

Consumer Perceptions of Cross Promotional Strategies:
Exploratory Research in the Music and Fashion Industries

A Senior Project

presented to

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ABSTRACT

The aim of this study was to explore how cross-promotion and experiential marketing influence brand building within the context of the music and fashion industries.

A-B testing was used to collect data on user perception of different design elements on a point-of-purchase web page. The data was analyzed to determine which design elements were most successful in positively influencing purchase intent of the user.

Overall, the participants in this study favored the treatment websites (58% average) to the control websites (42% average). To appeal to the consumer and begin the experiential marketing process for an event, a website should contain a mixture of professional and crowd-sourced media. However, the participants in this study significantly favored the websites with improved photographs (75% to 25%) and user defined content (75% to 25%).

Recommendations were presented for best practices in designing a brand-building website that will provide the user with an immersive purchase experience.

Keywords: Cross Promotional Strategies, Experiential Marketing, Brand Building, Music Industry, Fashion Industry.

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Chapter 1

Introduction

This study discusses cross-industry branding between organizations in the music and fashion industries. The literature of this study examines the concept of brand in the fashion and music industries. Based on the data collected, the study draws conclusions and offers recommendations for best practices in the creation of a brand-building website. The website is a proposed experiential marketing tool which aims to build brands of organizations in both the music and fashion industries simultaneously. The website is intended to build a relationship between the consumer and the brands through the use of emotional appeal, and by providing an immersive user experience. The project portion of the study offers an example of a website created using the recommended strategies for web design.

Proposed Idea

Fashion brands and music artists possess powerful but separate connections with their publics. Associating a fashion brand with a music artist automatically provides more brand context for both organizations involved. Fashion brands and music artists can build their brands using cross-industry brand associations.

A website which allows consumers to experience the theme, brand attitude, or characteristics of a music artist and an associated fashion brand will establish an emotional connection in the consumer. A consumer with an emotional attachment to a music artist is more likely to possess the desire to attend an on-brand live entertainment event (show, concert, music festival performance) of that artist. If brand

context of the music artist and ability to purchase tickets to the event exist on the same website, the consumer will be more inclined to purchase a ticket from the on-brand website as opposed to an outside source.

By attending the live entertainment event, the consumer is immersed in the experience of the event and becomes part of the music artist's brand. Music artists benefit from the purchase of concert merchandise because it is an extension of their own brand and physical evidence of their fan base. Fashion brands that associate themselves with music artists by designing and selling on-brand artist merchandise can interject their brand of fashion into the experience of the event and therefore the brand of the music artist.

Statement of the Problem

This study will first explore the concept of "brand" as it is defined within the spheres of the music and fashion industries. The study will examine the outcome of cross-industry branding between the music and fashion industries through the use of an online platform.

Background of the Stated Problem

E-commerce has had a substantial impact on all consumer-driven industries. By giving consumers access to online sales, organizations in both the music and fashion industries can offer convenience and ease of access, but compromise the power of an in-person experience.

Online retail shopping eliminates the need of an in-store experience from the shopping process. This creates a need in the fashion industry for a strong online presence in order to sustain a successful, relevant, recognizable brand.

Similarly, traditional models of measuring success in the music industry have become increasingly less accurate, useful, and relevant. Internet has disrupted the pre-existing landscape of music sales. Having the ability to access music downloads through the Internet has taken the physical experience out of music sales and, additionally, creates the opportunity for illegal downloading. Record and single sales have become harder to measure due to online music piracy and the proliferation of music streaming software. As a result, music sales suffer. The music industry faces a continuous battle between providing consumers with ease of access to their product, and losing profits due to illegal downloading (Bender & Wang, 2009). This change in the industry requires that artists generate revenue in alternative ways besides online album or single sales. Ticket sales to live performances and merchandise sales are important to the monetary success of a music artist.

Purpose of the Study

The aim of this project was to determine the utility of building symbiotic marketing and public relations relationships between fashion and music organizations. This study provides information for professionals in both the music and fashion industries on how to establish more dynamic personal brands through Internet-based cross-industry promotion.

Setting of the Study

This study was conducted as part of a senior project at California Polytechnic State University, San Luis Obispo. The data collection consisted of showing participants a control and treatment webpage and the asking the participants to choose between the two webpages in response to prompts. The participants consisted of college students who voluntarily participated in this study. The participant data was analyzed, findings and recommendations were made.

