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Joanna A. Cabalquinto
Pepperdine University, joanna.cabalquinto@pepperdine.edu

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Introduction

Hip Hop is a genre that arose from adverse environments, minority groups, and underprivileged youth — mostly the black community and how they expressed themselves through music. Since its origins, Hip Hop has become one of the most profitable businesses in the corporate world, penetrating mainstream media. Its influence extends far beyond that of the music industry, permeating various other areas of society like fashion, politics, and even slang thus creating an entire culture surrounding Hip Hop. Examples of the synergy between these seemingly separate industries are the "NBA Unleashed" Powerbeats Pro commercial which features "The Codes We Live By" by Travis Scott and an AT&T Wireless commercial featuring a song by Dreamville, founded by J.Cole. These two commercials combine sports, music, and technology into one succinct 30 second money-making advertisement.

Throughout the past 20 years, Hip Hop established its own reputation in the media, being featured in films, commercials, and other digital mediums like social media. However, Hip Hop, like other forms of music, cannot be understood without the frame of its historical and social context. One key musical element of Hip Hop is Rap, the vocal delivery of rhythmic speech usually expressed over a backing track, which has become one of the most influential commodities in mainstream music. Rap music reflects its origin of young, urban, working-class African-Americans which allows this otherwise underrepresented group to use their voice to call attention to socio-political issues. Although its target audience may be comprised of teenagers and young adults, the music is universal and can appeal to a global audience of any age — evidenced by Hip Hop's ability to remain on the U.S. Billboard Music Charts with songs consistently featured in the Hot 100. The Billboard Charts are ranked according to sales, streams, or airplay and can be dedicated to a specific genre or cover all genres to provide weekly chart updates in addition to the Year End charts. The Hot 100 compiles all three data sets (sales, streams, and airplay) into a chart to gauge the relative popularity of a song or genre.

Audiences perceive celebrities to hold certain meanings and the more they believe they are similar, the more persuasive the celebrity's message will be. Consumers who align themselves with the messages presented in such music are thus exposed to brand endorsements and product placements associated with these artists in greater volumes. This can cause young, impressionable consumers, particularly Millenials and Gen Z, to associate specific brands and products with certain ideologies and personas causing a change in their buying habits.

Hip Hop artists consider certain brands to be part of their identity and incorporate them in their music, videos, and everyday lifestyle by verbally or visually showcasing them (Coveney, 2004). Artists often "use brands as points of comparison — whether to uplift their own status or to belittle the status of another" (de Gregorio, Federico, and Yongjun Sung, 2009). Drake, a

four-time Grammy award-winning rapper and founder of OVO Sound Record Label, and Pharrell, who is best known for his Grammy-winning work as a musician and producer and hit song "Happy," are just two of the industry's leading artists in charge of major pop-culture and fashion trends, yet already amassed their own clothing lines and partnerships. Others include A$AP Rocky's partnership with Under Armour and Kanye West's partnership with Adidas. Big brands are partnering with artists to release lines associated with their image and cumulate support from their already established fanbases. Youths that idolize these artists may be inclined to purchase products they endorse in an effort to emulate them. As a result, brand managers are adapting Hip Hop to advertise products and reach an extended range of consumers, garnered through the cross-over of other genres with Hip Hop.

In this study, a researcher from Pepperdine University will be conducting focus groups with a predetermined set of questions consisting of individuals who have been recruited through a convenience sample. The effects of Hip Hop culture on youth consumer behavior is important to note because most industries have been touched by the influence of Hip Hop culture which continues to shape behaviors of the youth beyond that of simply listening to music. With rapidly changing methods of consumption, it is important to note ways advertisers have adapted this resilient genre to the evolving consumerist industry.

Literature Review

Music helps the youth create their identities by acting as a symbol that "anchors youth subcultures" (Burkhalter and Thornton, 2014). Young audiences often use music and its corresponding content to establish themselves and learn about fashion, lifestyle choices, and even social issues. The music industry has had to adapt to changes in the market due to new means of distribution and listening platforms. The power of music in regards to the youth is important to many advertisers because today's consumers are becoming increasingly difficult to persuade through traditional marketing tactics. Therefore, brands are turning to more unobtrusive forms of advertising to reach young consumers by integrating their content with mainstream media.

