culture

Core concepts of cool include emotional control and the rejection of qualities associated with the maternal and feminine. This cool pose originated during the days of slavery when the black man composed himself sternly and impersonally in the face of adversity. Within academia, coolness is related to a masculine ideal (Specht, 2006). In a study on literacy, Kirkland and Jackson (2009) suggest that coolness is an expression of masculinity using a style of speech, dress, and physical and emotional posturing. Coolness is a performative act that has symbolically represented the dissident, underdog, or rebel. It is a pop-cultural artifact of black maleness that may be represented by a symbol such as language or style, such as “cool talk.” Those who use this style of speech may do so to establish themselves as part of the in-group. The cool talk used by some African-American youth was described as being masculine. Bold phrases such as “I’m da man” and “I’m the shit” were used to establish coolness and other types of speech contained a style and vernacular that came from hip hop culture. Clothing was perceived to be cool to these youth because others did not have it. As a cultural phenomenon, coolness makes a connection with popular culture, consumerism, and language in different ways. For example, coolness coincides with sports and hip hop music in black male culture.

Coolness and the Virtues

Southgate (2003) believes that there are universal goals and desires that everyone responds to; both the cool and the uncool. Among them, authenticity is the most distinctive feature of coolness. It is described as a person’s desire to have ownership and

autonomy over their identity. This is related to the drive for self-expression. It is cool to express oneself in a clear, evocative, and novel way. This self-expression occurs while being socially engaged, especially in youth culture. Cool is related to trends and the quest for novelty. Cool is also associated with confidence. Cool people have practiced knowledge; they know what to do.

Southgate (2003) says that in order to study cool, one must focus on the Aristotelian ethics known as virtue ethics. Correct behavior, perhaps coolness, means having virtues in moderation, or in balance. Cool people make astute decisions about their lives and environments. Coolness may have something to do with finding the perfect balance of virtues. When people react to stress while keeping their dignity intact, it could be said that they kept their cool. This would be related to the virtue of even temper. The virtue of friendliness implies that it is cool to be respectful and cordial. The virtues were also related to consumerism in the marketplace; Fair Trade Coffee is cool because the virtue of justice is being served; American Express and their Blue Card are cool because they help the company appear to be generous. Other virtues that are timelessly cool are courage, temperance, truthfulness, and wit (Southgate 2003).

Cool People

Beer (2009) tries to define cool by what it is not; being out-of-touch, getting older, and trying too hard. He believes that coolness emerges and evolves in unpredictable ways and from unpredictable places. Untraceable and vast sources inform coolness. In other words, from a sociological perspective, the emergence of cool is chaotic.

Coolness is a quality often assigned to people who have charisma, assertiveness, show grace under pressure, emotional control, and lack affectation. These people are unflappable, likeable, and down-to-earth. These qualities transcend race, gender, age and ethnicity. In her study of Jewish and Latino characters in the media, Baskind (2007) found the quality of being different was cool. Being different was trendy. When conceptualizing the Jewish movie character, the cool one was the one who remained true to self. Real-life and Hollywood examples of cool are James Bond, Michael Jordan, James Dean, Will Smith, and the Fonz.

In a recent “Hot Sheet,” being rebellious was not as cool as it used to be because teens thought it was disrespectful to their parents. Family and being affiliated is very important to teens. They like to be part of a group or family. Whether this group is large or small and intimate, it is cool to feel as if one belongs. Although they wish to be affiliated, it is also very important to stand apart from the crowd and be an individual. But, one does not want to be perceived as being a hermit or not belonging (Zandl Group, 2009). Levy (2006) also brought up the concept of affiliation in his book about what he felt was the coolest product on the planet, the Apple iPod. It is cool to be part of something bigger than yourself. He described that the white-colored earbuds signaled to others that one was an iPod user, or a member of the tribe.’

When asked to describe cool people, teenagers said they were fun, chill, kind, smart, not fake, laid back, funny, confident, and well-dressed (Zandl Group, 2009).

Subjective Cool

In regard to chasing cool for the purposes of exploiting it for marketing purposes, Kerner and Pressman (2007) distilled cool to: the unexpected, a middle finger to the world, preparation meeting opportunity, genuine natural expression, intelligence, and the ultimate point of difference.

The most important distinction is that cool is always subjective. People will never agree on who or what is cool. It does not matter what one individual thinks, but rather, it is about being relevant to particular groups. Kerner and Pressman (2007) would suggest that the fan base of singer Christina Aguilera would find certain things cool while the fan base of the Beatles would find different things cool. There is no objective cool.

Coolness and This Research

Advertisers often use new music to appear hip and cool (Klein, 2009). Many different concepts regarding what it means to be “cool” have been reviewed. Concepts such as originality, rebelliousness, innovation, trendsetting and confidence were used to construct a coolness measure in the current experiment. In addition to dimensions developed by Sundar and Tamul (2010), the current author has uncovered additional dimensions that further develop the construct. The current author believes the concept of coolness is directly related to music in advertising, hence, “coolness” will be considered a mediating variable.

Chapter 6: Prior Research & Schema Theory

Problems with Prior Research in Country Music

In a Zillman and Bhatia (1989) study involving dating and sexual attraction, those stating a preference for country music were seen as less attractive than those stating a preference for other genres. Using the 1993 General Social Survey, Bryson (1996) found that heavy metal, rap, country and gospel were the most disliked genres among individuals with the most education. The 1982 General Social Survey revealed that high-status individuals showed an interest in many genres, but “drew the line” at country music (Peterson, 2002). According to 2002 survey data, highbrow omnivores and highbrow univores liked all genres of music, except country, heavy metal, and rap (Peterson & Rossman, 2008).

The first problem was the audience studied in the above-mentioned research was narrowed to high-status individuals; this status referring to education or musical taste. Upon further investigation of the survey data, it was discovered that country music was the most favored genre. For example, Robinson (Robinson, 1993) found that country music had more fans in the 1992 Survey of Public Participation in the Arts (SPPA) than any other genre. Bryson (1996) also noted that country music and gospel were two of the most beloved genres of the general population, although the genres were disliked by the most educated audience.

Schema Theory

The biggest problem with prior studies was that participants were asked what they thought about music. Participants were giving opinions about music genres based on

prior experiences or perceptions. Survey respondents were asked what genres of music they liked or disliked or participants were judging the musical tastes of another person. Music was not heard by the survey respondent or experiment participant. There are many different pieces of music and many different situations in which a piece of music may be heard. Thinking about something is different than experiencing something. In cognitive psychology, this is related to schemas, or hypothetical cognitive structures that organize and contain information related to an object or concept (Fiske & Taylor, 1991). These schemas have a wide variation among and within individuals in level of development across topics and degree of organization. Schemas change according to interactions with the social and mediated world and they influence perceptions and responses to one's environment (Nabi & Clark, 2008). Nabi and Clark (2008) used the example that many studies have an audience decode the same television program only to arrive at different meanings. Schemas influence media message interpretation. In an experiment where music is heard as part of a television commercial, music becomes part of the "media message" that is open to interpretation. Music is not played or heard outside of a situation, therefore, the situation in which it occurs will affect the music's meaning (L. Green, 1988).

People use scripts or categorical rules to interpret the world around them. New information gets processed according to how it fits into these rules, or schema. These rules may be used to interpret, and they may also be used to predict. For example, schema theorists suggest that a schema would help an individual predict a conversation partner's next phrase. A schema would help one figure out what a "thingamabob" was in any given context. Schemas are context specific and dependent on an individual's experience

with and exposure to a subject. It is important to recognize the important role that culture and experience play in creating an individual's knowledge (Widmayer, 2005). A person with limited experience with country music will have a different schema than an individual with more exposure to the genre. In an experiment, an individual may be exposed to a certain subgenre of country music that they may have never experienced before. They may have no preexisting schema.

In schema theory, individuals acquire new knowledge then respond with one of three reactions: accretation, tuning, or restructuring. In accretation, an individual takes new information and assimilates it into their existing schema without making any changes to the overall schema. In tuning, a person realizes their existing schema is inadequate in relation to new knowledge so the existing schema is modified. Restructuring occurs when a new schema is created. This addresses the inconsistencies between the old schema and new information (Widmayer, 2005). Perhaps during an experiment, participants see and hear a television commercial featuring music which qualifies as "new information." Schemas are subject to accretation, tuning or restructuring.

Perhaps some of the educated people who "disliked" country music on the surveys had a mental schema that did not include certain types of country music that could be used in future advertising. Or, perhaps they just wouldn't admit they liked country music. The Country Music Association realized this sentiment in general, and in 2001 used the slogan "Admit it. You like it" (Flippo, 2009).

Chapter 7: Attitudes

Attitudes are thought of as an individual's internal evaluation of an object. These attitudes are relatively stable and they predispose behavior. Marketers are interested in how attitudes are formed or changed, especially as it relates to advertising and price and how these affect consumer attitudes (Mitchell & Olson, 1981). Fishbein and Ajzen (1975) define an attitude as something that is a function of salient beliefs at a point in time. Beliefs are subjective associations between two concepts. Salient beliefs are activated from memory and considered in any given situation. In marketing research, the brand is the attitude concept of interest. The product or brand attributes align themselves with beliefs about the brand. Fishbein's (1963, 1967) basic theoretical proposition is that beliefs cause attitudes. Since attitudes are determined by a set of salient beliefs, then attitude change must be mediated by a change in beliefs. But, attitudes may be formed without belief formation, such as when an unknown brand is advertised with a stimulus that evokes positive feelings. This follows a classical conditioning perspective. It is believed that attitudes mediate behavioral intention (Mitchell & J. C. Olson, 1981).

Attitude Toward the Ad (Aad)

MacKenzie and Lutz (1989) defined Attitude toward the Ad as the predisposition to respond in a favorable or unfavorable way to a specific ad during a particular exposure. Phelps and Thorson (Phelps & Thorson, 1991) defined Aad as an overall liking or disliking of an advertisement. This definition is conceptually consistent with Fishbein and Azjen's (1975) definition of attitude because it considers Aad as being

an evaluative or affective response rather than a cognitive or behavioral response. Aad refers to a particular exposure to a specific advertisement. It does not involve consumers' attitudes toward advertising in general or even to consumers' attitudes toward a specific ad at a later time, such as, after repeated exposures. Shimp (1981) describes Aad as an advertising approach used when a brand is very similar to its competition. With parity products, the Aad approach works because advertising is not focused on specific product benefits or attributes. The focus of the ad is to create a favorable attitude toward the advertisement itself in the hopes that consumers are left with a positive feeling after encountering the ad. Much research has demonstrated that consumers will integrate attitudes toward the ad into their evaluations of the product advertised (Nan, 2006). The mechanisms through which this happens have been proposed via differing theoretical perspectives. Aad is considered to be a mediating influence on brand attitude and purchase intent (Mitchell & Olson, 1981; Shimp, 1981).