Research Questions

The following questions were developed to understand the influence of cross-industry promotions between fashion and music brands on overall brand image.

1. How does the use of an emotional appeal strategy affect brand equity?
2. How is a two-way emotional relationship important in establishing relationships between a brand and its publics?
3. Why is brand loyalty important within the music and fashion industries?
4. How does cross-promotion affect a public's perception of brands involved in a campaign?
5. How do publics react to the presence of sponsorships at live entertainment events?
6. What influences purchase intent for tickets to a live entertainment event?

Definition of Terms

The terms listed below are presented to the reader to assist in comprehension of the study.

Brand: any feature that identifies one seller's good or service as distinct from those of other sellers (Aaker, 1991).

Brand building: establishing and reinforcing a unique brand image through brand associations; makes the brand easily identifiable and easily recalled by consumers (Farquhar & Herr, 1993).

Brand equity: “a measure of the strength of consumers' attachment to a brand; a description of the associations and beliefs the consumer has about the brand” (Wood, 2000, p. 668).

Event sponsorship: “the right to associate with the profile and image of an event and to exploit this association for commercial ends” (Rowley & Williams, 2008, p. 328).

Emotional appeal: a strategy used to develop a likable brand by associating a consumers' feelings to their memory or perception of the brand (Albers & Marla, 1999).

Sponsor-event congruence: a consumer's perceived relation between an event and the organizations sponsoring the event (Rowley & Williams, 2008).

Symbiotic marketing: “cooperation between companies other than those linked by the traditional marketer-marketing intermediary relationship; an alliance of resources or programs between two or more independent organizations designed to increase the market potential of each” (Varadarajan & Rajaratnam, 1986, p. 7).

Organization of the Study

This study is divided into five chapters. Chapter 1 presents the problem, the background information, and the research questions for the study. Chapter 2 is a

review of the literature researched for the study. Chapter 3 details the data collection methodology of the study; this chapter will review data collection methods, sources, survey format, data analysis, data presentation, and limitations. Chapter 4 presents the data; this chapter includes survey questions, demographics of those surveyed, and resulting data. Chapter 5 is a summary of the data, findings, and recommendations. Chapter 5 also discusses the application of this study to professionals in the fashion and music industries, and how they can effectively build brands through the use of cross-promotion on an online platform. Chapter 5 concludes by discussing the findings and conclusions of the study.

Chapter 2

Literature Review

Chapter 2 examines the aspects of “brand” within the fashion and music industries. Specifically, it is focused on the effectiveness of cross-promotion involving organizations from both the fashion and music industries.

Brand within the Fashion Industry

A successful fashion brand encompasses a myriad of social connotations associated with the public perception of the brand name. As a result, the persona of the fashion brand is integrated into the persona of the consumer who purchases and wears the merchandise. Fashion brands become part of their consumers’ identities. The utility of fashion branded merchandise goes beyond the basic functionality of the item. Consumers purchase merchandise from fashion brands to fulfill needs beyond the functional need of wearing the item. Purchasing and wearing merchandise from a fashion brand fulfills social and self-image needs for consumers (Choi, 2014).

A personal relationship with a brand, known as brand loyalty, closely associates the consumer with the brand name. When a consumer integrates a brand into their personal identity, a strong emotional attachment is created (Wallace, Buil, & de Chernatony, 2014).

Consumer-brand relationships in the fashion industry are symbiotic. Identities are created by brands but are continually re-constructed by the consumers who adopt them (Power & Hague, 2008).

Brand within the Music Industry

Music artists have an implied reputation of bohemian or counter-culture lifestyles. The social context of a musician's lifestyle carries a certain weight that contributes to the overall public perception of their art and themselves as individuals. Consumer perception of a music artist includes the belief that the lifestyle of a music artist is unattainable or unrealistic, and therefore the lifestyle becomes an object of the consumer's fantasy. Association with the music artist's brand becomes desirable to the consumer (Miller, 2011).

Live Event Branding

Live concerts and music festivals offer branding opportunities between the music artists who are performing and the organizations that sponsor the events. By sponsoring an event, an organization can embed themselves in the culture of the music artists. Doing so associates the brand of sponsors with the brand of the music artists (Rowley & Williams, 2008).