Marketing and brand placement in different areas of the entertainment industry allows audiences to "buy lifestyles and experiences" to express a sense of self by identifying with a particular artist they enjoy (Burkhalter and Thornton, 2014). Music plays an essential role in multiple cultures as a mode of entertainment and means for conveying said culture. One study found that 93% of the US population spends over 25 hours a week listening to songs making music the most listened to form of media (Craig, Flynn, and Holody, 2017). It is a form of socialization that communicates values and expectations because of its ability to document cultural changes across time (Craig, Flynn, and Holody, 2017).

Young people tend to be more susceptible to the consumption of goods or services that convey certain meanings because they experience insecurities and use their symbolic properties to express themselves. The symbolic properties associated with such brands and products signal a certain social position that allows young people to conform to group norms (Piacentini and Mailer, 2004). Products are social tools that allow individuals to cultivate their identity and make assumptions about the identities of others based on their possessions. Parasocial relationships that are formed by consumers with artists through identification with certain characteristics enhance the effectiveness of branding through music as a consumer's desire to mirror what they see or

hear develops (Craig, Flynn, and Holody, 2017). Socially consumed products are heavily influenced by luxury items that help project a certain image. Advertisers have recently capitalized on Hip Hop artists and their tendency to reference such luxury goods to highlight their accomplishments with products that are symbolic of the upper-class which was once elusive to them (Burkhalter and Thornton, 2014).

Artists can make brand references for personal or artistic motivations. Mentioning certain brands in song lyrics or showcasing them in videos may be a tribute or tactic to enhance their status (Ferguson , 2015). These mentions sometimes lead to endorsement deals. For example, while Run DMC did not initially receive or seek out compensation for their hit "My Adidas" in which they mentioned the brand 22 times, they earned a 1.5 million dollar endorsement contract following it (Bettig and Hall, 2012). So, although it may not be their initial intention, an artist may gain opportunities or compensation afterwards. The relationship between advertisers and artists is mutually beneficial, especially now that the sell-out stigma is gone and artists are more willing to partner with brands.

Most artists cannot rely on radio airplay for promotion because companies have streamlined and standardized their playlists in order to cut costs, creating less exposure for more artists (Taylor, 2009). This causes them to seek out brands to place their music into their advertisements. Artists tend to align themselves with companies that already coincide with their image. Thus creating a relationship "built on the truth of popular culture's perception of the music and the brand. The music is cool. The brand is cool. And both can become part of the DNA of how a person defines him or herself" (Taylor, 2009).

Product placement allows an artist to bring their personality to the product, and more generally, to the brand, potentially creating positive associations for the consumer between the brand and the artist. A brand's reputation can be reinforced or elevated by its exposure in popular entertainment while giving entertainment a more realistic feel. Official deals between brands and artists are preferred to be kept secret to assure credibility for both parties involved. Corporations that use celebrity endorsements to garner interest and increase loyalty want consumers to think artists are incorporating brands into their art because they genuinely like them, not because they were paid endorsements (Craig, Flynn, and Holody, 2017).

These paid endorsements have become increasingly appealing to brand managers as television commercials are displaced by other means of streaming media. Billions of dollars are invested into advertising and the growing worry that television commercials are no longer being viewed has led to the "convergence of content and commerce" — a phrase that describes the role advertising plays in the production of popular culture (Taylor, 2009). The rise of "branded entertainment" has caused an increase of brand placement in media forms like film and music to get consumers' attention by making their advertisements as compelling as the programming in areas they already take interest in (Taylor, 2009).

Brand placement in music videos has been found to impact brand memory and attitude with high return rates —27 times the cost— as an artist's image is reflected onto the brands being endorsed (Craig, Flynn, and Holody, 2017). When a fan watches a music video for a song they enjoy, they are already responsive to the information presented in it. This 'self-reinforcing' nature means once a viewer watches a music video, they recall the

visual imagery from the video any time they hear the song afterwards (Burkhalter and Thornton, 2014). However, the effectiveness of brand placements relies on its congruence to the message of the media already presented by the artists. Congruence is conceptualized by two things, relevancy and expectancy. Relevancy is "the extent to which information detracts or contributes to the primary message being communicated" and expectancy as "delineating the degree to which information follows a pre established conceptual pattern" (Ferguson and Burkhalter, 2015). In this case, Hip Hop culture shares a communal sense of fashion, music, art, language, dance, etc. meaning that congruence refers to moments where a brand corresponds with this notion of culture (Ferguson and Burkhalter, 2015). A brand is considered incongruent when they diverge from the established patterns of hip hop culture and consumers are then less receptive to their marketing.