Theories on How Aad Works

Shimp (1981) argues that there are two distinct dimensions of Aad, one emotional and one cognitive. On the emotional side, an attitude may be formed toward an advertisement because the ad brought forth an emotional response, such as a feeling of wonder, nostalgia, sadness, or joy minus the conscious processing of executional elements. On the cognitive side, consumers form attitudes toward advertisements by consciously processing a particular advertisement. For example, an individual may consciously acknowledge that they liked an ad because of an attractive spokesperson or because they thought an ad was funny. A person may likewise acknowledge that they

disliked an ad because they thought it was annoying. Shimp (1981) argues that the emotional and cognitive dimensions of Aad are very different and thus have different influences on consumers. The emotional dimension is thought to be more unconscious or low-involvement which demands less attention. In this scenario, consumers may not pay attention to the particular brand being advertised. This is called attention-limited. Consumers, or receivers of the advertising message, may not pay attention to the brand-specific information. By contrast, in the cognitive dimension of Aad, an individual pays closer attention to an advertisement and makes an evaluation of the brand. This high-involvement process may also be called a brand evaluation strategy. This is opposed to the emotional dimension which is called the nonbrand strategy whereby an individual pays more attention to nonbrand advertising content such as music, characters, and scenery. This may also be called strategy-limited, due to distracted individuals who are not interested in the advertised product and would rather just enjoy the commercial than avoid it altogether.

How Aad Affects Brand Choice

According to the affect-referral account, people use heuristics or mental shortcuts when making decisions. This would involve transferring from memory the overall evaluation or feeling about a product instead of mentally processing beliefs about product attributes. When alternative sources of information are unavailable, an individual may simply transfer feelings for an advertisement to the brand. This flows from a classical conditioning perspective (Shimp, 1981). A competing hypothesis, the salient-attribute account, is a process by which individuals associate their attitude toward

an advertisement as a salient attribute of a product. In this way, a person's Aad influences product evaluation as would other product attributes (Edell & Burke, 1984). Many different perspectives point to differing relationships between Aad and product evaluation, but all suggest that Aad is a salient and important association of products being advertised (Nan, 2006). Nan (2006) states that many researchers believe Aad is the deliberate and occasionally effortful evaluation of various aspects of the ad, and therefore view Aad as being more cognitive. Aad is commonly measured using items such as: I like/dislike the advertisement, I react favorably/unfavorably to the ad, the ad is good/bad, and I feel positive/negative toward the ad (Holbrook & Batra, 1987).

Attitude Toward the Brand (Ab)

Aad should be treated as a construct distinct from Attitude toward the Brand (Ab) and from beliefs about brand attributes (Mitchell & J. C. Olson, 1981). Shimp (1981) describes Attitude toward the Brand as an "advertising approach" that is used to influence brand choice. This occurs as favorable attitudes for a brand being advertised are produced due to ads that emphasize specific product benefits and attributes. The Ab approach assumes that consumers are rational and systematic decision makers as opposed to the Aad approach which assumes that consumers have a hedonistic motivation to feel good. The Ab approach assumes a higher level of cognitive processing whereas Aad assumes a minimal demand on cognitive processing (Zajonc, 1980).

Ab is the degree to which an advertisement affected an individual's feelings towards a brand. The construct is measured with items such as: I like or dislike

more, I feel more positive or more negative, I feel more good or bad, and I feel more favorable or unfavorable toward the brand advertised (Holbrook & Batra, 1987).

Chapter 8: Purpose of this Research

Using Omnivorousness to Test Country Music in Advertising

In their study of participation in the fine arts, Peterson and Rossman (2008) found that *omnivore level* was more important than *brow level* in predicting a person's participation in the arts. In other words, liking *many types* of music was a better predictor of arts participation than knowing a person's favorite music genre. In effect, liking a higher number of genres, rather than simply liking country music, should predict liking alternative types of music in advertising.

Omnivorousness will be used in two ways as the theoretical basis to explain why individuals will appreciate music in television advertising. First, a higher *level* of omnivorousness (liking a higher number of genres) should predict more positive attitudes, regardless of the music genre used in the advertising. Secondly, omnivorousness deals with breadth, i.e. wide-ranging types of music genres, hence the impact of omnivorousness will be strongest in the condition containing an alternative or different *type* of music. In the current study, alternative or different music will be operationalized as alternative country music. This type of music is rarely heard on the radio and it is relatively unknown to the general public (Orshoski, 2001).

Individuals with higher status due to education or income who *dislike* country music according to a written questionnaire may like country music in advertising due to omnivorousness. This group of people will now be referred to as *symbolic excludivores* (Bryson 1996; D. Z. Behnken and B. Wisner, personal communication, September 5, 2009). Symbolic excludivores are those with at least some college education who, when

asked about country music on a written questionnaire, chose “dislike moderately” or “dislike strongly” on a seven-point Likert scale.

DEVELOPMENT OF “COOLNESS” MEASURE

Advertising agencies pay close attention to what “band dances with the brand” (Skenazy, 2008). In fact, the type of music a company uses for an ad campaign may increase their perceived cool (Klein 2009). The current study explores the dimensions of coolness for factors that empirically represent the construct. Such factors may include concepts such as innovation, knowingness, trendiness and originality. In addition to dimensions developed by Sundar and Tamul (2010), the current author has uncovered additional dimensions that further develop the construct. The current author believes the concept of coolness is directly related to music in advertising, hence, “coolness” will be considered a mediating variable.

Chapter 9: Hypotheses & Method

Hypotheses

The more “well-rounded,” or omnivorous a person is, the more likely this person is to like any type of music in television advertising. Hence:

H1: A higher level of omnivorousness will predict a more positive Attitude toward the Ad regardless of music type.

H2: A higher level of omnivorousness will predict a more positive Attitude toward the Brand regardless of music type.

The more “well-rounded,” or omnivorous a person is, the more likely that person is to like or “appreciate” a different or “alternative” type of music in television advertising. Hence:

H3: The impact of omnivorousness will be strongest in the alternative country condition.

As discussed in the literature, music has been used to “cool” ads for decades (Klein, 2009). Therefore:

H4: “Coolness” will mediate the relationship between omnivorousness and attitude related variables.

“Symbolic excludivores” are those who stated a dislike for country music. But, music presented in the setting of a television commercial may be perceived differently due to the difference between a mental schema and an experience, attention or other factors. Hence:

RQ: In the alternative country condition, will there be a difference in perceived coolness and attitude related variables between symbolic excludivores and those who are

not symbolic excludivores? In other words, in the alternative country condition, will those participants who stated a dislike for country music regard the ad as less “cool” than those who love country music? Will their attitude toward the ad and attitude toward the brand vary significantly?

Pretest

Prior to beginning the experiment, selections of music were pretested with a small group of undergraduate students. Listeners were asked about tempo and tone of the music and whether they had heard the music before. The goal was to find unknown music without lyrics representing alternative country, indie and hip hop similar in tempo and tone. During the pretest, foreign television commercials were also shown in order to find unknown commercials representing two different product types.

Three :30 pieces of music were found: one for alternative country, indie and hip hop. Two television commercials were also found; one that will be called “cell phone” and one that will be called “fashion.” (*see Appendix A for pretest measures*)

Participants & Procedure

Participants were recruited from five undergraduate communications classes and one undergraduate English class at the Pennsylvania State University. There were 343 participants who took part in an online survey for extra class credit. College freshman made up 27% of the group, sophomores 16%, juniors 32%, seniors 22% and fifth-year seniors and graduate students made up the remaining 3% of the participant population. The mean age of participants was 19.9 (1.47). Participants identified their ethnicity as

86% Caucasian, 5% African American, 3% Hispanic/Latino, 3% Mixed Ethnicity and the remaining 3% were Asian Indian, Korean, or Chinese.

Participants were instructed to go to a LimeSurvey website where they viewed an informed consent form. (*see Appendix B*) After viewing the informed consent form, participants were instructed to click through to a questionnaire where they were randomly assigned to one of six conditions. Each questionnaire began with distractor questions pertaining to tastes in TV programs and movies. Next, the questionnaire gauged “omnivorousness” using a measure based on the Short Test of Musical Preferences (STOMP) (Rentfrow & Gosling, 2004).

After answering questions about their taste in music, participants were asked to watch a video. The initial :30 of video was the experimental portion. This :30 portion was similar to an online ad (or television commercial) that one would watch when viewing online video content. It was immediately followed by a :70 distractor video about an upcoming theatrical release. The experiment used a 2 x 3 between-subjects design manipulating the product type (cell phone or fashion) and music genre (alternative country, indie or hip hop). The “cell phone” and “fashion” brands were unknown brands created by the experimenter. Prior to the experiment, all branding was edited out of the commercials and the audio track was removed. Experimental music containing no lyrics was dubbed in.

After viewing the experimental video clip, participants continued with the questionnaire. The following sections of the questionnaire included measures for attitude toward the ad (MacKenzie & Lutz, 1989) and attitude toward the brand (Putrevu & Lord, 1994). Also included was one question related to the distractor video plus one additional

question asking what movie was mentioned in the distractor video. This was asked to determine how many participants actually watched the experimental video. As a manipulation check, one question asked about the music genre heard in the experimental video.

It was necessary to develop a measure for “coolness” within the experiment, therefore, 21 questions were included in the questionnaire related to the dimensions of coolness. Participants were also asked for their age, class standing, gender and race/ethnicity. Participants were asked for their name and classroom information so extra credit could be assigned. (*see Appendix C for questionnaire*)

Independent Variables

“Omnivorousness” was not manipulated, but measured using STOMP (Rentfrow & Gosling, 2004). This variable has not been used in prior research. The omnivorousness of the participant was measured using a 7-point Likert item scale. It measured how much they “liked” the 23 different music genres. If a participant “strongly disliked” all 23 music genres, their omnivorousness score would be 23. If a participant “strongly liked” all 23 music genres, their omnivorousness score would be 161. (The mean “omniscore” was 96, SD = 16.) The “liking” of music genres was further analyzed and it was discovered that participants “liked” an average of 6.25 music genres. (For each of the 23 music genres, the total number of “like moderately” and “like strongly” scores were added, then divided by 311, the total number of participants.)

There were two additional independent variables: product type and music genre. The two product types were “cell phone” and “fashion.” The independent

variable “product type” was chosen because the experimenter wished to use two common types of products advertised on television, cell phones and fashion/clothing. The three music genres were “alternative country,” “hip hop,” and “indie.” This independent variable was chosen because the experimenter wanted to determine what impact music genre had on attitudes. Two commonly used genres were used along with a genre the experimenter asserted should be used more often. Indie and hip hop are commonly used in television commercials while alternative country music is not (Klein, 2009). The experimenter also wished to know if music genre would interact with product type.

Dependent Measures

To determine participants’ general feelings toward advertisements featuring different genres of music and product types, two dependent variables from scale measures were used.

The first, attitude toward the ad, used a four-item, 7-point semantic differential scale to measure how participants felt about the cell phone or fashion ad (MacKenzie & Lutz, 1989). The scale was anchored with unappealing/appealing, negative/positive, bad/good, and dislike/like ($\alpha = .92$).