Sponsor-event congruence produces favorable brand building for all organizations involved in the cross-industry promotion. When attendees of an event perceive the sponsor as being cohesive with the brand of the music artists, both the music artists and the sponsors build positive brand attitude (Hutabarat & Gayatri, 2014). Rowley and Williams found, "When brands are subsumed within an entertainment experience, the sponsoring brand and the brand that is the entertainment mutually reinforce each other and provide a rich context for identity formation" (2008, p. 783).

Live concerts and music festivals are a dynamic balance of music, culture, and brand. Music is an influential marketing tool because it has been found to create emotional relationships between a brand and its audience. Therefore, music can be used to bind together the elements of an integrated marketing campaign (Hafez & Ling, 2006).

One of the main incentives for brands to engage in an experiential marketing campaign is to develop a two-way emotional relationship between the brand and its audiences (Moore, 2009). The essence of entertainment is experience. Entertainment industries rely on consumers' willingness to pay for the experience of being entertained (Bhujabal, 2012).

Merchandise Branding

Concert merchandise serves as both an additional form of revenue, and a powerful promotional tool for music artists. Headlining acts can receive between 30%-50% of gross merchandise sales profits.

When a physical product and an experience are tied together through one event, the essence of the event is transferred to the product (Clinton & Donald, 2005). Concert merchandise is an affective way for music artists to promote the experience of their brand beyond the timeframe of the live show. Concert attendees have the opportunity to prove, 'been there, done that' by wearing the T-shirt (Waddell, 2002).

Fashion Brands and Music Artists

Both the music and fashion industries exist within a consumer culture. As a result, there is a collaborative symbiotic relationship between musicians and the

creators of fashion brands. Creators in both the music and fashion industries serve as curators of “cool.” As Miller found, “Both music and fashion marketing are fed by a variety of practical and visual interrelationships in which fashion and style are core to a kind of intertextual taste-sharing between the two industries” (2011, p. 12).

Cross-Industry Promotional Campaigns

Fashion brands employ the use of celebrity music endorsers in an attempt to transfer qualities of the celebrity’s persona into the public perception of their own brand. The celebrity benefits from the monetary incentive provided by the fashion brand, as well as the resulting increased publicity from being associated with the brand. In the cases of cross-industry promotional campaigns between the music and fashion industries, organizations from both industries benefit (Doss, 2011).

The saturation of marketing efforts in the consumer-goods industries of music and fashion make it difficult for brands to stand out from their competition. Associating a celebrity music artist with a fashion brand translates into a strong message to the consumer. Celebrities are instantly recognizable and have public personas of their own. When the public persona of a celebrity and a fashion brand are combined, the message stands out significantly to a consumer (Agrawal & Kamakura, 1995).

Chapter 3

Methodology

This chapter will discuss the data collection methods, data sources, survey design and participants, collection and presentation of the information, and the limitations and delimitations of the study.

Data Sources

Participants took an online survey to measure their perceptions of web design and functionality. Using A-B comparisons, participants were asked to compare different features of a website mock-up compared to images which depicted the design of an existing competitor site. Based on participant responses using a “choice from list” survey form, user impressions were evaluated to determine the degree to which website design influences purchase intent.

Participants

Participants of the survey were a targeted audience of college-aged students (Generation Y, aged 18 to 25 years old). Students were chosen based on an expressed interest in, or past experience with, purchasing tickets online for live entertainment events. The target audience for the survey was selected from students in the San Luis Obispo area (attendees of both California Polytechnic State University and Cuesta Community College) who fit the demographic parameters of the study.

Survey Design

The survey consisted of four “A-B” questions. Each question asked the participant to compare screenshots of two webpages. Participants were prompted to select either “Website 1” or “Website 2” from a drop-down menu to form their response. The image of Website 1 remained the same throughout each question, acting as the control. Website 2 varied for every question, each screenshot containing one additional element that the control did not. Question 1 compared the aesthetics of the web layout and design, Website 2 contained a styled navigation bar. In Question 2, Website 2 contained a “Comment” box and user feedback. In Question 3, Website 2 contained professional photographs of the event. In Question 4, Website 2 contained a “Forum: Past Experiences” section with user generated content from the event.

