

# Influence of music congruity and celebrity image in music video marketing on Vietnamese consumers' brand-related outcomes

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ARTICLE INFO	ABSTRACT
<p><b>DOI:</b>10.46223/HCMCOUJS.soci.en.12.1.2336.2022</p> <p>Received: June 06<sup>th</sup>, 2022</p> <p>Revised: June 15<sup>th</sup>, 2022</p> <p>Accepted: June 17<sup>th</sup>, 2022</p> <p><b>Keywords:</b> brand attitude; celebrity image; music video; Vietnam; word-of-mouth intention</p>	<p>Although of the potential growth of music video marketing in Vietnam, rare research explores its effectiveness in branding. This study examines the influence of celebrity image and musical congruity in a music video on brand awareness, attitude, purchase intention, Word-of-Mouth intention, and the significance of celebrity and music to a music video value. This study gathered data from an online survey of 327 participants to measure hypotheses and factors established in the research model. The collected data were transferred to SPSS and AMOS software. The findings indicate that music video marketing effectively gains customers' attitudes toward the brand, significantly impacting their intention to purchase or Word-of-Mouth about it. Notably, music receives more appreciation from participants in more excellent contributions to the value of the whole music video than the celebrity. This research adds to the knowledge of the relationship between brand attitude and brand awareness of Vietnamese consumers in Music Video (MV) marketing. From this work, scholars and marketers can gain better insights into their marketing strategies to create a compelling music video marketing campaign in Vietnam.</p>

## 1. Introduction

Vietnamese has been adopting more digital than ever before, where the internet is increasingly used during the Covid-19 pandemic (Tammy, 2022). Online entertainment is becoming more popular among Vietnamese consumers (Tammy, 2022). YouTube - one of the most popular video platforms in Vietnam, had 62.5 million users at the beginning of 2022, with 86.7% of its total internet users can reach advertisements in this form of media (Simon, 2022). This potential growth drastically forces businesses in Vietnam to adapt and change their marketing strategies to reach their target customers. According to Simon (2022), the annual spending budget on digital marketing witnessed an upward increase to more than 800 million US dollars as of February 2022 (a rise of 23.2% from the previous year). Video ads account for 43.7 million US dollars (a positive surge of 23.1%). Notably, music videos, which are currently watched by 58.8% of Vietnamese people aged 18 - 64 for weekly entertaining purposes (Simon, 2022), have been considered an effective strategy these years (T. Nguyen, 2021).

When it comes to the actual recording artists, as opposed to the fictional characters in scripted television and movies, music provides a chance for consumers to interact (Burkhalter, Curasi, Thornton, & Donthu, 2017). Consequently, brand placement in music videos may be viewed differently since recording artists are expected to be honest, and authentic portrayals are more emotionally resonant than those made up. Moreover, not only does the brand placement in a

music video with a shorter time limit helps it introduce its settings to the consumers, but it also assists in enhancing the brand recall, positive attitudes, and even impacting the behavior of the target customers (Davtyan, Cunningham, & Tashchian, 2020; Davtyan, 2017). Besides the power of music, the role of the artist and brand in a music video has a significant impact on consumers' interest in the brand (Thornton & Burkhalter, 2015). Thus, brands may now take advantage of music marketing and influencer marketing to reach customers via musical products that are enjoyable and creative while also expressing the brand's image and product attributes.

Integrating a brand into a music video rather than making viewers feel uncomfortable in other standard advertising videos has been a clear strategy that has gotten great feedback from Vietnamese customers. A plethora of music videos has been receiving positive reactions from viewers. For example, one of the most successful cases in the Vietnam marketing campaigns was "Di ve nha" by Den Vau and Justatee collabs with Honda. This music video has received over 123 million views on YouTube (Den Vau Official, 2020). The MV went viral, garnering accolades for both the brand and the performers.

Indeed, the marketing of music videos may be expensive, but it is a great way to keep the brand in the minds of Vietnamese consumers (T. Nguyen, 2021). However, many factors impact the total value of a musical work and the effective collaboration of celebrity and brand. It could make the audiences invasive by branded content affecting their experience in music videos. As a result, it is necessary to convey research to explore and measure consumers' attitudes toward the combination of celebrity image and music factors in music video marketing, which could help brands make a better and more effective strategy to attract customers.