The second measure, attitude toward the brand, used a five-item, 7-point Likert item scale (Putrevu & Lord, 1994). The items used were: Buying that cell phone would be foolish (r), I have a favorable opinion of the cell phone, I think the cell phone has a lot of beneficial characteristics, Buying that cell phone would be a good decision, and I think the cell phone is satisfactory ($\alpha = .89$). The items used in the fashion condition were very similar.

It was hypothesized that “coolness” would be a mediating variable in this research, therefore, 21 items in the questionnaire were used to develop a measure. Items in the questionnaire used a 7-point Likert item scale using concepts explored while writing this thesis and prior research from Sundar and Tamul (Sundar & Tamul, 2010). The first twenty items were: 1) The ad was unique, 2) The ad had a masculine feel, 3) The ad was ordinary. (r), 4) I feel like an “insider” because I got to see the ad., 5) The ad was trendy., 6) The ad will become popular., 7) This ad stands apart from other ads., 8) The ad was innovative., 9) The ad felt authentic., 10) Products in ads like that are usually hard to get., 11) The ad expresses confidence., 12) This type of ad will be copied by other advertisers., 13) The ad made me feel like owning the phone will make me part of something bigger than myself., 14) The ad was charismatic., 15) The intention behind the ad was to make the world a better place., 16) The ad was laid back., 17) This ad was familiar, but had a flavor of something original., 18) The ad was cutting edge., 19) This ad was relevant to my own individuality., 20) The ad seemed friendly.

The last item used to measure coolness was a single-item, 7-point semantic differential question asking how uncool/cool they thought the ad was.

Chapter 10: Results

Data was analyzed to determine if participants had “viewed” the experimental video. One question had been included on the questionnaire asking what movie had been mentioned in the distractor video. Of the 343 participants, 311, or 91%, gave the correct answer. Therefore, 32 cases were eliminated from the data set; 311 data files were used in the subsequent analyses. Of the remaining 311, 61%, or 191, data files were from female participants and 39%, or 120, were from males.

Manipulation Check

Although it was known a manipulation check may give unreliable results due to broad opinions about music genre (A. Moore, 2001) the researcher wished to perform one nonetheless. In the alt.country condition, 17% of participants identified the music heard as “country,” 41% of participants reported hearing “rock/pop,” 3% thought it was “classical” and 34% answered either “don’t remember” or “don’t know” when asked what genre of music played during the commercial they watched. The alt.country song used in the experiment would not be played on country radio, rock radio or Top 40 radio, hence the term “alternative” country (Orshoski, 2001).

In the hip hop condition, 24% of participants identified “hip hop,” 22% thought it was “rock/pop,” 14% heard “classical,” 1% thought it was “country” and 39% answered either “don’t know” or “don’t remember.”

In the indie rock condition, 42% of participants identified the music heard as “rock/pop,” 12% heard “classical,” 9% thought it was “hip hop,” 1% heard “country” and 36% answered either “don’t know” or “don’t remember.”

Musical Preferences of College Students

Participants rated 23 music genres while taking the questionnaire. Similar to the Bryson findings (1996), heavy metal and gospel were highly disliked, as were religious/Christian, New Age, and folk. Country music was in the bottom third of liked genres. On a 7-point scale, country had a mean “liking” of 3.6 (SD = 2.07). Forty-percent of participants stated they disliked country “moderately” or “strongly.” Twenty-three percent of participants said they liked country moderately or strongly.

Rock, hip hop, Top 40, alternative/indie rock, and dance/electronic were the top five favorite genres of participants. Participants deemed rock the favorite genre (M = 5.80, SD = 1.22), hip hop came in second (M = 5.70, SD = 1.37) and Top 40 was the third favorite (M = 5.60, SD = 1.65). Rock was liked moderately or strongly by 69% of participants and disliked moderately or strongly by only 2% of participants. Likewise, hip hop was favored by 67% of participants and Top 40 by 63% of participants. (*See Figure 1.*)

Figure 1

The Factors of “Coolness”

To uncover the underlying dimensions of “coolness,” an exploratory factor analysis using varimax rotation was performed. Four significant factors with eigenvalues greater than one emerged, which accounted for 59% of the variance. The first factor, “innovative,” had an eigenvalue of 6.68 and accounted for 33.4% of the variance. It was comprised of the following five items: 1) The ad was innovative. 2) This ad stands apart from other ads. 3) The ad was unique. 4) The ad was ordinary. (r) 5) The ad was cutting edge. ($\alpha = .90$). The second factor, “trendy,” had an eigenvalue of 2.37 and accounted for 11.8% of the variance. It was comprised of the following three items: 1) The ad expresses confidence. 2) The ad was trendy. 3) This type of ad will be copied by other advertisers. ($\alpha = .70$). The third factor, “belonging,” had an eigenvalue of 1.6 and accounted for 8% of the variance. It was comprised of three items: 1) The ad made me feel like owning the phone will make me part of something bigger than myself. 2) I feel like an ‘insider’ because I got to see the ad. 3) The intention behind the ad was to make the world a better place. ($\alpha = .63$). The fourth factor, “friendly,” had an eigenvalue of 1.1 and accounted for 5.6% of the variance. It was comprised of two items: 1) The ad was laid back. 2) The ad seemed friendly. ($r = .18, p = .00$). (*see Table 1*)

All four “coolness” factors were positively correlated to the single item “cool” included on the questionnaire. Innovative and cool, $r = .25, p = .00$; trendy and cool, $r = .55, p = .00$; belonging and cool, $r = .28, p = .00$; friendly and cool, $r = .26, p = .00$.

Table 1

Factor Loadings for “Coolness”

<u>Item (innovative)</u>	<u>Factor Loading</u>
1. The ad was innovative.	.86
2. The ad stands apart from other ads.	.85
3. The ad was unique.	.83
4. The ad was ordinary.*	-.81
5. The ad was cutting edge.	.69
<u>Item (trendy)</u>	<u>Factor Loading</u>
1. The ad expresses confidence.	.78
2. The ad was trendy.	.75
3. This type of ad will be copied by other advertisers.	.67
<u>Item (belonging)</u>	<u>Factor Loading</u>
1. The ad made me feel like owning the phone will make me part of something bigger than myself.	.70
2. I feel like an “insider” because I got to see the ad.	.69
3. The intention behind the ad was to make the world a better place.	.61
<u>Item (friendly)</u>	<u>Factor Loading</u>
1. The ad was laid back.	.72
2. The ad seemed friendly.	.64

Note: Items marked with an “*” are reverse scored.

Hypothesis Testing

To test H1, “A higher level of omnivorousness will predict a more positive attitude toward the ad regardless of music type,” a regression was performed with omnivorousness as the independent variable and attitude toward the ad as the dependent variable. It was not significant. Therefore, H1 was not supported.

$$\beta = .06, p = .31.$$

To test H2, “A higher level of omnivorousness will predict a more positive attitude toward the brand regardless of music type,” a regression was performed with omnivorousness as the independent variable and attitude toward the brand as the dependent variable. It was not significant. Therefore, H2 was not supported.

$$\beta = .07, p = .23.$$

To test H3, “The impact of omnivorousness will be strongest in the alternative country condition,” regression analyses were performed using omnivorousness as the independent variable and attitude toward the ad and attitude toward the brand as dependent variables in all three music genre conditions. Regressions were performed separately within each musical genre.

In the alternative country condition, there was no significance when omnivorousness was the independent variable and attitude toward the ad was the dependent variable. $\beta = -.06$ $p = .55$. There was also no significance when omnivorousness was the independent variable and attitude toward the brand was the dependent variable. $\beta = -.03$, $p = .73$.

In the hip hop condition, there was no significance when omnivorousness was the independent variable and attitude toward the ad was the dependent variable. $\beta =$

.01, $p = .92$. There was also no significance when omnivorousness was the independent variable and attitude toward the brand was the dependent variable. $\beta = .05$, $p = .64$.

Interestingly, in the indie music condition, there was significance when omnivorousness was the independent variable and attitude toward the ad was the dependent variable. $\beta = .24$, $p = .01$. There was also significance when omnivorousness was the independent variable and attitude toward the brand was the dependent variable. $\beta = .20$, $p = .03$.

Since there was no significance in the alternative country condition, H3 was not supported.

Mediation Analyses

To test H4, “Coolness will mediate the relationship between omnivorousness and attitude related variables,” mediation was tested using Baron and Kenny’s regression procedure (Baron & Kenny, 1986). Omnivorousness was the independent variable, the dimensions of coolness were tested as mediators, and A_{ad} and A_b were dependent variables in two separate tests.

Before mediation could be tested, regressions were performed with omnivorousness as the independent variable. The four different “coolness” factors were dependent variables in separate tests in each of the music genre conditions. Significance emerged in one of the tests. In the indie condition, omnivorousness was the independent variable and “trendy” was the dependent variable. $\beta = .23$, $p = .02$. Since the “indie” condition and the coolness factor “trendy” were the only condition and factor showing

significance, it was determined the mediation would be tested in the indie condition, using only the “trendy” factor of “coolness.”

For the first regression, in the indie condition, omnivorousness was the independent variable and attitude toward the ad was the dependent variable. It was significant. $\beta = .24$, $p = .01$. When the second regression was performed, “trendy” was added as a predictor and attitude toward the ad remained as the dependent variable. Omnivorousness then lost its significance as a predictor and “trendy” became significant. $\beta = .47$, $p = .00$. Therefore, H4 was partially supported.

Research Question

The research question was “In the alternative country condition, will there be a difference in perceived coolness and attitude related variables between symbolic excludivores and those who are not symbolic excludivores?” In other words, will participants stating a dislike for country music have significantly different attitudes and perceptions of coolness from those who love country music when exposed to the same commercial featuring alternative country music?

A multivariate analysis of variance (MANOVA) was conducted using participants’ “preference for country music” as the independent variable and attitude toward the ad and attitude toward the brand and “coolness” factors as the dependant variables. Participants who said they liked country music moderately or strongly were called “country lovers.” (They chose a “6” or “7” on the 7-point Likert-item scale). Of the 111 participants in the country condition, 23 fell into the “country lover” category. Participants who said they disliked the genre moderately or strongly fell into the

“symbolic excludivore” category. There were 47 participants who were “symbolic excludivores.” (They chose a “1” or “2” on the scale.) The remaining 41 participants fell into the “neutral” category by choosing a “3,” “4,” or “5” on the scale (“dislike a little,” “neutral,” or “like a little”).

Interestingly, there was no main effect for “preference for country music.” Those stating a dislike for country music, the “symbolic excludivores,” did not have significantly different means than those stating a “love” for country music. Wilks’ $\Lambda = .92$, $F(12, 206) = .72$, $p = .74$. For example, for the dependent variable “trendy,” there was no significant difference between the three groups: “country lover” ($M = 4.87$, $SD = 1.29$), “symbolic excludivore” ($M = 5.11$, $SD = 1.02$) and “neutral” ($M = 5.21$, $SD = .83$), $F(2, 108) = .84$, $p = .44$. For the dependent variable, attitude toward the ad, there was no significant difference between groups: “country lover” ($M = 4.61$, $SD = 1.51$), “symbolic excludivore” ($M = 4.53$, $SD = 1.28$) and “neutral” ($M = 4.91$, $SD = 1.31$), $F(2, 108) = .95$, $p = .39$.