Therefore, in order to fully utilize Hip Hop culture for sales, advertisers need to understand the core messages of the culture they are trying to appeal to. However, because of the increase in branded entertainment, there has been increased amounts of the commercialization of music as artists attempt to profit off of their craft. Young audiences are particularly susceptible to this commercialization because of their desire to construct and perpetuate images similar to artists they admire. When advertising messages appear congruent to the art, young adults are more likely to readily accept the product because of its association with an artist they have a parasocial relationship with. This rise of branding and marketing has coincided with Hip Hop's ascension into popular culture causing it to have a commonplace in the lives of young adults as they make their purchase decisions.

Research Question/Hypothesis

The research question being posed is, "How has Hip Hop culture made a social significance towards young adults in terms of advertising and brand endorsements?" The objective of this study is to analyze the impact of Hip Hop culture on the U.S. youth to find out how marketers are integrating Hip Hop culture in their brand and to understand Hip Hop culture's influence on consumer buying habits. Whether this is done by having the music playing in commercials or having a collaboration with an artist as the "face" of their campaign, Hip Hop culture is the lens through which consumer behavior and its effects on sales will be looked at.

As previously mentioned, Hip Hop culture encompasses more than just music. It extends to other industries and areas of life associated with behavioral patterns of those who partake in the art being affected. Hip Hop has consistently held a place in the top music charts with messages referencing anything from luxury goods and excess lifestyles to social and political oppression. These messages resonate particularly strongly with today's youth, particularly those who fall within the Millenial and Gen Z range, who are growing up in the society referenced in the lyrics and videos. Thus, as their admiration for certain artists grows, so does their likelihood of buying products that they perceive will help them identify with the same social group as the artist they are attempting to emulate. This has caused brand managers to turn to the music industry and product placement to reach audiences like these and convert their musical interests into sales. Through analyzing the history, brand campaigns, and the behavior of young consumers, a stronger understanding of Hip Hop culture's effect on this market and insight on the industry's future can be acquired.

Method

Research Design

In order to collect data, participants will be asked to take part in a focus group during which they will be given a preliminary questionnaire to start. The focus group will allow participants to interact and influence one another's responses as they would in an uncontrolled environment. The questions were written open-endedly to avoid forcing participants into any assumptions based on a question's wording. The target sample size for each focus group was around six to eight participants who met at the Media Center of Payson Library for about an hour to discuss Hip Hop culture, their perceptions of it, and if their buying habits or brand attitudes have ever been influenced by Hip Hop's endorsement of a particular brand or product. The independent variable is the product placement and branding that is commonplace in Hip Hop culture. The dependent variable is the youth consumer behavior towards these brands that may be affected by Hip Hop influence. The focus group is aimed to give the researchers a deeper and more personal insight into what attracts young consumers to Hip Hop as well as how their overall attitudes towards specific brands were affected when attached to an artist's name. Analysis of the information obtained through the focus groups will allow the researchers to understand how much influence Hip Hop has on their buying habits and why they remain loyal to specific brands — and how loyalty can be increased when associated with certain artists.

Sample

The population for this study consisted of college-aged young adults from 18 to 23 years old. 59.4% identified as male and 40.6% identified as female with 53% of participants being from California. The researchers utilized convenience sampling to conduct the focus groups and pull a segment of the total population that is presumed to represent it. Convenience sampling was chosen out of necessity due to time constraints and limited access to research participants. The researchers held seven focus groups consisting of about six to eight Pepperdine students willing to voluntarily dedicate time to this study. Additionally, the individuals asked to take part were known to either listen to Hip Hop music or self-identify either as a fan of the music or with Hip Hop culture. The first focus group was composed solely of members of the Sigma Phi Epsilon Pepperdine chapter who were known personally by one of the researchers as patrons of Hip Hop culture. The other three consisted of Pepperdine students recruited from various on-campus locations. Demographically, the researchers utilized an ethnically diverse sample with members of both genders present from Pepperdine's population. The researchers aimed to avoid ethnic/racial homogeneity by reaching out to various on-campus clubs that the researchers are a part of like Black Student Association, Filipino American Student Association, and Latino Student Association. Especially since Hip Hop culture originated in historically racially-oppressed Afro-American urban communities with messages rooted in socioeconomic struggles and differences endured.