Several studies have emphasised celebrity marketing in Vietnam's diverse video marketing formats (Le, Alang, & Tran, 2021; C. Nguyen & Nguyen, 2020; Tran & Nguyen, 2020; Wang & Nguyen, 2018). Still, few researchers pay attention to music video marketing in Vietnam, despite its trendy smart growth in recent years. Thus, this research aims to test the effectiveness of celebrity and music combination in music video marketing in Vietnam. Additionally, this paper wants to measure the efficiency when a firm, instead of unilaterally promoting its image and brand, connects with the value of an MV to promote the brand jointly. In other words, the second purpose of the research is to see if watching the MV affects customers' perception and buying behavior. This includes brand awareness, attitude, purchase intention, and Word-of-Mouth (WOM) intention.

This paper begins with fundamental theories related to its core factors. Then, the results analyzed in the SPSS and AMOS will be discussed to conclude the outcomes of the assumptions and hypotheses of the model. Finally, limits and recommendations will be suggested for further research and brands to understand better consumers' reactions and behaviors towards music video marketing.

## **2. Theoretical basis**

According to Advertising Vietnam (2022), Vietnamese consumers are tired of online advertisements. This can result from over "pushing" in promoting information delivery and the lack of creativity in these types of marketing. However, music videos, which can attract viewers to receive information more openly right at the beginning of the video experience (Thornton & Burkhalter, 2015), are more likely to hold back customers through the value they bring. Additionally, it was proved by Schemer, Matthes, Wirth, and Textor (2008) that consumers' perception of a brand is more likely to increase in the context of a music video of a well-evaluated celebrity.

### **2.1. Celebrity's image and self-congruity**

Sirgy (1982) stated that when purchasing products and services, the desire to express one's

identity is typically the driving factor. Consumers highly appreciate celebrities as embodiments of their personae and ideal lifestyle (McCracken, 1989). Thus, they are more willing to consider well-known people as symbolic meanings for themselves (Choi & Rifon, 2012; McCracken, 1989). Therefore, a product supported by a celebrity is valued by consumers because they can acquire meanings and utilize them to develop a satisfying self-concept (Choi & Rifon, 2012). By the emotional experience in a music video of a celebrity, this paper assumes that there must be a more in-depth connection between the star and a person watching and following the content flow given in the music video. In other words, a celebrity as image congruity meaning will be emphasized in the research.

Self-congruity has been founded on the premise that customers choose items or brands whose images are comparable to the ones they wish for themselves or their self-image (Stern, Bush, & Hair, 1977). In other words, consumers are more willing to select a brand that they can clarify the match between the brand's images and theirs. Because of the similarity in characteristics between celebrity and commercial brands (Liu, Zhang, & Zhang, 2020), this paper focuses on the photos of celebrities to evaluate the self-congruity factor in music video marketing.

Adopted from the self-concept proposed by Sirgy, Grewal, and Mangleburg (2000), there are four dimensions of self-congruity: actual self-congruity, ideal self-congruity, social self-congruity, and ideal social self-congruity. However, only actual self-congruity and ideal self-congruity are analyzed in this paper due to their everyday use in recent research and their close correlation with the other social dimensions (Ekinici & Riley, 2003). Actual self-image congruity describes the similarity between a celebrity's image and the customer's sense of their self-image. In contrast, ideal self-image congruity refers to the resemblance between celebrity's and customers' ideal preferences (Sirgy et al., 2000). Thus, the first hypothesis is formulated:

*H1: Celebrity image, comprising actual self-image congruity and ideal self-image congruity, positively affects the Music Video (MV) value*

## **2.2. Musical congruity**

Music has long been recognized for its potential to evoke strong emotional responses in listeners (Juslin & Västfjäll, 2008; North & Hargreaves, 2008) and for expressing meanings and value (Stone, 2016; Tagg, 2013). Walker and Bender (1994) discovered an awareness of consumers toward exploring the messages or meanings behind each music video. Thus, in addition to the involvement of celebrities in a music video, musical factors are highlighted in this paper as a contributor to music video value.

Musical congruity is the fit of music and an advertisement or a brand's identity (Macinnis & Park, 1991; Zander, 2006). In other words, it is the extent to which the music content in the music video supports or detracts from its initial goals, such as the message or meaning it wants to convey to the viewers (Abolhasani & Oakes, 2017). Thus, it is significant to investigate the level of attraction of viewers towards the music involved in the branded music video, which has already proved to have a particular impact on the message and meaning conveying process of an advertisement.