Additional Analyses

Although not part of any specific hypothesis, a 2 (ad type) x 3 (music genre) multivariate analysis of variance (MANOVA) using gender as a covariate was conducted to determine participants’ attitudes toward the ad, attitudes toward the brand, and perceptions of “coolness.” The analysis revealed a significant main effect for ad type, Wilks’ $\Lambda = .56$, $F(6, 298) = 38.85$, $p = .00$. Subsequent univariate analyses indicated that for attitude toward the ad, participants in the fashion condition reported higher means ($M = 5.15$, $SD = 1.13$) than those in the cell phone condition ($M = 4.51$, $SD = 1.39$), $F(1, 303)$

= 26.73, $p = .00$. (See Table 2) For attitude toward the brand, participants in the fashion condition also reported higher means ($M = 4.44$, $SD = 1.03$) than those in the cell phone condition ($M = 3.65$, $SD = 1.16$), $F(1, 303) = 48.70$, $p = .00$. (See Table 3)

Table 2

Differences in Aad by Treatment Condition

	Fashion	Cell Phone
Alt.country	5.08	4.40
Indie	5.41	4.69
<u>Hip hop</u>	<u>4.91</u>	<u>4.44</u>
Total	5.15 _a (1.13)	4.51 _b (1.39)

* Means with different subscripts are significantly different at the .00 level.

Table 3

Differences in Ab by Treatment Condition

	Fashion	Cell Phone
Alt.country	4.44	3.49
Indie	4.56	3.91
<u>Hip hop</u>	<u>4.31</u>	<u>3.56</u>
Total	4.44 _a (1.03)	3.65 _b (1.16)

* Means with different subscripts are significantly different at the .00 level.

In regard to “coolness” factors, participants perceived the fashion ad ($M = 5.33$, $SD = .88$) to be more “trendy” than the cell phone ad ($M = 4.98$, $SD = 1.02$), $F(1, 303) = 12.82$, $p = .00$. (See Table 4) Participants deemed the cell phone ad ($M = 4.44$, $SD = 1.24$) to be more “innovative” than the fashion ad ($M = 3.18$, $SD = 1.18$), $F(1, 303) = 84.56$, $p = .00$. (See Table 5) Participants also perceived the fashion ad ($M = 4.83$, $SD = 1.05$) to be more “friendly” than the cell phone ad ($M = 4.54$, $SD = 1.01$), $F(1, 303) = 6.79$, $p = .01$. (See Table 6)

Table 4

Differences in “Trendy” by Treatment Condition

	Fashion	Cell Phone
Alt.country	5.23	5.00
Indie	5.44	4.99
<u>Hip hop</u>	<u>5.29</u>	<u>4.93</u>
Total	5.33 _a (.88)	4.98 _b (1.02)

* Means with different subscripts are significantly different at the .00 level.

Table 5

Differences in “Innovative” by Treatment Condition

	Fashion	Cell Phone
Alt.country	3.10	4.24
Indie	3.25	4.52
<u>Hip hop</u>	<u>3.16</u>	<u>4.67</u>
Total	3.18 _a (1.18)	4.44 _b (1.24)

* Means with different subscripts are significantly different at the .00 level.

Table 6

Differences in “Friendly” by Treatment Condition

	Fashion	Cell Phone
alt.country	5.24 _c	4.44
indie	4.83	4.74
<u>hip hop</u>	<u>4.43_d</u>	<u>4.46</u>
Total	4.83 _a (1.05)	4.54 _b (1.01)

* Means with different subscripts in the row are significantly different at the .01 level.

Means with different subscripts in the column are significantly different at the .01 level.

The analysis did not reveal significant omnibus effects for music genre, Wilks' $\Lambda = .94$, $F(12, 596) = 1.67$, $p = .07$, or for the interaction between ad type and music genre, Wilks' $\Lambda = .94$, $F(12, 596) = 1.56$, $p = .10$. However, specific univariate tests indicated participants felt the ads containing indie ($M = 4.74$, $SD = 1.20$) and alt. country ($M = 4.44$,

SD = .92) were significantly more “friendly” than the ads containing hip hop music (M = 4.46, SD = .87), $F(2, 303) = 4.42, p = .01$. For attitude toward the ad, participants reported higher means for indie (M = 5.06, SD = 1.18) than for hip hop (M = 4.70, SD = 1.39), $F(2, 303) = 3.09, p = .05$.

The analysis also revealed a significant interaction of music genre and ad type on the “friendly” measure, $F(2, 303) = 5.40, p = .01$. Alt.country (M = 5.24, SD = 1.00), was significantly more “friendly” than hip hop (M = 4.43, SD = 1.04) but only in the fashion condition. In the cell phone condition, both alt.country (M = 4.44, SD = .92) and hip hop (M = 4.46, SD = .87) had similar means for “friendly.” Indie had higher means than hip hop in both conditions, cell phone (M = 4.74, SD = 1.20) and fashion (M = 4.83, SD = .99). (See Figure 2)

Figure 2

“Friendly” Dimension of “Coolness”

Chapter 11: Discussion, Limitations & Conclusion

Omnivorousness

The first two hypotheses stated a higher level of omnivorousness would predict more positive attitudes toward the ad and brand, regardless of music type. H₁ and H₂ were not supported. This seems to imply the “well-roundedness” of an individual in regard to their musical tastes does not predict more positive attitudes toward advertising that contains music, regardless of genre type.

The third hypothesis asserted the influence of omnivorousness would be strongest in the alt.country condition. Instead, omnivorousness predicted more positive attitudes in the indie music condition. Evidently, indie was perceived differently than alt.country and hip hop music. This is speculative, but perhaps the indie music was regarded as more “different” than the other two pieces of music. If that was the case, perhaps that is what appealed to participants scoring higher on the omnivorous scale? The answer may be explained by results relating to the fourth hypothesis.

Coolness

The fourth hypothesis predicted “coolness” would mediate between omnivorousness and attitude related variables. It was partially supported because “trendy” mediated between omnivorousness and attitude related variables in the indie condition. The dimensions of “trendy” relate to the expression of confidence, being trendy, and the idea that the ad would be copied by other advertisers. Perhaps indie music gave the commercials a “trendy” feel that both hip-hop and alt.country did not. Indie music has been adding coolness to TV ads for the last decade (Klein, 2009). Nagy

(2010) states ad budgets have become smaller and big-name musical groups and performers are too expensive to license for TV spots. Indie music has filled the void. These bands nobody has heard of become “tastemakers.” Perhaps this tastemaker quality of the commercial directly relates to the dimensions of “trendy” which in turn appeals to the omnivorousness of participants.

Symbolic Excludivores

One of the most interesting results in the study was in the alt.country condition. There was no significant difference in attitudes between lovers of country music and participants who disliked country music, or “symbolic excludivores.” It may be assumed that participants disliking country music would hear it in a TV spot and react negatively. That did not occur. Previously formed opinions about the genre did not match responses to this piece of alt.country music.

Individuals use a mixture of cognitive shortcuts to get through any given day (Huntsinger, Sinclair, Dunn, & Clore, 2010). Participants in the study used stereotypes, heuristics, mental schemas, and scripts to rate their liking or disliking of country music before their exposure to the commercial containing alt.country music. Rentfrow and Gosling (2007) found individuals associate music genres with specific stereotypes. Shevy (2008) explains how opinions about genres may be formed through life experiences via mass media whereby certain concepts become associated with particular genres. The music industry purposely separates music into genre categories for marketing purposes, thus schemas related to music genre become culturally shared. But, in this experiment, symbolic excludivores did not rate alt.country music in the

experimental commercial differently than lovers of country music. The experience of hearing alt.country music did not match their preconceived stereotypes or prejudices regarding country music. There are obviously limitless music choices an advertising creative may choose when creating a TV spot. This particular piece of alt.country music seems to have appealed to participants across the board. Within the classification of country music, this piece of “alternative” country music may be been just different enough to appeal to those who don’t normally like country music.

Symbolic excludivores would not have felt a need to suppress any negative stereotype of country music since it follows a social norm. Their peers rated country music in the bottom third on the liking scale of the 23 music genres rated in the experiment. This follows previous research in which country music was also disliked (Bryson, 1996; Peterson & Kern, 1996). Stereotype suppression often occurs when a stereotype is socially or legally undesirable (Wyer, Sherman, & Stroessner, 2000). In this case, symbolic excludivores would not have felt guilty stating a dislike for country music. They would not have felt compelled to overcompensate by subsequently “liking” the alt.country music in the experimental ad. Perhaps symbolic excludivores liked alt.country music in the context of fashion and cell phone ads. In studies regarding stereotyping, the context in which the stereotyping occurs is often a factor (Hummert, Shaner, Garstka, & Henry, 1998). For example, had the alt.country music been paired with a product such as a tractor or pickup truck, prior negative stereotypes may have been activated. Pairing alt.country music with product categories such as fashion and technology may help country music become more acceptable to individuals not normally exposed to the music. Over time this music may even become liked by persons classified

as symbolic excludivores. As TV ads have become the “new radio” for indie music and hip hop (Klein, 2009), perhaps it could work in the same manner for alt.country music.

Other Explanations Regarding Symbolic Excludivores

Across conditions, approximately one-third of participants, or an average of 36%, didn't remember or didn't know the music genre played during the commercial viewed. According to Martin and Morich (Martin & Morich, 2011), much of human behavior occurs outside of conscious awareness. Viewing television commercials and video clips about movies is a common occurrence. A response of “don't remember” or “don't know” may have been due to some type of automatic process; the music in the experimental commercial may not have been consciously attended by those participants. This may explain why symbolic excludivores were not negatively impacted by country music in the ads. Perhaps some of them were simply not paying close attention.

In the alt.country condition, 41% of participants reported hearing “rock/pop.” This may have occurred because of similarities between the two genres. But, symbolic excludivores in the alt.country condition may have identified the music as “rock/pop” rather than “country” due to a previously stated dislike for country music. It may have produced too much cognitive dissonance (Festinger, 1957) to state a dislike for country music, rate favorably a commercial using country music, then admit country music was heard during the commercial. The music used in the alt.country condition was taken from a song by Ryan Bingham, is a well-respected alt.country or “Americana” artist. Bingham won both an Academy Award and a Golden Globe Award in 2010 for his country music in the 2009 film *Crazy Heart* (Alexander, 2010).

Fashion Ad vs. Cell Phone Ad

Though none of the hypotheses predicted differences due to product type, results showed differences between product type.

The two ads were quite different from each other. The fashion ad featured a beautiful model walking through a city environment set to music while the cell phone ad featured many people in varied settings dancing to music. The fashion ad had a casual pace as compared to the fast edits of the cell phone commercial. It was assumed that the ads would be regarded differently as one was for clothing and one was for a technology product. However, each commercial was dubbed with the same three music beds.