What follows are screen shots of the two webpages.

Survey

Question 1

From which of the following sites are you more likely to purchase a ticket to a live entertainment event?

Website 1

Los Angeles, CA | Where fans buy & sell tickets™ | Hi, Sign in or Register | Buy | Sell | Customer Support | [Connect](#)

Enter: Team, artist, event, venue | [Search](#) | [Customize your search](#)

Upcoming | Sports | **Concerts** | Theater | Fan Services | My Account

Date: **TBD** | **2015 Coachella Music Festival Pass WEEKEND 1 Tickets with AC/DC, Jack White, Drake, Tame Impala, The Weeknd, Florence and the Machine and more (April 10-12)**
Time TBD at Empire Polo Field in Indio, CA | [Set for this event](#)
[Important event information](#)

2,728 tickets available
*Prices in USD and set by seller

Compare | Sort: (Show items in high...)

<input type="checkbox"/>	General Admission Pass Row 1 (U/I) UPS	\$331.15	Get
<input type="checkbox"/>	General Admission Pass Row 1 (U/I) 4 UPS	\$336.45	Get
<input type="checkbox"/>	General Admission Pass Row 1 (U/I) (U/I) UPS	\$362.00	Get
<input type="checkbox"/>	General Admission Pass Row 1 (U/I) (U/I) UPS	\$366.16	Get
<input type="checkbox"/>	General Admission Pass Row 1 (U/I) (U/I) UPS	\$361.22	Get
<input type="checkbox"/>	General Admission Pass Row 1 (U/I) (U/I) UPS	\$361.75	Get
<input type="checkbox"/>	General Admission Pass Row 1 (U/I) (U/I) UPS	\$361.75	Get

Coachella Music Festival Tickets - Coachella Music Festival Tour Dates

Coachella Music Festival Schedule

Coachella Music Festival is arguably the biggest music festival in North America. Every year, hundreds of thousands of music lovers flock to the California desert to listen to their favorite bands and artists perform knockout shows. Coachella takes place over two fun-filled weekends, and whether you attend weekend one or weekend two, you definitely won't be disappointed. At Coachella, you will be surrounded by enthusiastic music fans, countless celebrities, and all-star bands and artists. No matter whether you prefer indie rock or electronic dance music, there is something for everyone at Coachella, which boasts one of the biggest and most impressive lineups around. The 2015 Coachella lineup has recently been revealed, and music lovers around the world are already buzzing. This April, you could be jamming out to hits by AC/DC, Drake, and Jack White, amongst countless more top-notch acts, and all you have to do is grab your tickets on StubHub as soon as possible!

[Read more](#)

Website 2

kiddykiddy

Thu Sat Sun Sun Sun

SKR

Date: **TBD** | **2015 Coachella Music Festival Pass WEEKEND 1 Tickets with AC/DC, Jack White, Drake, Tame Impala, The Weeknd, Florence and the Machine and more (April 10-12)**
Time TBD at Empire Polo Field in Indio, CA | [Set for this event](#)
[Important event information](#)

2,728 tickets available
*Prices in USD and set by seller

Compare | Sort: (Show items in high...)

<input type="checkbox"/>	General Admission Pass Row 1 (U/I) UPS	\$331.15	Get
<input type="checkbox"/>	General Admission Pass Row 1 (U/I) 4 UPS	\$336.45	Get
<input type="checkbox"/>	General Admission Pass Row 1 (U/I) (U/I) UPS	\$362.00	Get
<input type="checkbox"/>	General Admission Pass Row 1 (U/I) (U/I) UPS	\$366.16	Get
<input type="checkbox"/>	General Admission Pass Row 1 (U/I) (U/I) UPS	\$361.22	Get
<input type="checkbox"/>	General Admission Pass Row 1 (U/I) (U/I) UPS	\$361.75	Get
<input type="checkbox"/>	General Admission Pass Row 1 (U/I) (U/I) UPS	\$361.75	Get

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[Read more](#)

Question 2

From which of the following sites are you more likely to purchase a ticket to a live entertainment event?