Adopted from Juslin (2000), music and sound parameters like loudness, coupled with its articulation and musical structure in a period and the semantic factors, are music cues. Later, this harmonious combination was updated with acoustical factors such as genre and style by Tagg (2013) to support conveying a message of these musical signals to listeners, even musical non-specialists. In other words, music and sound is a combination of pitch, timbre, time, and loudness (De Villiers, 2018). The time-related variables include meter, rhythm, duration, and tempo, while pitch-related variables are tonality, melody, and harmony (Kellaris & Kent, 1993). Thus, this

paper's musical congruity comprises three main dimensions: rhythm (time-variable), theme (pitch variable), and semantics of song lyrics.

*H2: Musical congruity (covering rhythm, melody, and semantic dimensions) positively affects the value of the Music Video (MV)*

### **2.3. Music Video (MV) value**

Integrating a brand into a music video is found to draw more attention and trust of consumers than other video marketing platforms (Burkhalter et al., 2017). Music video marketing's effectiveness in branding may be distinguished from other forms of media (Davtyan et al., 2020). The value of a music video is assumed in this research to combine the two main aspects: celebrity and music. Considering a matter of an advertisement, a music video can help the brand measure the customer's satisfaction with the ad, which can be further used as a cognitive precursor to attitudes toward advertising (Jain, Rakesh, & Chaturvedi, 2018).

While watching several Music Videos (MV), a brand will have more opportunities for continual exposure to the viewers. However, consumers cannot pay attention to all stimuli presented within sensory-rich contexts like music videos (Lang, 2000). It would run a higher possibility of unexpected results where people may draw their attention to one of the factors involved in the total value of an MV that they consider more significant, like music rather than brand placements. Thus, some hypotheses and research questions are suggested for investigation:

*H3: MV (Music Video) value positively affects consumers' brand awareness*

*H4: MV (Music Video) value positively affects consumers' brand attitude*

### **2.4. Brand-related outcomes and consumer intention**

#### **2.4.1. Consumer's purchase and WOM intention**

Online advertising directly influences a consumer's purchase intention (Jain et al., 2018). However, due to the current negative attitude of Vietnamese consumers toward standard online advertisements (Advertising Vietnam, 2022), it is challenging to produce an ad that concurrently ensures well-delivered value and impacts consumers' purchase intention. Nevertheless, the level of attraction of celebrities is found to be directly proportional to the customer's ability to recognize the brand and stimulate their purchasing behavior for the product (Amos, Holmes, & Strutton, 2008). This potential, coupled with the music's ability to attract viewers and make a lasting impression (De Villiers, 2018), makes music video marketing seem a better marketing strategy than ever. The intention factors mentioned in this paper include purchase intention - the willingness to purchase a product and WOM intention - the willingness to speak well about a product to others (Davtyan et al., 2020).

#### **2.4.2. Brand awareness and brand attitude**

Evaluate the effectiveness of a marketing music video; it can be judged based on changes in consumer perceptions of their brands (Davtyan et al., 2020). Brand awareness and brand attitude are the two indicators testing this type of marketing tool's ability to influence consumers' intentions. Brand awareness is a customer's ability to recognize and recall a particular brand regardless of the situation (Bernardo et al., 2020). Brand attitude refers to the buyer's judgment of a brand's ability to fulfill a present purchase purpose (Rossiter, 2014). In the case of music video marketing, brand awareness belongs to consumers' capacity to identify and self-remind the brand after experiencing a branded music video. Besides, after watching positive or negative reactions, their brand evaluation will investigate the brand attitude factor. Consequently, the others hypothesis and research questions are offered as follows:

*H5: Brand awareness positively affects consumers' brand attitudes*

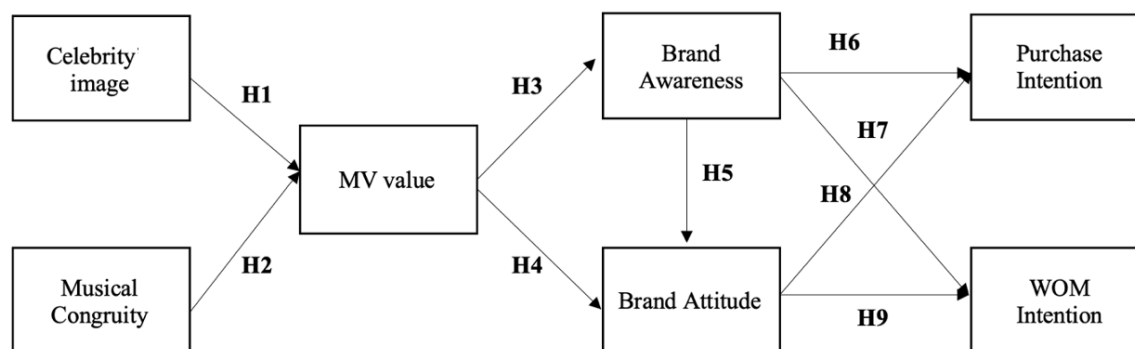
*H6: Brand awareness positively affects consumers' purchase intention*