The fashion ad had higher means for attitude toward the ad and attitude toward the brand. The fashion ad scored higher on qualities such as “appeal,” “like,” and “favorable opinion.” Regarding “coolness” factors, the fashion ad also came across as more “trendy” and “friendly.” It’s purely speculative, but fashion commercials are intended to show trendsetting fashions and the one featured female model in the fashion ad may have come across as more friendly than the many ‘faceless’ people in the cell phone ad. “Confidence” was a dimension of “trendy” and this result may also be due to the demeanor of the fashion model in the advertisement.

The cell phone ad was found to be more “innovative” than the fashion ad. The coolness dimensions defining “innovative” have to do with “uniqueness,” “standing apart,” and being “cutting edge.” A tech product such as a cell phone may be regarded as being more innovative than a clothing store. But it may be that participants were reacting to the production qualities of the cell phone ad itself. The production style of the cell phone ad was certainly more “innovative” than the fashion ad.

Nonetheless, the resulting differences between the two commercials seems to emphasize the validity of the “coolness” measure. It would seem logical that a fashion ad would be “trendy” and a cell phone ad would appear “innovative.”

An Interesting Interaction

Indie music was regarded as more “friendly” than ads containing hip hop music in both the fashion and cell phone ads. But, alt.country music was significantly more “friendly” than hip hop only in the fashion condition. In the cell phone condition, alt.country and hip hop had almost identical means for “friendly.”

“Friendly” is one of the dimensions of “coolness” in this research. The qualities relating to friendly include “friendly” and being “laid back.” Both of those relate to characteristics of people. It is not surprising that music genres are related to the “friendly” dimension of coolness. Klein (2009) and countless others have indicated that indie music and hip hop music have been industry standards in TV spots for years due to the coolness factor. On the other hand, Shevy (2008) found country music was associated with friendliness while hip hop music was associated with unfriendliness.

If “friendly” were to be separated from “coolness” and taken as a descriptor of the human person, Rentfrow and Gosling (2007) explained people commonly use music preferences as a point of reference in social interactions when making judgments about other people. Likewise, individuals believe music preferences relate messages about one’s own personality. Lastinger (Lastinger, 2011) found a person’s affiliation with a music genre influenced judgments relating to marital status, income and age. Regarding this

research, participants may have judged the personality of the TV spot, similar to the idea of brand personality (Aaker, 1997).

Country Did Not Cause Ads to Lose Appeal

There was no “main effect for music genre” in this study. Overall, participants did not seem to prefer one genre of music over another in the television advertising they viewed. The only main effect was participants seemed to enjoy the fashion ad more than the cell phone ad.

Previous research showed people dislike country music (Bryson, 1996; Peterson & Kern, 1996). This research also showed the sample of college-aged students put country music in the bottom third of liked music genres. Nonetheless, using alt.country music in the experimental advertising did not cause participants to dislike the ad in either product category. Prior dislike for country music did not cause participants to dislike advertising containing country music. There are an infinite number of country songs to choose from and it is possible the alt.country selection used in the experimental ad appealed in ways other forms of “indie” music also appeals to consumers. “Coolness” factors discussed previously may have had some sort of influence. Perhaps the music was not “uncool” as ad creatives may have previously suggested.

Limitations

As with all experimental research, there are limitations in these findings. The intention was to provide insight into music-based options for advertisers. Participants in this study were exposed to only one music genre and one product type. Results may have

been influenced by the specific stimuli, i.e. the particular songs chosen, the particular TV spots used, or product types. Future research performed on a larger scale may wish to include additional songs from each music genre and a wider variety of consumer products. This would allow for greater generalizability with regard to interactions between music genre and product type.

This research used fictitious brand names to control for prior attitudes and other factors. Research using existing brands could give insight into evaluations relating to brand, music genre, and product type. For instance, evaluations may vary widely within the product type “cell phone” when testing iPhone and the Motorola Droid using specific music genres. Perhaps indie music is a better fit with iPhone since that relationship has been established. Or, perhaps alt.country would give positive results with iPhone because of an “originality/coolness” fit? How would the Droid pair with alt.country as opposed to the “space-age” music beds they currently use? How would a Ford truck commercial fit with hip hop? Results in this research were not necessarily as expected and future research may wish to investigate relationships between music and advertised brands that may not seem to fit naturally.

Limitations on Development of the Coolness Measure

In the literature review on coolness, the term “knowingness” was described as insider knowledge such as access to information one is privileged to have and the essence of being “hard to find” or “secret.”

This researcher feels the “knowingness” dimension of coolness was not uncovered in this study due to poor methodology. Only one question was asked, “I feel

like an insider because I got to see this ad,” whereas multiple questions were posed to help uncover dimensions such as “trendy” and “originality.” Other questions getting at the dimension of “knowingness” such as “I like to hear and see things on TV before others get to” and “I like to use items or shop at stores before they become too popular” should have been added to the questionnaire. (The question “I feel like an insider because I got to see the ad” did become part of the “belonging” dimension of coolness, but that dimension was not significant in any of the statistical tests.)

Hibbert (2005) describes indie music as a tool of social differentiation used in marketing. This researcher believes the knowingness dimension of the coolness measure could be explored further using alt.country music the way indie music is currently used in marketing products. Hibbert (2005) uses Bordieu’s concept of cultural capital to describe how music, such as indie, depends on two things for its value: lack of popularity and specialized knowledge. Alt.country fits the bill perfectly. Obscurity is a positive feature. One which this researcher feel relates directly to the coolness dimension, “knowingness.”

Other dimensions of coolness that need further study that did not become part of any factor of coolness in the current study are “individuality” and the essence that something is “familiar, yet a bit new and different.”

Conclusion

There is much to be said about the combination of music and advertising. Just as some advertisers choose unknown indie artists, some choose non-hip and non-popular genres such as classical and jazz while others choose hip hop to bring an element of “coolness” to their spots. On the other hand, many advertisers like popular hits: In 2011

the Kia car company used the very popular LMFAO song “Party Rock Anthem” in a spot that used a visual of hip hop dancing hamsters and Transformers-type robots (“Kia hamster share some soul commercial song Party Rock Anthem ft. Lauren Bennett, GoonRock by LMFAO.,” 2011).

This research attempted to demonstrate how underutilized music genres such as alt.country and country can be used successfully in TV advertising. They add their own element of coolness. Krewen (2008) described how ad agencies attempt to get songwriters first because people feel special when they find something no one knows about. Consumers like to be in on the discovery because it provides a feeling of power, perhaps in the mode of cultural capital. The use of alt.country music in national television advertising would combine the familiarity of a popular genre with the power of the unknown.

Appendix A

Pretest

Please listen to the following music selections and answer the following.

Track 1:

Which genre does this music belong to?

_____ alternative/indie rock _____ top 40 _____ classical _____ heavy metal
_____ country _____ jazz _____ blues _____ hip hop

What was the tone of this music? (sad) 1 2 3 4 5 6 7 (happy)

What was the tempo of this music? (slow) 1 2 3 4 5 6 7 (fast)

Have you heard this music before? _____ Yes _____ No

(This continued for 9 tracks of music.)

TV commercials

Spot #1 – Drumstick: Have you seen this commercial before? _____yes _____no

Spot #2 – Nokia: Have you seen this commercial before? _____yes _____no

Spot #3 – H&M: Have you seen this commercial before? _____yes _____no

Spot #4 – Google Chrome: Have you seen this commercial before? _____yes _____no

Spot #5 – Levi's: Have you seen this commercial before? _____yes _____no

Appendix B

INFORMED CONSENT FORM FOR SOCIAL SCIENCE RESEARCH The Pennsylvania State University

Title of Project:

Entertainment: It's Just a Matter of Opinion.

Principal Investigator:

Dawn Ziegerer Behnken, Master's Candidate
College of Communications
115 Carnegie Building, University Park, PA 16802
Phone: (814) 441-2042 | Email: dzb132@psu.edu

Faculty Advisor:

Frank Dardis
Associate Professor
College of Communications, Pennsylvania State University
107 Carnegie Building, University Park, PA 16802
Voice: (814) 863-7993 | E-Mail: fed3@psu.edu

1. Purpose of the Study:

The purpose of this research study is to understand the types of television and online content people find entertaining.

2. Procedures to be followed:

You will be asked a few questions in an online questionnaire before viewing a television commercial and a short video clip that is hosted online. Afterwards, you will complete another online questionnaire.

3. Discomforts and Risks:

There are no risks in participating in this research beyond those experienced in everyday life.

4. Benefits:

There are no distinct benefits from participating in this research.

5. Duration:

This study will take about 15 minutes to complete.

6. Statement of Confidentiality:

If this research is published, no information that would identify you will be written. All data related to this study will only be accessible to the principal investigator and the faculty advisor for this study and will be kept in locked closets and/or secured computers of the investigator and, in the investigator's university offices. Penn State's Office for Research Protections, the Institutional Review Board, and the Office for Human Research Protections in the Department of Health and Human Services may review records related to this project. Your student ID will not be tied to the answers given. It will only be used for my ability to assign extra class credit.

Your confidentiality will be kept to the degree permitted by the technology used. No guarantees can be made regarding the interception of data sent via the Internet by any third parties.

7. Right to Ask Questions:

Please contact Dawn Behnken at (814) xxx-xxxx with questions, complaints or concerns about this research. You can also call this number if you feel this study has harmed you. If you have any questions, concerns, problems about your rights as a research participant or would like to offer input, please contact Penn State University's Office for Research Protections (ORP) at (814) 865-1775. The ORP cannot answer questions about research procedures. Questions about research procedures can be answered by the research team.

8. Compensation:

By participating you will earn 1% extra credit in a course you are taking at Penn State University. If you choose not to participate in this survey you may write a one-page summary of a journal article chosen by the principal researcher. Please write to dzb132@psu.edu so the article may be sent to you. You must email the summary as a .doc file attachment back to the principal researcher. This summary is due on xx-xx-xx.

9. Voluntary Participation:

You do not have to participate in this research. You can end your participation at any time by closing your browser window. You do not have to answer any questions you do not want to answer. Refusal to take part in or withdrawing from this study will involve no penalty or loss of benefits you would receive otherwise. You must be 18 years of age or older to consent to participate in this research study. Your voluntary participation in the research project would imply your informed consent to participate. Please keep this document for your records or future use.

If you consent to participate in this research study and to the terms above, please click the link below to start the study.

To print a copy of this form for your own records, hit Ctrl+P to bring up your printer's dialogue box.

If you do NOT wish to participate in this study, please close this browser window.

ORP OFFICE USE ONLY – DO NOT REMOVE OR MODIFY: This Informed Consent Form (Doc.#1001) was reviewed and approved by The Pennsylvania State University's Institutional Review Board (IRB#34761) on October 16, 2010. It will expire on September 7, 2011. DWM

Please [CLICK HERE](#) to begin.

Appendix C

Entertainment Survey (this is the cell phone condition)

Thank you for participating in this study. The survey will take about 10-15 minutes.