Website 1

The screenshot shows the StubHub website interface. At the top, there is a navigation bar with links for 'Upcoming', 'Sports', 'Concerts', 'Theater', 'Fan Services', and 'My Account'. A search bar is present with the text 'Where else buy & sell tickets?' and a search button. Below the navigation, the main content area displays event information for '2015 Coachella Music Festival Pass WEEKEND 1 Tickets with AC/DC, Jack White, Drake, Tame Impala, The Weekend, Florence and the Machine and more (April 10-12)'. The event is listed as 'Time TBD at Empire Polo Field in Indio, CA'. To the right, a sidebar shows '2,738 tickets available' and a list of ticket options with prices ranging from \$104.45 to \$101.15. A 'Compare' button is visible at the top of the list.

Website 2

The screenshot shows the bitly website interface. At the top, there is a logo for 'bitly' and a navigation bar. The main content area displays event information for '2015 Coachella Music Festival Pass WEEKEND 1 Tickets with AC/DC, Jack White, Drake, Tame Impala, The Weekend, Florence and the Machine and more (April 10-12)'. The event is listed as 'Time TBD at Empire Polo Field in Indio, CA'. To the right, a sidebar shows '2,738 tickets available' and a list of ticket options with prices ranging from \$104.45 to \$101.15. A 'Compare' button is visible at the top of the list. Below the event information, there is a search bar and a 'Find Tickets' button.

Question 3

From which of the following sites are you more likely to purchase a ticket to a live entertainment event?

Website 1

Los Angeles, CA

Where fans buy & sell tickets™

Hi, Sign in or Register Buy Sell Customer Support

Enter team, artist, event, venue Search

Upcoming Sports Concerts Theater Fan Services My Account

Date TBD 2015 Coachella Music Festival Pass WEEKEND 1 Tickets with AC/DC, Jack White, Drake, Tame Impala, The Weeknd, Florence and the Machine and more (April 10-12)

Time TBD at Empire Polo Field in Indio, CA | Sell for this event

2,728 tickets available

Compare Sort Price (Low to High)

General Admission Pass Row 1, Upr	\$351.15
General Admission Pass Row 1A, Upr 2	\$324.45
General Admission Pass Row 1A, Upr	\$300.00
General Admission Pass Row 1A, Upr	\$300.16
General Admission Pass Row 1A, Upr	\$301.22
General Admission Pass Row 1A, Upr	\$301.75
General Admission Pass Row 1A, Upr	\$301.75

Coachella Music Festival Tickets - Coachella Music Festival Tour Dates

Coachella Music Festival Schedule

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[Read more](#)

Website 2

happily

Live Nation

Date TBD 2015 Coachella Music Festival Pass WEEKEND 1 Tickets with AC/DC, Jack White, Drake, Tame Impala, The Weeknd, Florence and the Machine and more (April 10-12)

Time TBD at Empire Polo Field in Indio, CA | Sell for this event

2,728 tickets available

Compare Sort Price (Low to High)

General Admission Pass Row 1, Upr	\$351.15
General Admission Pass Row 1A, Upr 2	\$324.45
General Admission Pass Row 1A, Upr	\$300.00
General Admission Pass Row 1A, Upr	\$300.16
General Admission Pass Row 1A, Upr	\$301.22
General Admission Pass Row 1A, Upr	\$301.75
General Admission Pass Row 1A, Upr	\$301.75

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[Read more](#)

Question 4

From which of the following sites are you more likely to purchase a ticket to a live entertainment event?

Website 1

Los Angeles, CA

Where fans buy & sell tickets™

Hi, Sign in or Register Buy Sell Customer Support

Enter team, artist, event, venue Search Customize your search

Upcoming Sports Concerts Theater Fan Services My Account

Date TBD 2015 Coachella Music Festival Pass WEEKEND 1 Tickets with AC/DC, Jack White, Drake, Tame Impala, The Weeknd, Florence and the Machine and more (April 10-12)
Time TBD at Empire Polo Field in Indio, CA | See the event | Important event information

2,738 tickets available
All prices in USD and are by section

Compare Sell (Price: low to high)

General Admission Pass Row 10/10/1	\$51.15
General Admission Pass Row 10/10/1	\$54.45
General Admission Pass Row 10/10/1	\$55.00
General Admission Pass Row 10/10/1	\$55.16
General Admission Pass Row 10/10/1	\$51.22
General Admission Pass Row 10/10/1	\$51.75
General Admission Pass Row 10/10/1	\$51.75

hobbyhobby

2015 Coachella Music Festival Pass WEEKEND 1 Tickets with AC/DC, Jack White, Drake, Tame Impala, The Weeknd, Florence and the Machine and more (April 10-12)
Time TBD at Empire Polo Field in Indio, CA | See the event | Important event information

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Read more

Forum: Past Experiences

Share your past experiences at the Coachella Valley Music and Arts Festival with others.