Procedure

Each focus group began with a preliminary questionnaire given to each participant as they entered the room and sat at the designated table. The questionnaire consisted of 10 questions (Appendix A) on paper allowing the researchers to gather data on basic demographics questions and general opinions and cognizance of Hip Hop. The questionnaires from all groups were later compiled by inputting each participant's

answers into a Google form. This compilation was referred to by the researcher during analysis of conversational themes that persisted throughout the focus group sessions. Following the preliminary questionnaire, a discussion moderated by the researcher centered on a series of questions (Appendix A) — from broader to more specific, like a funnel — to place to help participants become more comfortable with sharing their candid thoughts. Each discussion lasted around 45 minutes. Each question was posed one at a time and had an approximate response time of five minutes which varied between focus groups with major points and general notes of discussion being recorded in a Google Doc by the researcher. The researcher remained largely removed from discussion, only serving to propose the next question, to help foster more interaction amongst participants and allow them to answer each question to their fullest. During the focus group, participants were also shown music videos that prominently feature product placement (Appendix C). Lastly, each focus group closed with the same post-discussion question, "How has this conversation changed your perceptions of Hip Hop, if at all?"

Instrument

This study required a more personalized approach for answers in order to note the engagement between participants. The focus group allowed participants to express in entirety their opinions and sentiments about Hip Hop and discuss detail their consumer habits and social media consumption in detail. Below are a few questions asked during the focus group with the full list available in Appendix B.

Questions from the preliminary questionnaire:
1)   Through what mediums (social media, commercials, posters) have you seen brands advertise with Hip Hop artists the most?
2)   Are you more likely to purchase from a brand if it is associated with your favorite Hip Hop artist?

These are essential questions to help the researchers gain a feel for the participants and their level of attachment to Hip Hop prior to the focus group allowing the researchers to use them as a conversation starter. It also allows the researchers to see how they are receiving information regarding Hip Hop artists collaboration with brands or exposure to their music in general. Overall, they allow the researchers to briefly see Millennial & Gen Z buying habits and consumer behavior as it pertains to Hip Hop culture.

Examples of focus group questions:
1)   What are the differences you notice in today's Hip Hop compared to the old-school 1980s & 1990s?
2)   What are some brands that have a mention of Hip Hop artists in their commercials or publicity efforts? Which ones are memorable? How does it make you feel?
3)   Do you own any products that artists collaborated with?

These questions go deeper into the personal perceptions of each participant on the topic of Hip Hop culture and brand endorsements. The first question allows the participants to call out the differences they notice in today's Hip Hop music and see how they feel about the changes in content and visuals. The second question allows participants to list brands that have been successful in making their collaborations notable to the consumers as well as giving us an insight at the Millenial and Gen Z perception regarding those collaborations. The third question takes it a step further by having the participants identify specific

collaborations they purchase and proudly own allowing the researchers to measure if one's love for Hip Hop increases their likelihood of purchasing a product.

Findings

There are three prominent themes that were major points of discussion in each focus group, starting with general attitudes towards Hip Hop, and the culture surrounding it, to personal ideologies and purchase intent. First, the researchers found that participants were critical of Hip Hop to some degree and did not find its current state favorable because of the heavy commercialization within the genre. There was a sense of dissatisfaction/frustration with the industry and the cultural appropriation of "black music." Some participants rejected the idea of people trying to identify with Hip Hop and tap into the culture when they are clearly an out-group. Rap used to be centered on the experiences of African American communities. One participant noted their desire for Hip Hop to regress back to messages of overcoming adversity instead of the materialistic ideals that are commonly promoted nowadays.

Another participant viewed Hip Hop culture as "an avenue for exploitation of culture" as it tends to normalize the "N-word" through its use in the lyrics of multiple songs. Additionally, as mentioned previously, Hip Hop culture affects the use of slang in the English language which in turn changes how young adults converse, potentially leading to the use of such racial slurs and cultural appropriation. It is "easy to rise when you go the Hip Hop route because people imitate that 'story' of growth and difficulty which sells" allowing people who do not live or understand those experiences to make music about it for profit.