*H7: Brand awareness positively affects consumers' WOM intention*

*H8: Brand attitude positively affects consumers' purchase intention*

*H9: Brand attitude positively affects consumers' WOM intention*

## 2.5. Research model



**Figure 1.** Research model

This research model was initially adopted from the conceptual model examining the influence of online video advertisements on purchase intention (Jain et al., 2018). This model suggested that advertisement value combining information, entertainment, and invasiveness will affect consumer's attitudes and later stimuli purchase intention. Because of the broad scope of this research on the whole online video marketing, there are some adjustments in the advertisement value's dimensions to make a more in-depth investigation in the context of music video marketing. Remarkably, the original information and entertainment factors are relatively replaced with musical congruity and celebrity images. This can be explained similarity of effectively conveying messages among these factors in online videos. Besides, invasiveness, which refers to the private disruption or interruption of online pop-up ads (Edwards, Li, & Lee, 2002), is eliminated in this music video marketing research due to its minor impact on music videos that are typically actively chosen to play by viewers. In addition, brand awareness, which was proved by Rossiter (2014) to be a significant brand attitude precursor and WOM intention, is added to this model to explore better and evaluate this new music video marketing tool.

## 3. Methodology

### 3.1. Sample design

YouTube was firstly involved as the primary distribution channel in conducting this survey to interact with the sole audiences of the chosen music videos. On the other hand, commenting or uploading a link in the comment section of a video on YouTube to invite participation in the survey could seriously be considered "comments spam" due to its privacy distraction possibility to users - violating YouTube's policies (YouTube, 2019). Therefore, the survey of this research paper focuses on reaching users in some student communities on Facebook, such as the UWE Vietnam Student Community, Pass Community, and other small groups of online classes at International University - VNU-HCMC. This study used a non-probability convenience sampling approach, and all participants volunteered to participate.

Young consumers below 34 were firstly selected as an appropriate population for this study due to their most prominent participation on Facebook (NapoleonCat.com, 2021). Specifically,

gen Z users between the age of 18 to 22, who are primarily undergraduates, are the targeted objects to evaluate the established hypothesis of the research model. There are two reasons for focusing on the 18-to-22 age group instead of the others. Firstly, it is acceptable to utilize undergraduates as study subjects if they are representative of a population of interest (Peterson & Merunka, 2014, p. 1036). Moreover, according to Vietcetera (2021), Gen Z has elevated the importance of the Vietnamese digital entertainment arena. It is not exaggerated to say that this new generation has been inheriting and gradually leading the trends. Thus, investigating these potential objects is valuable for gaining new insights contributing to the marketing world.

Based on the paper's literature review and framework, the online questionnaire in Vietnamese and English versions comprises three main parts: preparation, respondent's demography such as age, occupation, watching frequency, and brand evaluation. Before getting started to the main sections of the survey, the participants were required to answer some prompting questions about a brand-sponsored or branded music video that they have recently watched (*i.e., have you ever watched a music video that contains a collaboration between a celebrity and a brand? What is the brand's name?*). Requesting the attendees to give some comments on the topic is expected to help them better identify the main object of this paper - the branded MV so that their evaluation could be more accurate. Unless the respondent refuses to finish the preparation part, the rest of the in-depth survey begins with personal information giving and brand evaluation. After examining and eliminating invalid responses, 327 valid questionnaires were collected. Notably, most of these participants are primarily female students (62.4%), whose ages are from 18 to 22 years old (83.8%), watching their chosen brand-sponsored music video more than four times (71.9%).