The beautiful site of Coachella offers more than the amazing music. We are a group of friends that grew up together (and having met in Elementary/High school). We are now in our mid-30s, spread across the state of California, but all come together for this once-a-year experience.

Coachella Music Festival

Coachella 2015

2,738 tickets available
All prices in USD and are by section

Compare Sell (Price: low to high)

General Admission Pass Row 10/10/1	\$51.15
General Admission Pass Row 10/10/1	\$54.45
General Admission Pass Row 10/10/1	\$55.00
General Admission Pass Row 10/10/1	\$55.16
General Admission Pass Row 10/10/1	\$51.22
General Admission Pass Row 10/10/1	\$51.75
General Admission Pass Row 10/10/1	\$51.75

Data Collection

Data was collected through Google Forms, an online survey program. Participants were emailed a link to the questionnaire and followed instructions to complete the survey from their own computer or mobile device. The survey consisted of four questions, each comparing screenshots of two different mock webpages. Participants were asked to compare the two websites and choose their answer based on the website from which they would be most likely to purchase a ticket to a live entertainment event. The purpose of the survey was to measure viewer perceptions and resulting purchase intent based on a viewer's first visual impression of a website.

Data Presentation

The survey answers were entered into a table to show the qualitative results of the participant feedback. This was so the results of user impressions could be compared side by side and therefore the preferences of the sample group could be easily assessed. Percentage totals of the responses to each question were presented in the corresponding section of Chapter 4: Data Presentation. At the conclusion of this Chapter, the response totals for all questions are compared in one comprehensive table.

Limitations

This study has limitations. First, the timeframe in which this project took place created limitations to the study. The entirety of this project was completed within a ten-week academic quarter at California Polytechnic State University. This timeframe prevented extensive research from being conducted and required that the length of the

survey and the sample size be limited so that the data could be easily managed. In addition, the short timeframe infringed on the ability to create a website with original content and full functionality. Website page mock-ups in the form of screen shots had to be used in place of the fully functioning site. Lastly, a convenience sample of college students was used for the sample. Participants of different ages may provide different results.

Delimitations

This study has some boundaries delimitations. The goal of the survey was to evaluate participant impressions of the aesthetic components of a webpage selling live event tickets, so those aspects were emphasized for the survey. For the purpose of this study, only literature discussing live entertainment events or events involving multiple brands cross-promoting across multiple industries were reviewed. Extensive literature is available on live promotional events that involve one brand or entity.

Chapter 4

Data Presentation

This chapter will compare the survey responses to determine which elements of the designed web pages were most appealing to the survey participants. Website 1 remains the control throughout the study, Website 2 contains different variations for each question.

Survey Question #1

Survey Question #1 asked participants to compare two web pages that differentiated in page layout and design. Compared to Website 1, Website 2 contained more white space at the top of the page, used fewer colors used in the text and logo, and had a centered rather than a left-justified heading and navigation bar. This question is important to determine whether a stylized page layout contributes to a user's perception of a webpage and in turn influences purchase intent. The outcome of the data revealed that 58% of respondents were more likely to purchase a ticket to a live entertainment event from Website 1.

Table 1

Participant Website Layout and Design Choices, by Frequency

Website #1 (Control)	Website #2 (Treatment)
58%	42%

Data Source: Survey Question #1

Survey Question #2

Survey Question #2 asked participants to compare Website 1 to Website 2, which contained a comment box and customer feedback section below the ticket information on the page. This question is important to determine if being presented with the opportunity to provide feedback on an event, and to read feedback from other event attendees, increases purchase intent for a consumer. The outcome of the data revealed that 58% of respondents were more likely to purchase a ticket to a live entertainment event from Website 1.