Another noted that Hip Hop culture was "highly influential, but not always in the best way" and explained how artists can create certain images and blur perceptions of the negative messages that are involved with their experience. However, it is important to note that each focus group had participants ranging in ethnic background. This sentiment might be based on the demographic of the group and whether people who feel more strongly towards Hip Hop are more critical of it. Another aspect of Hip Hop culture that participants were critical of was the misogyny depicted not only in lyrics but in the visual objectification of women through music videos. This leads into the second major theme — the interplay between personal ideologies, social views, and overall worldview and perceptions of Hip Hop.

Some participants stated that their buying habits might be affected by their perceptions of an artist and whether or not they like or support them. According to one participant, although Hip Hop is a "mainstream commodity" nowadays, it still has the ability to produce and tell stories. It is a proactive genre that always changes according to current trends, but also has the ability to create them. A specific example that came up and sparked debate was Chris Brown and his past with abusing women, naming Rihanna as an example — inconclusive on whether or not people should separate art from the artist, artist from the brand, art from the brand, etc.

One participant said that they "would have to like both the artist and the brand beforehand but a successful partnership with an artist they like would give an extra push towards one of two competing brands." Whether or not art should be separated from the artists, one participant declared that wherever the line drawn needs to be consistent without making exceptions for certain people. Many participants agreed in

saying whether or not an artist's personal ideologies should affect your consumption of their products should have a consistent standard which leads into the next theme.

Thirdly, participants discussed what things affect personal decisions to purchase a brand and certain aspects of consumer behavior and its relation to Hip Hop. Surprisingly, the researchers found that Hip Hop itself was not very influential when referring to someone's buying intentions. Rather, participants stated that they tended to buy from brands they already have an established relationship with because there is already a level of trust for the quality of a product. This loyalty can be enhanced if a brand brings in an artist they like but consumers are less likely to swap brands solely because of a partnership. Multiple participants agreed in saying that "good product is more important," the person advertising it tends to be irrelevant because consumers care more about the quality they are getting. One participant mentioned Travis Scott's collaboration with Nike — combination of both his favorite artist and favorite brand — stating his preference for artists that collaborate with already established brands rather than creating their own, adding that "logos of already established brands are enticing." Therefore, pre-existing relationships with brands are enhanced when seen with a favored artist, thus reinforcing a consumer's purchase decisions.

Additionally, if a brand is known to represent or support causes the participant perceives as ethical then an artist is associated with them, consumers are more receptive because "they are supporting a cause, not just a brand or product." One participant noted that if they do not agree with an artist's code of ethics, then they would not buy their specific collaboration but the brand as a whole would remain largely unaffected. Another noted that in some extreme cases,

they would be deterred from a brand because it becomes more about personal ideals than product. Partnering with a problematic artist reflects back onto the company's morals because of their willingness to support the messages they are putting out. Others disagreed saying "people have a natural inclination to look up to someone" and so when they promote a product consumers may be willing to overlook some negative aspects and consider purchasing. Another deterring factor of brand endorsements and product placements is how prominently featured in the art.

Discussion

While some of the researcher's findings for the focus group were to be expected, some participant's answers were also surprising and unique based on the circumstance of the question. Past studies stated that consumers would buy a product, and even switch brands, if endorsed by a celebrity that they support. This suggested a direct relationship between product placements and endorsements and consumer buying intentions. However, the researchers found that this relationship is not as explicit as previously made out to be. According to the data gathered from the focus groups, young adults are more inclined to purchase brands that are partnered with their favorite Hip Hop artist if the product is a collaboration with an already established brand they currently have a relationship with. This is because they are guaranteed the quality associated with the logo. As a result, collaborations and partnerships faired more favorably than when an artist attempts to create their own brand. This brand loyalty creates a "self-reinforcing" relationship once a consumer watches a music video or listens to lyrics that fortify their purchase decisions (Burkhalter and Thornton, 2014).

Advertisements in the music industry are increasing rapidly because of the vast amounts of money being invested into advertising. The inability to completely separate the two has led to the "convergence of content and commerce" which shows how essential advertising's role in the production of popular culture is (Taylor, 2009). The rise of such "branded entertainment" has caused an increased volume of brand placement in varying media forms to get consumers' attention by aligning their advertisement with entertainment media a consumer is already intaking (Taylor, 2009). However, this has led to some negative sentiments towards Hip Hop culture as the focus has been placed on advertisement causing people to put things out because they want to get noticed, not because they want to develop themselves as artists.