**Table 1**

Sample design

Variables	Category	Count	%
Gender	Male	119	36.4
	Female	204	62.4
	Others	4	1.2
Age	Below 18	32	9.8
	18 - 22	274	83.8
	23 - 27	16	4.9
	28 and above	5	1.5
Occupation	Salaried	50	15.3
	Self-employed	19	5.8
	Student	258	79
Time watching the MV (chosen in the opening part)	One time	14	4.3
	02 - 03 times	78	23.9
	04 times and above	235	71.9

Source: Developed by the authors

### **3.2. Measures and analysis procedure**

This research employs a quantitative and deductive approach to ensure better data collection. Derived from Jain et al. (2018), the construct of celebrity image was measured by four items, while musical congruity and MV value influences were determined by applying three questions. A three-item scale adapted from Davtyan et al. (2020) was used to assess a consumer's awareness of the brand. The brand attitude was measured by the sample scale of five raised by Jain et al. (2018). The measures of the purchase intention construct comprised three items developed by Jain et al. (2018). Lastly, WOM intention was assessed by six items sourced from Davtyan et al. (2020).

To summarize, the research instrument (Table 2) contains 27 items with the format of answers on a 7-point Likert scale (1 = totally disagree; 7 = totally agree) (Likert, 1932), adopted from Jain et al. (2018) and Davtyan et al. (2020). According to Hatcher (1994) and Gorsuch (1983), a five times larger sample size than the total number of variables is necessary to estimate the probability of an item list using EFA. Since there are 27 questions in the questionnaire, the population size must be at least 135 participants. Thus, this survey was expected to collect more than 300 responses from the Facebook platform.

After reaching a commendable number of respondents, the valid data was filtered and processed with the help of Excel, SPSS 25.0, and AMOS 24.0 software. Firstly, the scale is evaluated by Cronbach's Alpha (reliability test) and EFA (Exploratory Factor Analysis) in SPSS software. Then, these statistics will be transferred to AMOS to measure CFA (Confirmatory Factor Analysis), checking the model's acceptability and SEM analysis (Structural Equation Modelling), testing the validity of the whole relationship network of the structural model.

## **4. Result and discussion**

### **4.1. Result**

Before performing path analyses to test the hypotheses, CFA was conducted using AMOS 24 to assess the reliability and validity of multi-item scale-measured components. All of the items' factor loadings in the CFA are more than 0.6, which indicates a correlation with the latent constructs (Table 2). The Composite Reliability coefficient (CR) and Average Variance Extracted (AVE) were used to examine the convergent validity. However, in the first run of the CFA test, the value of Average Variance Extracted (AVE) shows the error of poor convergence because its value in the BT factor (= 0.492) shown is less than 0.5 (Brown & Cudeck, 1992; Bagozzi, Fornell, & Larcker, 1981; Jöreskog, 1969; Hair, Black, Babin, & Anderson, 2010). Thus, the second run of CFA was started to improve the AVE value by removing the BT5 factor.

After the second round of the CFA test, the results of all fit and validity indices turned out to be commendable (Table 3). Specifically, the AVE value of BT meets the requirement with 0.512 (> 0.5). Each fit indices successfully achieved the requirements pertaining to the model's reliability and validity (Brown & Cudeck, 1992; Bagozzi et al., 1981; Jöreskog, 1969; Hair et al., 2010). Additionally, the Composite Reliability (CR) and Cronbach's alpha ( $\alpha$ ) values were both higher than 0.7 (Bagozzi et al., 1981; Hair, Black, Babin, Anderson, & Tatham, 2006). This evidence supported the latent constructs' internal consistency and convergent validity. In addition to this, the square roots of the average variance that were extracted from all of the factors are more significant than the correlation coefficients between any pair of variables; hence, the discriminant validity of all of the factors is met (Table 3). To recapitulate, there are 26 observed items after the analysis of CFA (shown in Table 4). Thus, the remaining constructs will be moved to the subsequent SEM analysis.

**Table 2**

Measurement scale

Variable		Item	Factor loading	Sources
Celebrity Image (CI)	Actual Self-Image Congruity	I find the similarity between my characteristics and the celebrity shown in the MV	0.699	Jain et al. (2018)
		The image of this celebrity truly reflects my actual self	0.72	
	Ideal Self-Image Congruity	My ideal self resembles the persona of this celebrity	0.735	
		I want to be like that celebrity	0.692	
Musical Congruity (MC)	Semantic	I can remember or sing some words/phrases from the lyrics	0.712	Jain et al. (2018)
	Rhythm	The song's rhythm makes me want to dance, sway, or tap	0.69	
	Melody	The song has been stuck in my head for days/every few hours or even minutes	0.673	
MV value (MV)		The message of the story that the MV wants to convey is so profound and impressive	0.735	Jain et al. (2018)
		This MV is worth watching	0.719	
		This MV is so familiar and truly reflects life	0.673	
Brand Awareness (BA)		I am aware of this brand from watching the MV	0.811	Davtyan et al. (2020)
		After watching the MV, I can recognize the brand or its products every time I see them or are mentioned	0.652	
		In a situation that is similar or related to the content of the MV, I immediately think of the brand	0.662	
Brand Attitude (BT)		I find this brand attractive	0.712	Jain et al. (2018)
		In my opinion, the marketing strategy of this brand is effective (I like this brand after watching this MV)	0.716	
		After watching the MV, I have a favorable view of this product/brand	0.718	