After answering some questions about your personal media tastes, you will be asked to watch a short video clip and respond to some questions about it.

PLEASE MAKE SURE YOUR COMPUTER'S SOUND IS TURNED ON AND THE VOLUME IS TURNED UP.

Please click the "NEXT" button below to begin the survey.

There are 20 questions in this survey.

Part One

The following questions ask about your feelings towards certain TV shows and movies.

(distractor questions/ 7 pt. scale)

1.) Please indicate your overall evaluation of the following television programs.

Hate It	Neutral	Love It	Don't Watch It
---------	---------	---------	----------------

Mad Men

Two and a Half Men

Dancing with the Stars

NCIS

Glee

2.) Please rate the following movies.

	Hated It	Neutral	Loved It	Didn't Watch It
The Sixth Sense				
Pretty Woman				
The Hangover				
Avatar				
Eat, Pray, Love				

Part Two

Please indicate your preference for each of the following music genres: *(This is the measure for omnivorousness. The top score could be 161 and the lowest score could be*

23.) These were questions 3 & 4.

The points on the 7-point Likert scale:

- 1) Dislike Strongly 2) Dislike Moderately 3) Dislike a Little 4) Neutral
5) Like a Little 6) Like Moderately 7) Like Strongly

(The 23 music genres measured:)

alternative/indie rock, blues, bluegrass, classical, country, dance/electronic, folk, funk, gospel, heavy metal, hip hop, international/world, jazz, Latin/salsa, New Age, opera, reggae, Top 40/pop, punk, rock, R&B/soul, religious/Christian, soundtracks/show tunes

Part Three

Please watch the short video posted below. It is important that you can both WATCH and HEAR the video. Please make sure your computer volume is on and you are someplace you can listen without disturbing others.

Watch the video before proceeding with the survey because afterward you will be asked questions about it.

5.) Press the “PLAY” button to begin watching the video.

When the video is over, click the “NEXT” button to continue with the survey. It may take a few moments for the video to load, depending on your computer.

(At this time, participants viewed one of six videos, depending which condition they were assigned to: alt. country/cell phone, hip hop/cell phone, indie/cell phone, alt. country/fashion, hip hop/fashion, or indie/fashion.

Part Four

6.) Please answer the following questions regarding the cell phone advertisement you just watched. This is the 7 pt. scale measure for Attitude toward the Brand (Putrevu & Lord, 1994). The anchors were “strongly disagree” and “strongly agree.”

Buying that cell phone would be foolish. (r)

Buying that cell phone would be a good decision.

I think the cell phone is satisfactory.

I think the cell phone has a lot of beneficial characteristics.

I have a favorable opinion of the cell phone.

7.) You watched a video clip about an upcoming movie. Please answer the following questions about that video clip. (distractor question)

The anchors were “strongly disagree” and “strongly agree.”

The video was funny.

The production quality was high.

The video was trustworthy.

Watching the video was a waste of time.

The video was entertaining.

8.) Tell us how you felt about the cell phone ad using the word pairs in the scale below.

The first four items compose the 7 pt. scale used to measure Attitude toward the Ad

(MacKenzie & Lutz, 1989). The last item was used separately to measure “coolness.”

unappealing								appealing
positive								negative
good								bad
like								dislike
uncool								cool

9.) The cell phone advertisement you watched contained music. Please check the box indicating the genre of music played during the commercial. Please choose only one of the following. (manipulation check)

	classical
	hip hop
	country
	rock/pop
	heavy metal
	don't remember
	don't know

10.) The video clip you watched contained information about an upcoming movie. Which movie? Please choose only one of the following. *(This question was added to make sure participants actually viewed the experimental video. 91% of participants answered correctly.)*

The Three Stooges

The Machinist II

Autumn Blooms in Orange

Wolverine 2 (correct answer)

Chitty Chitty Bang Bang Flies Again

Don't remember

Don't know

Part Five

11.) & 12.) Please answer these questions about the cell phone advertisement you watched. (These are the twenty questions used to develop a “coolness” measure.)
7-point Likert-item scale, anchors were “strongly disagree” and “strongly agree.”

The ad was unique.

The ad had a masculine feel.

The ad was ordinary. (r)

I feel like an ‘insider’ because I got to see the ad.

The ad was trendy.

The ad will become popular.

This ad stands apart from other ads.

The ad was innovative.

The ad felt authentic.

Products in ads like that are usually hard to get.

The ad expresses confidence.

This type of ad will be copied by other advertisers.

The ad made me feel like owning the phone will make me part of something bigger than myself.

The ad was charismatic.

The intention behind the ad was to make the world a better place.

The ad was laid back.

This ad was familiar, but had a flavor of something original.

The ad was cutting edge.

This ad was relevant to my own individuality.

The ad seemed friendly.

Part Six

13) What is your age? Please write your answer here.

14) What is your gender?

Female		Male	
--------	--	------	--

15) What is your education level?

	college freshman
	college sophomore
	college junior
	college senior
	senior +
	graduate student
	other

16) What is your race/ethnicity?

	White
	Black/African American
	Hispanic/Latino/Spanish/Puerto Rican/Cuban
	Asian/Indian
	Korean
	Chinese
	Japanese
	Other Asian
	American Indian/Alaska Native
	Pacific Islander/Native Hawaiian
	Mixed Ethnicity

Part Seven

The following information will be used to assign extra credit. Your identity will not be linked to your survey responses. You must fill out this information to receive extra credit!

It is very important that you DO NOT discuss the information contained in this survey until after this semester is over. Please do not discuss this survey with fellow classmates who are also participating. Thank you.

17) What is your name?

18) What is your Penn State email ID? (for example, dzb132)

19) What is the name of the course and section number of the class you are taking where you will get the extra credit? What class recruited you for this experiment? (for example, COMM 800, section 081)

20) What is your instructor's name?

Thank you for participating in this study. Please click on the link below to complete your participation.

Submit your survey. Thank you for completing this survey.

References:

- 25 top tours. (2011, December). *Billboard.com*. Retrieved from <http://www.billboard.com/features/top-25-tours-of-2011-1005641362.story#/features/top-25-tours-of-2011-1005641362.story>
- Aaker, J. (1997). Dimensions of brand personality. *Journal of Marketing Research*, 34(3), 347–356.
- Adorno, T. W., & Simpson, G. (1990). On popular music. In S. Frith & A. Goodwin (Eds.), *On record: Rock, pop, and the written word*. (pp. 301–314). New York: Pantheon Books.
- Alexander, B. (2010, March 7). If "Crazy Heart" Ryan Bingham wins an Oscar, he vows not to be at the bar. Retrieved from <http://www.popeater.com/2010/03/07/if-crazy-heart-ryan-bingham-wins-an-oscar-he-vows-not-to-be-a/>
- Allmusic: Nashville sound/countrypolitan. (2009). Retrieved from <http://www.allmusic.com/cg/amg.dll?p=amg&sql=77:2676>
- Arbitron. (2011). Radio today 2011 edition: *How America listens to radio*. Retrieved from <http://www.arbitron.com/study/grt.asp>
- Baron, R. M., & Kenny, D. A. (1986). The moderator-mediator variable distinction in social psychological research: Conceptual, strategic, and statistical considerations. *Journal of personality and social psychology*, 51(6), 1173–1182.
- Baskind, S. (2007). The Fockerized Jew?: Questioning Jewishness as cool in American popular entertainment. *Shofar*, 25(4), 3–18.
- Beer, D. (2009). Can you dig it?: Some reflections on the sociological problems associated with being uncool. *Sociology : the Journal of the British Sociological*

Association, 43(6), 1151–1162.

Bennett, T., Emmison, M., & Frow, J. (1999). *Accounting for tastes: Australian everyday cultures*. Cambridge, U.K. ; New York: Cambridge University Press.

Berman, C. (2011, May). Great Scott! McCreery wins “American Idol.” *Today: Reality TV*. Retrieved from <http://today.msnbc.msn.com/id/43175285/ns/today-entertainment/t/great-scott-mccreery-wins-american-idol/#.TuVtdU9231g>

Best of 2011: Country songs. (2011, December). *Billboard.com*. Retrieved from <http://www.billboard.com/#/charts-year-end/hot-country-songs?year=2011>

Best of 2011: Top artists. (2011, December). *Billboard.com*. Retrieved from <http://www.billboard.com/#/charts-year-end/top-artists?year=2011>

Best of 2011: Top new artists. (2011, December). *Billboard.com*. Retrieved from <http://www.billboard.com/#/charts-year-end/new-artists?year=2011>

Billboard.com Hot 100. (2011, December). Retrieved from <http://www.billboard.com/charts/hot-100#/charts/hot-100>

Bourdieu, P. (1984). *Distinction: A social critique of the judgement of taste*. Cambridge, Mass.: Harvard University Press.

Bruner, G. C. (1990). Music, mood, and marketing. *Journal of Marketing*, 54(4), 94.

Bryson, B. (1996). “Anything but heavy metal”: Symbolic exclusion and musical dislikes. *American Sociological Review*, 61(5), 884–899.

Burke, D. (2011, October). Reba begins latest tour with Q-C concert. *QC Times.com*.

Cadelago, C. (2007, November 24). Forget MTV - Apple’s iPod ads are the new music-star makers. SF Gate. Retrieved from <http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2007/11/24/MN4STFDOS.DTL>

- Caramanica, J. (2009, September 15). Taylor Swift. *The New York Times*. Retrieved December 13, 2009, from http://topics.nytimes.com/topics/reference/timestopics/people/s/taylor_swift/index.html
- Chang, R. (2009). Should Apple be arbiter of taste for iPhone apps? *Advertising Age*, 80(17), 4–35. doi:Article
- Ching, B. (2001). *Wrong's what I do best: Hard country music and contemporary culture*. New York: Oxford University Press.
- Country Music Association. (2011a). 2011 CMA assets overview. Retrieved from <http://www.slideshare.net/countrymusic/country-music-association-cma-overview>
- Country Music Association. (2011b). CMA World: The year in country music. Retrieved from <http://source.cmaworld.com/info/research-education/cma-research/year-in-country-music>
- Darden, B. (2009, March). Taylor Swift named “Agent of change.” *theBoot.com*. Retrieved from <http://www.theboot.com/2009/03/20/taylor-swift-named-agent-of-change/>
- Day, S. (2002, August 27). Pepsi says its pop music stars can reach minorities and the mainstream at the same time. *New York Times*, The (NY), p. 2.
- DiCola, P., & Thomson, K. (2002). *Radio deregulation: Has it served musicians and citizens?* Retrieved from <http://futureofmusic.org>
- DiMaggio, P. (1992). Cultural boundaries and structural change: The extension of the high culture model to theater, opera, and the dance, 1900-1940. In M. Lamont & M. Fournier (Eds.), *Cultivating differences: Symbolic boundaries and the making*

- of inequality* (pp. 21–57). Chicago: University of Chicago Press.
- Dolly Parton Target commercial*. (2008). Retrieved from http://www.youtube.com/watch?v=o1B5W2KkSBQ&feature=youtube_gdata
- Dowling, W. J., & Harwood, D. L. (1986). *Music cognition*. New York: Academic Press.
- Doyle, J. (2009, May 12). The pop history dig: Taylor Swift rising, 2003-2009. Retrieved from <http://www.pophistorydig.com/?p=1841>
- Dukes, B. (2011a, September). Faith Hill returns to “Sunday Night Football.” *Taste of Country*. Retrieved from <http://tasteofcountry.com/faith-hill-sunday-night-football-2011/>
- Dukes, B. (2011b, November). “Glee” confirms Toby Keith’s “Red Solo Cup” to be featured in December. *Taste of Country*. Retrieved from <http://tasteofcountry.com/toby-keith-red-solo-cup-glee/>
- Edell, J. A., & Burke, M. C. (1984). The moderating effect of attitude toward an ad on ad effectiveness under different processing conditions. *Advances in Consumer Research*, 11(1), 644–648.
- Fekadu, M. (2011, November). Sting and Vince Gill meet at “Crossroads.” *USA Today: Life*. Retrieved from <http://www.usatoday.com/life/music/news/story/2011-11-22/sting-vince-gill-crossroads/51350500/1>
- Festinger, L. (1957). *A theory of cognitive dissonance*. Evanston, IL: Row, Peterson.
- Fishbein, M. (1963). An investigation of the relationships between beliefs about an object and the attitude toward that object. *Human Relations*, 16(3), 233.
- Fishbein, M. (1967). A consideration of beliefs and their role in attitude measurement. *Readings in Attitude Theory and Measurement.*, 257–266.