Table 2

Participant Feedback Choices, by Frequency

Website #1 (Control)	Website #2 (Treatment)
58%	42%

Data Source: Survey Question #2

Survey Question #3

Survey Question #3 asked participants to compare Website 1 to Website 2, which contained professional, high-resolution images of the event. This question is important to determine if the inclusion of professional visual representations of an event influences purchase intent. The outcome of the data revealed that 75% of

respondents were more likely to purchase a ticket to a live entertainment event from Website 2.

Table 3

Participant Image Quality Choices, by Frequency

Website #1 (Control)	Website #2 (Treatment)
25%	75%

Data Source: Survey Question #3

Survey Question #4

Survey Question #4 asked participants to compare Website 1 to Website 2, which displayed user generated content in the form of photographs, videos, and event reviews. This question is important to determine if easy access to user generated content from attendees of the event influences purchase intent. The outcome of the data revealed that 75% of respondents were more likely to purchase a ticket to a live entertainment event from Website 2.

Table 4

Participant User Generated Content Choices, by Frequency

Website #1 (Control)	Website #2 (Treatment)
58%	42%

Data Source: Survey Question #1

Summary

Experiential marketing begins before the consumer ever attends the event. The experience being sold begins the first time the consumer learns about the event. That first impression is essential in establishing a desire within the consumer to attend the event and adopt the brand of that event into their own personal brand as an extension of themselves.

A branded website with elements that appeal to the consumer is the first step in increasing purchase intent. The results of the survey revealed that a website containing both professionally created media, and user generated content is the most appealing to a consumer and has the most influence on purchase intent.

Table 5

Summary of Survey Questions, by Frequency and Average

	Website #1 (Control)	Website #2 (Treatment)
Survey Question #1	58%	42%
Survey Question #2	58%	42%
Survey Question #3	25%	75%
Survey Question #4	25%	75%
Average	42%	58%

Notes: Average does not add to 100% due to rounding.

Overall, the participants in this study favored the treatment websites (58% average) to the control websites (42% average). To appeal to the consumer and begin the experiential marketing process for an event, a website should contain a mixture of professional and crowd-sourced media. The participants in this study significantly favored the websites with professional photographs (75% to 25%) and user defined content (75% to 25%).

Chapter 5

Findings and Recommendations

The incursion of e-commerce has created stellar shifts in the way music and fashion industries (both consumer-based) interact with and deliver goods to their consumers. The Internet provides the music industry with the ability to deliver music sales, music downloading, and live performance ticket purchasing at the convenience of the consumer. Online retail in the fashion industry allows consumers to shop for merchandise whenever and wherever they please, as long as they have the ability to access the purchase platform. While both circumstances create ease-of-access for the consumer, they take the traditional physical experience out of the purchase process. Experiential brand associations are a powerful way for consumers to develop emotional connections with a brand. Establishing a positive emotional connection in a consumer leads to higher brand equity and brand loyalty. If experience is absent from the purchase process, brands are missing a key component in developing strong relationships with their publics.

This study used the literature review to form a stronger understanding of brand as it is applied in the music and fashion industries independently. Six research questions were designed to gather information on the influence of cross-industry brand associations between the two industries. The research questions were created to explore the potential of brand building across both industries simultaneously, and how the resulting brand equity influences consumer purchase intent. The data collection portion of this study was focused on consumer perceptions of web design for a

branded point-of-purchase webpage. The survey used four questions in an A-B testing format to gauge consumer preference of webpage elements and resulting purchase intent.

Summary of the Findings

Findings of the Research

Organizations in the music and fashion industries both exist in a consumer-driven culture. It is important for organizations in all consumer-driven industries to establish unique and distinguishable brand identities in order to differentiate themselves from the large number of brands available to consumers (Miller, 2011).

When a perceived congruence exists between organizations involved, cross-promotion and brand association are affective tools in building brand equity. Events, particularly involving music, create a strong emotional connection between associated organizations and the publics in attendance (Rowley & Williams, 2008).

According to Bhujabal, “experiential marketing is the key factor to marketing anything in the world of entertainment. The usage of digital and social platforms act as great tools to engage with potential consumers” (2012, p. 2).