Participants stated how artists can lose their authenticity with partnerships because their music then becomes more about clout than their inner thoughts. One response to the music video for "Gucci Gang" that was screened in front of the focus group was a feeling of a sort of caricature. One participant stated that Gucci was referenced so many times and was too prominent causing Migos to "degrade the name because of how silly it is in saturation." The abundance of brand endorsements and product placements in Hip Hop causes it to lose value as consumers' attention to it diminishes. Rather, specialization — when an artist is more loyal to one brand — is more effective. Yet, many participants identified designer brands as a major characteristic of Hip Hop culture, showing how they "subconsciously have associated designer brands with status because of artists without even realizing."

Conclusion

Through thorough analysis, the researchers concluded that young adults are heavily influenced by Hip hop artists in how they perceive advertisements and make purchasing decisions — whether cognizant of the effect of commercialization of music on them or not. Currently, there is a big emphasis on consumerism within the genre, many songs iterate the significance of owning things, objectifying objects and people while they talk about wealth and status. The level of influence that Hip Hop culture holds over consumer buying intentions is profound considering how Hip Hop is a genre of music born out of underprivileged African American communities. Hip Hop artists used to use music as an avenue to talk about their lives and the issues in the socioeconomic environment. However, it is no surprise that Hip Hop infiltrated mainstream culture because their experiences and hardships were relatable to many other minority groups who looked to specific artists to articulate their experiences in the universal language of music. Despite their much faced adversity, Hip Hop culture has penetrated society past the confines of the music industry making it impossible to ignore. Engulfing more than music, Hip Hop is oftentimes considered a social movement that gained popularity in the 1970s to constructively use their energy towards bringing awareness to their experiences. Hip hop, a musical genre and cultural phenomenon originating from an oppressed minority in American history, has displayed resilient influence on today's youth by becoming an integral part of pop culture and consumerism. Therefore, it is important to study how Hip Hop influences the youth and their consumption of media because of its prevalence in even unconscious perceptions of society and branded entertainment.

Limitations and Further Research

In this study there were varying levels of expertise on Hip Hop culture because participants self-identified as knowledgeable

on the topic. It is possible that the differing racial/ethnic identities present in each focus group promoted groupthink between those who identified similarly. Ethnic minorities might have been pressured to agree with the majority or self-censor more controversial thoughts pertaining to the exploitation of Black culture and normalization of the "N-word." Oppositely, those who identified as White might not have wanted to disagree with ethnic minorities and their opinions so they would not appear to be oppressive or ignorant to racial dynamics in Hip Hop. Additionally, there was much more information and analysis that could have taken place had there been no time constraint which would have allowed the researchers to gain even better insight on purchase history and understanding for how commercialization of Hip Hop culture translates to sales. In future studies, it would be beneficial to ask participants to further elaborate on their answers in order to fully understand their reasoning and logic behind buying habits. It would also be constructive for the researchers to allot more time to the analysis of discourse conducted with each focus group immediately after, rather than waiting a few days before discussion.

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Appendix A

Focus Group Questions:

1. How would you define Hip Hop culture? What are words that come to mind?

2. What is your knowledge of early 1980s-1990s hip hop?

3. Who are the top Hip Hop artists today?

4. Who do you view as the most influential hip Hop Artist of all time and how do they
     compare to the current leading artist now?

5. What are the differences you notice in what they wear and how they rap?

6. How has Hip Hop's influence on young adults changed from the early 1980s-1990
     compared to current artists today?

7. What are some songs that you can recall that mention brand products or names?

8. What are some brands that have a mention of a Hip Hop artist in their commercials o
     publicity efforts? Which ones do you remember? How did it make you feel?

9. Do you personally own any partnerships/collaborations?

10. With today's current status in technology, which platform or mediums do you use th
     most that provide advertisements of brands utilizing Hip Hop artists?

11. How important is social media to a Hip Hop artist's career or does it not matter at all?

Appendix B

Videos Screened in Front of Focus Groups:

"Motor Sport" by Migos, Nicki Minaj, and Cardi B
     https://www.youtube.com/watch?v=9v_rtaye2yY

"Versace" by Migos
     https://www.youtube.com/watch?v=rF-hq_CHNH0

"Wish Wish" by DJ Khaled feat. Cardi B and 21 Savage
     https://www.youtube.com/watch?v=Oq8z-U3bPg0

"Bad and Boujee" by Migos feat. Lil Uzi Vert
     https://www.youtube.com/watch?v=S-sJp1FfG7Q