- Fishbein, M., & Ajzen, I. (1975). *Belief, attitude, intention and behavior: An introduction to theory and research*. Reading, MA: Addison-Wesley.
- Fiske, J. (1989). *Understanding Popular Culture*. Boston: Unwin Hyman.
- Fiske, S. T., & Taylor, S. E. (1991). *Social cognition* (2nd ed.). New York: McGraw-Hill.
- Flippo, C. (2009, September 10). CMT News: Nashville Skyline: New quiz unveils music's secrets. Retrieved from <http://www.cmt.com/news/nashville-skyline/1621205/nashville-skyline-new-quiz-unveils-musics-secrets.jhtml>
- Foltz, K. (1990, July 6). Madison Ave. turns an ear to rap music. *New York Times*, The (NY), p. p. 5.
- Ford trucks and Toby Keith team up to bring more music to more people. (2009, August 26). Retrieved from <http://www.ford.com/about-ford/news-announcements/press-releases/press-releases-detail/pr-ford-trucks-and-toby-keith-team-up-30869>
- Fox, A. A. (2004). White trash alchemies of the adject sublime: Country as bad music. *Bad music: The music we love to hate*. (pp. 39–61). New York: Routledge.
- Friedman, W. (1999). Levi's uses music to heat up 'coolness' factor. *Advertising Age*, 70(10), 3–4. doi:Article
- Frith, S. (1988). *Music for Pleasure: Essays in the Sociology of Pop*. New York: Routledge.
- Frith, S. (1996a). *Performing rites: Evaluating popular music*. Oxford University Press.
- Frith, S. (1996b). Music and identity. In S. Hall & P. Du Gay (Eds.), *Questions of cultural identity*. (pp. 108–127). Thousand Oaks, CA: Sage Publications.
- Frith, S. (2001). Pop music. In S. Frith, W. Straw, & J. Street (Eds.), *The Cambridge companion to pop and rock*. (pp. 93–108). Cambridge, UK: Cambridge University

Press.

Frith, S. (2002). Music and everyday life. *Critical Quarterly*, 44(1), 35–48.

doi:10.1111/1467-8705.00399

Gans, H. J. (1999). *Popular culture and high culture: An analysis and evaluation of taste*. New York: Basic Books.

García-Álvarez, E., Katz-Gerro, T., & López-Sintas, J. (2007). Deconstructing cultural omnivorousness 1982-2002: Heterology in Americans' musical preferences. *Social Forces*, 86(2), 417.

Gloor, P., & Cooper, S. (2007). *Coolhunting: Chasing down the next big thing*. New York: AMACOM.

Gold, G. (2011, January). Taylor Swift goes glam in CoverGirl NatureLuxe commercial. Stylelist. Retrieved from <http://main.stylelist.com/2011/01/07/taylor-swift-covergirl-naturelux-commercial/>

Goodman, B. (2001). Merchants of cool. *Frontline*. Boston: WGBH.

Green, A. (1965). Hillbilly music: Source and symbol. *Journal of American Folklore*, 78, 204–228.

Green, L. (1988). *Music on deaf ears*. Manchester, UK: Manchester University Press.

Greenburg, Z. (2011, December). The top-earning women in music. *Forbes.com*.

Retrieved from

<http://www.forbes.com/sites/zackomalleygreenburg/2011/12/14/the-top-earning-women-in-music-lady-gaga-taylor-swift-katy-parry-alicia-keys/>

Grissim, J. (1970). *Country music: White man's blues*. New York: Paperback Library.

Gritzner, C. F. (1978). Country music: a reflection of popular culture. *The Journal of*

- Popular Culture*, 11(4), 857–864.
- Grossman, B. (2007). Being cool is hard work at the C-Dub. *Broadcasting & Cable*, 137(37), 4.
- Grossman, L. (2003). The quest for cool. *Time*, 162(10), 48–54.
- Hay, C. (2011, June). Shania is the latest to say yes to Vegas. *Country blog*. Retrieved from <http://blog.country.inmusic.ca/2011/06/shania-is-the-latest-to-say-yes-to-vegas.html>
- Hibbert, R. (2005). What is indie rock? *Popular Music and Society*, 28(1), 55–77.
- Hiestand, M. (2011, October). ESPN drops Hank Williams Jr. from “Monday Night Football.” *USA Today: Game On*. Retrieved from <http://content.usatoday.com/communities/gameon/post/2011/10/ready-for-some-controversy-hank-williams-compares-golf-with-obama-to-hitler/1>
- Holbrook, M. B., & Batra, R. (1987). Assessing the role of emotions as mediators of consumer responses to advertising. *Journal of Consumer Research*, 14(3), 404–420. doi:Article
- Howard, T. (2003, January 13). Coke turns to urban music stars for latest ad campaign. *USA Today*, p. B.07.
- Huff, C. (2012, January). Ratings recaps: December 2011 PPMs: The country national recaps. *Radio-info.com*. Retrieved from <http://www.radio-info.com/features/ratings-recaps/december-2011-ppms-the-country-national-recaps>
- Hummert, M. L., Shaner, J. L., Garstka, T. A., & Henry, C. (1998). Communication with older adults. The influence of age stereotypes, context, and communicator age.

- Human Communication Research*, 25(1), 124–151.
- Hung, K. (2000). Narrative music in congruent and incongruent TV advertising. *Journal of Advertising*, 29(1), 25.
- Huntsinger, J. R., Sinclair, S., Dunn, E., & Clore, G. L. (2010). Affective regulation of stereotype activation: It's the (accessible) thought that counts. *Personality and Social Psychology Bulletin*, 36(4), 564–577.
- Huron, D. (1989). Music in advertising: An analytic paradigm. *The Musical Quarterly*, 73(4), 557.
- iPod advertising. (2009, October 14). Retrieved from http://en.wikipedia.org/wiki/IPod_advertising
- Keightley, K. (2001). Reconsidering rock. In S. Frith, W. Straw, & J. Street (Eds.), *The Cambridge companion to rock and pop*. (pp. 109–142). Cambridge, UK: Cambridge University Press.
- Kellaris, J. J., & Mantel, S. P. (1996). Shaping time perceptions with background music: The effect of congruity and arousal on estimates of ad durations. *Psychology & Marketing*, 13(5), 501.
- Kerner, N. E., & Pressman, G. (2007). *Chasing cool: Standing out in today's cluttered marketplace*. New York: Atria Books.
- Kia hamster share some soul commercial song Party Rock Anthem ft. Lauren Bennett, GoonRock by LMFAO. (2011, August). TV commercial songs. Retrieved from <http://tvcfblog.blogspot.com/2011/08/kia-hamster-share-some-soul-commercial.html>
- Kirkland, D., & Jackson, A. (2009). "We real cool": Toward a theory of black masculine

- literacies. *Reading Research Quarterly*, 44(3), 278–297.
- Klein, B. (2009). *As heard on TV: Popular music in advertising*. Farnham, England: Ashgate.
- Krewen, N. (2008). Spot on: Ad placements generate career buzz. *Words & Music*, 15(1), 18–19.
- Lastinger, D. L. (2011). The effect of background music on the perception of personality and demographics. *Journal of Music Therapy*, 48(2), 208–225.
- Leave it to Vince to serenade undies. (2007, July 17). Retrieved from <http://www1.vincegill.com/news.php?c=1&more=1&p=739&pb=1&tb=1>
- Lee, S. S., & Peterson, R. A. (2004). Internet-based virtual music scenes: The case of P2 in alt.country music. (A. Bennett & R. A. Peterson, Eds.) *Music Scenes: Local, Translocal, and Virtual..* Nashville: Vanderbilt University Press.
- Levy, S. (2006). *The perfect thing: How the iPod shuffles commerce, culture, and coolness*. New York: Simon and Schuster.
- List of awards and nominations received by Taylor Swift. (2011, December). Retrieved from <http://www.theboot.com/2009/03/20/taylor-swift-named-agent-of-change/>
- MacKenzie, S. B., & Lutz, R. J. (1989). An empirical examination of the structural antecedents of attitude toward the ad in an advertising pretesting context. *The Journal of Marketing*, 53(2), 48–65.
- Madden, N. (2007). Nokia tries to be cool with Ncool, a site for Chinese trendsetters. *Advertising Age*, 78(49), 22.
- Malone, B. C. (2002). *Country music, USA* (Second revised ed.). Austin, TX: University of Texas Press.