Findings of the Data Collection

Overall, the participants of this study favored the treatment websites (58% average) to the control websites (42% average). To appeal to the consumer and begin the experiential marketing process for an event, a point-of-purchase website should contain a mixture of professional and crowd-sourced media depicting the event being marketed. Participants in this study significantly favored the websites with high-

quality, professional photographs (75% to 25%) and user generated content or feedback (75% to 25%).

Recommendations

Organizations in the music and fashion industries should work to use online purchasing technology to their advantage, as opposed to focusing efforts on combatting the negative consequences of e-commerce. Point-of-purchase websites have the potential to go beyond the utility of completing online purchases to serve as brand-building tools for organizations. An effective way for organizations to supplement the in-person experience absent in online purchasing is to create an immersive, brand-building, online user experience.

Music Artists

Music artists may benefit from associating themselves with the brand image of a fashion organization that is cohesive with the image they are trying to project for themselves. Furthermore, working with a fashion organization to design artist merchandise would create a physical extension of the artist's style, brand, and persona made available for purchase for consumers. The emotional power of music and the experience of a live entertainment event could lend themselves to the brand identity of a fashion organization (Wallace, Buil, & de Chernatony, 2014). In turn, the brand power of the fashion organization could lend its public persona to the reputation of the music artists and the event (Doss, 2011). Attendees of the event (consumers) would be likely to purchase merchandise from a live entertainment event for which they purchased a

ticket. By wearing the merchandise, consumers would be associating themselves with the brand identity of the organizations involved and the live entertainment event itself.

Fashion Organizations

Organizations in the fashion industry may benefit from collaborating with music artists on the design of artist merchandise sold at the artist's live entertainment events. The music artist and fashion brand must share similar but unique brand qualities in order to create positive brand associations and in turn build high brand equity (Hutabarat & Gayatri, 2014).

For the strongest influence on brand equity, the two organizations should promote each of their brands through the same platform to create a symbiotic marketing relationship. Strong emotional connections are established when a consumer connects an experience with a brand. An emotional connection to a fashion brand can be established through a music artist's live entertainment event, by associating the musician with the fashion brand and with the use of experiential marketing.

Website Design

The first step in engaging the consumer in the experiential marketing process is to present the consumer with a branded webpage. The webpage should introduce brand qualities of the music artist, in addition to brand qualities of the fashion brand involved in the design of the artist's merchandise. Finally, the webpage should provide the consumer with the ability to easily purchase a ticket to the music artist's live entertainment event.

In order to increase purchase intent in the consumer, website design practitioners may benefit from including a combination design elements in the point-of-purchase web page. The page should include professionally contributed media depicting the event, as well user generated media and feedback contributed by consumers who have experienced the live entertainment event. When these elements are combined in the design of the page, an appeal is made to the consumer's emotions. Emotional involvement creates cognitive consumer engagement in an experience (Albers & Marla, 1999). This can occur as the consumer imagines how they will feel when experiencing the live event, or how it will feel to be associated with the event and the social connotations of the brands involved. Cognitive consumer engagement is the first step in the experiential marketing process (Bhujabal, 2012).

Through this proposed website, the experience of the event begins the moment the consumer becomes engaged in the content and develops a connection with the website. The experience continues at the live event, during which the brands of the music artist and fashion organization are integrated into the experience. The user generated media and feedback element of the webpage allows the consumer to continue the experience after the live event has ended. Through the user generated media and feedback element, the consumer has the ability to share the experience from their own perspective. The website allows the consumer to integrate themselves and their experience into the brand of the music artist, the fashion organization, the live entertainment event, and the website itself. The consumer has the ability to contribute to the platform that initiated the consumer-brand relationship; the experience comes full circle.

Conclusion

Organizations in the music and fashion industries can benefit from building strong brand identities. Cross-industry brand associations between organizations in the music and fashion industries can result in powerful, multi-dimensional consumer-brand relationships. Collaborations between both industries can be mutually beneficial for all organizations involved.

Incorporating experiential marketing into an immersive online point-of-purchase platform can create significant two-way emotional engagement between the consumer using the website, and the organizations being promoted (Moore, 2009). An established emotional relationship between a brand and a consumer can positively influence purchase intent of that brand's products (Rowley & Williams, 2008). A website promoting music artists and fashion organizations simultaneously can be used to increase purchase intent while initiating and cultivating consumer-brand relationships.

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