- Martin, N., & Morich, K. (2011). Unconscious mental processes in consumer choice: Toward a new model of consumer behavior. *Journal of Brand Management*, 18(7), 483–505.
- Middleton, R. (1990). *Studying popular music*. Philadelphia: Open University Press.
- Mitchell, A. A., & Olson, J. C. (1981). Are Product Attribute Beliefs the Only Mediator of Advertising Effects on Brand Attitude? *Journal of Marketing Research (JMR)*, 18(3), 318–332. doi:Article
- Molanphy, C. (2011, June). Introducing the Queen of Pop. *Rolling Stone*. Retrieved from <http://www.rollingstone.com/music/news/introducing-the-queen-of-pop-20110629>
- Montgomery, J. (2009, February 9). Robert Plant and Alison Krauss win Grammy Album of the Year: “Raising Sand,” from Led Zeppelin vet and bluegrass superstar, wins five Grammys on Sunday night. Retrieved from http://www.mtv.com/news/articles/1604582/20090209/plant_robort.jhtml
- Moore, A. (2001). Categorical conventions in music discourse: Style & genre. *Music & Letters*, 82(3), 432–442.
- Moore, R. L. (2004). We’re cool, mom and dad are swell: Basic slang and generational shifts in values. *American Speech*, 79(1), 59–86.
- Moran, C. (2008). Ad songs of the year. *Advertising Age*, 79(46), 15. doi:Article
- Music artists: MTV.com artist picks. (2012, February). Retrieved from http://www.mtv.com/music/artists/most_popular.jhtml
- Nabi, R., & Clark, S. (2008). Exploring the Limits of Social Cognitive Theory: Why Negatively Reinforced Behaviors on TV May Be Modeled Anyway. *Journal of*

- Communication*, 58(3), 407.
- Nagy, E. (2010, June 5). How to get your music in commercials. *Billboard*, 122(22), 14.
- Nan, X. (2006). Affective cues and brand-extension evaluation: Exploring the influence of attitude toward the parent brand and attitude toward the extension ad. *Psychology & Marketing*, 23(7), 597–616.
- Neal, J. R. (2006a). The quest for country music. *Phi Kappa Phi Forum*, 86(4), 19–22.
- Neal, J. R. (2006b). Dancing around the subject: Race in country fan culture. *The Musical Quarterly*, 89(4), 555–579.
- Negus, K. (1998). Cultural production and the corporation: musical genres and the strategic management of creativity in the US recording industry. *Media Culture and Society*, 20(3), 359–380.
- Olson, E. M., Czaplewski, A. J., & Slater, S. F. (2005). Stay cool; Apple shines and Puma sprints ahead as the two brands capture “the cool factor.” *Marketing Management*, 14(5), 14–17.
- Orshoski, W. (2001, June). Labels strive to make most of Americana tag. *Billboard*, 113(26), 1, 69–70.
- Pecknold, D. (2007). *The selling sound: The rise of the country music industry*. Durham: Duke University Press.
- Peterson, R. A. (1992). Understanding audience segmentation: From elite and mass to omnivore and univore. *Poetics*, 21(4), 243–258.
- Peterson, R. A. (1995). The dialectic of hard-core and soft-shell country music. *The South Atlantic Quarterly*, 94(1), 273.
- Peterson, R. A. (1997). *Creating country music: Fabricating authenticity*. Chicago:

University of Chicago Press.

- Peterson, R. A. (2002). roll over beethoven, there's a new way to be cool. *Contexts*, 1(2), 34–39.
- Peterson, R. A. (2005). Problems in comparative research: The example of omnivorousness. *Poetics*, 33(5-6), 257–282.
- Peterson, R. A., & Beal, B. (2001). Alternative country: Origins, music, world-view, fans, and taste in genre formation. *Popular Music and Society*, 25(1-2), 233–249.
- Peterson, R. A., & Kern, R. M. (1996). Changing highbrow taste: From snob to omnivore. *American Sociological Review*, 61(5), 900–907.
- Peterson, R. A., & Rossman, G. (2008). Changing arts audiences: Capitalizing on omnivorousness. In S. J. Tepper & B. Ivey (Eds.), *Engaging art: The next great transformation of America's cultural life*. (pp. 307–342). New York: Routledge.
- Peterson, R. A., & Simkus, A. (1992). How musical tastes mark occupational status groups. In M. Lamont & M. Fournier (Eds.), *Cultivating differences: Symbolic boundaries and the making of inequality* (pp. 152–186). Chicago: University of Chicago Press.
- Petkovic, J. (2010, May). Creating a musical buzz: Finding fame and selling music in the Internet age. *Cleveland.com*. Retrieved from http://www.cleveland.com/music/index.ssf/2010/05/tv_ads_are_where_the_bands_get.html
- Petrucci, P. R., & Head, M. (2006). “Sweet as” is cool for New Zealanders. *American Speech*, 81(3), 331–336.
- Petty, R. E., & Cacioppo, J. T. (1986). *Communication and persuasion: Central and*

peripheral routes to attitude change. New York: Springer-Verlag.

- Phelps, J., & Thorson, E. (1991). Brand familiarity and product involvement effects on the attitude toward an ad-brand attitude relationship. *Advances in Consumer Research*, 18(1), 202–209.
- Pomerantz, D. (2011, May). The world's most powerful celebrities. *Forbes.com*. Retrieved from <http://www.forbes.com/wealth/celebrities>
- Putrevu, S., & Lord, K. R. (1994). Comparative and noncomparative advertising: Attitudinal effects under cognitive and affective involvement conditions. *Journal of Advertising*, 23(2), 77–91.
- Rentfrow, P. J., & Gosling, S. D. (2003). The do re mi's of everyday life: The structure and personality correlates of music preferences. *Journal of Personality and Social Psychology*, 84, 1236–1256.
- Rentfrow, P. J., & Gosling, S. D. (2004). Scales we've developed: Short test of music preferences (STOMP - Revised). Retrieved from http://homepage.psy.utexas.edu/HomePage/Faculty/Gosling/scales_we.htm
- Rentfrow, P. J., & Gosling, S. D. (2007). The content and validity of music-genre stereotypes among college students. *Psychology of Music*, 35(2), 306–326.
- Richards, K. (2011, June). Top 10 country songs used in TV commercials. *Taste of Country*. Retrieved from <http://tasteofcountry.com/top-10-country-songs-used-in-tv-commercials/>
- Robinson, J. P. (1993). Arts Participation in America: 1982-1992. *Research Division Report #27*. Research Division, National Endowment for the Arts, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506. Retrieved from

<http://www.eric.ed.gov/ERICWebPortal/contentdelivery/servlet/ERICServlet?accno=ED378105>

Roland, T. (2011, December). Taylor Swift: Billboard's woman of the year.

Billboard.com. Retrieved from <http://www.billboard.com/news/taylor-swift-billboard-s-woman-of-the-year-1005603662.story#/news/taylor-swift-billboard-s-woman-of-the-year-1005603662.story?page=1>

Rolling Stone. (2001). Nick Drake. Retrieved from

<http://www.rollingstone.com/artists/nickdrake/biography>

Ross, S. (2012, January). Programming & music: Songs that made a difference in 2011.

Radio-info.com. Retrieved from http://www.radio-info.com/programming/programming-music/songs-that-made-a-difference-in-2011?utm_source=Subscribers&utm_campaign=a04c6c2f7c-Ross_On_Radio_January_5_2012&utm_medium=email

S., F. (2011, September). Lady Antebellum prepares for first SNL - some country acts

have done it more than once. *K-LAW 101 Oklahoma's Best Country*. Retrieved from <http://klaw.com/lady-antebellum-prepares-for-snl-some-country-acts-have-done-it-more-than-once/>

Sarachik, J. (2011, November). Taylor Swift joins American Greetings to spread

Christmas cheer. *The Christian Post*. Retrieved from <http://www.christianpost.com/news/taylor-swift-joins-american-greetings-to-spread-christmas-cheer-63375/>

Schmitt, B. (2011, November). There's a reason Keith didn't name his cologne after himself. *Country Weekly*.

- Scott, L. M. (1990). Understanding jingles and needledrop: A rhetorical approach. *Journal of Consumer Research*, 17(2), 223.
- Shelburne, C. (2011, December). CMT Artists of the Year share friendship and praise. *CMT.com: News*. Retrieved from <http://www.cmt.com/news/country-music/1675947/cmt-artists-of-the-year-share-friendship-and-praise.jhtml>
- Shevy, M. (2008). Music genre as cognitive schema: extramusical associations with country and hip-hop music. *Psychology of Music*, 36(4), 477–498.
- Shimp, T. A. (1981). Attitude toward the ad as a mediator of consumer brand choice. *Journal of Advertising*, 10(2), 9–48.
- Skenazy, L. (2008). Finding a band to dance with your brand is a fine art. *Advertising Age*, 79(18), 26.
- Smith, Jay. (2011, December). 2011 top tours - U2 reigns supreme. *Pollstar*. Retrieved from <http://www.pollstar.com/blogs/news/archive/2011/12/28/792619.aspx>
- Smith, Jeff, & Wylie, J. (2004). China's youth define "cool." *The China Business Review*, 31(4), 30–32.
- Southgate, N. (2003). Coolhunting, account planning and the ancient cool of Aristotle. *Marketing Intelligence & Planning*, 21(7), 453–461.
- Specht, M. H. (2006). The emerging critical power of cool. *Michigan Quarterly Review*, 45(4), 598–610.
- Stark, P. (2011, January). Alan Jackson song featured in new GE commercial. *MSN Entertainment: One country*. Retrieved from <http://social.entertainment.msn.com/music/blogs/one-country-blogpost.aspx?post=f69515a0-4911-4432-b471-4773013969bd>

- Sundar, S. S. (2008). The MAIN Model: A heuristic approach to understanding technology effects on credibility. In M. J. Metzger & A. J. Flanagin (Eds.), *Digital media, youth, and credibility.*, The John D. and Catherine T. MacArthur Foundation Series on Digital Media and Learning. (pp. 73–100). Cambridge, MA: MIT Press.
- Sundar, S. S., & Tamul, D. (2010). *Measuring coolness: Development of a new scale. Unpublished raw data.* Media Effects Research Laboratory, Penn State University.
- Sutherland, M., & Sylvester, A. K. (2000). *Advertising and the mind of the consumer: What works, what doesn't, and why.* St. Leonards, NSW: Allen & Unwin.
- The Nielsen Company & Billboard's 2010 Music Industry Report. (2011, January). *Business Wire*. Retrieved from <http://www.businesswire.com/news/home/20110106006565/en/Nielsen-Company-Billboard%E2%80%99s-2010-Music-Industry-Report>
- Thomas, D. (1973). The Great Country. *Music City News*, 13.
- Tucker, K. (2009, February). Rascal Flatts partners with JCPenney. *Billboard.biz*. Retrieved from http://www.billboard.biz/bbbiz/content_display/industry/news/e3i8f6bf92e2927315824eb2c53c6be4805
- van Eijck, K. (2001). Social differentiation in musical taste patterns. *Social Forces*, 79(3), 1163–1185.
- Widmayer, S. A. (2005). Schema theory: An introduction. Retrieved from www2.yk.psu.edu/~jlg18/506/SchemaTheory.pdf
- Wolk, A. (2009). Niche brands should embrace big market for offbeat content.

Advertising Age, 80(34), 14.

Wrangler music. (2011, December). *Wranglerwestern.com*. Retrieved from

<http://www.wranglerwestern.com/music/tadkins/>

Wyer, N. A., Sherman, J. W., & Stroessner, S. J. (2000). The roles of motivation and ability in controlling the consequences of stereotype suppression. *Personality and Social Psychology Bulletin*, 26(1), 13–25.

Zajonc, R. B. (1980). Feeling and thinking: Preferences need no inferences. *American Psychologist*, 35(2), 151–175.

Zandl Group. (2009). *Hot Sheet: February 2009*. Retrieved from

<http://zandlgroup.com/TrendTrackingReport.html>

Zillman, D., & Bhatia, A. (1989). Effects of associating with musical genres on heterosexual attraction. *Communication Research*, 16, 263–288.