Variable	Item	Factor loading	Sources
	After watching the MV, I feel this brand is reputable / this product is quality	0.718	
Purchase Intention (PI)	I will actively look to buy a product of this brand	0.694	Jain et al. (2018)
	I will buy this product if I see it in any store-based locations	0.718	
	I will buy this product no matter of price or reasons	0.735	
WOM Intention (WI)	I would tell others about this product	0.745	Davtyan et al. (2020)
	I would introduce others to this product/brand	0.719	
	I would write about this product/brand on my social media sites	0.745	
	I would say positively about the brand to others	0.758	
	I would recommend others to buy or try the products of this brand	0.722	
	I would invite and persuade others to buy or try the product of this brand	0.72	

Abbreviation: WOM, word-of-mouth; MV, music video

Source: Developed by the authors

**Table 3**

Correlations and model fit indices (after the removal of BT5)

Variable	BT	WI	CI	MV	MC	PI	BA	AVE	CR	$\alpha$
Brand Attitude (BT)	<b>0.716</b>							0.512	0.808	0.827
WOM Intention (WI)	0.627***	<b>0.735</b>						0.54	0.876	0.875
Celebrity Image (CI)	0.381***	0.571***	<b>0.712</b>					0.507	0.804	0.802
MV Value (MV)	0.451***	0.603***	0.423***	<b>0.71</b>				0.503	0.752	0.751
Musical Congruity (MC)	0.398***	0.537***	0.481***	0.475***	<b>0.711</b>			0.506	0.754	0.754
Purchase Intention (PI)	0.620***	0.611***	0.352***	0.436***	0.427***	<b>0.716</b>		0.513	0.759	0.759
Brand Awareness (BA)	0.072	0.239***	0.02	0.214**	0.046	0.200**	<b>0.712</b>	0.507	0.753	0.750

Note: N = 327;  $\alpha$  = Cronbach's alpha; CR = composite reliability; AVE = Average variance extracted. Numbers in bold represent the square roots of AVE

Model fit indices: Chi-square/df = 1.436, root mean square error of approximation (RMSEA) = 0.037, CFI = 0.962, GFI = 0.918, Tucker Lewis index (TLI) = 0.955 and PClose = 0.998

\*\*\*p &lt; .001, \*\*p &lt; .01, \*p &lt; .05

Source: Developed by the authors

**Table 4**

Variables constructs after the CFA test

No. of factor	Factor	Remained Items after CFA test	Note
1	Brand Attitude (BT)	BT1, BT2, BT3, BT4	BT5 removing
2	WOM Intention (WI)	WI1, WI2, WI3, WI4, WI5, WI6	unchanged
3	Celebrity Image (CI)	CI1, CI2, CI3, CI4	unchanged
4	MV Value (MV)	MV1, MV2, MV3	unchanged
5	Musical Congruity (MC)	MC1, MC2, MC3	unchanged
6	Purchase Intention (PI)	PI1, PI2, PI3	unchanged
7	Brand Awareness (BA)	BA1, BA2, BA3	unchanged

Source: Developed by the authors

**Table 5**

Results of the structural model

Variable	Standardized Estimate	P-value	Hypotheses
Celebrity image → MV value	0.345	***	H1: Supported
Musical congruity → MV value	0.413	***	H2: Supported
MV values Brand awareness	0.222	0.003	H3: Supported
MV values Brand attitude	0.594	***	H4: Supported
Brand awareness → Brand attitude	-0.081	0.229	H5: Rejected
Brand awareness → Purchase intention	0.177	0.006	H6: Supported
Brand awareness → WOM intention	0.225	***	H7: Supported
Brand attitude → Purchase intention	0.663	***	H8: Supported
Brand attitude → WOM intention	0.681	***	H9: Supported

Note: Model fit indices: Chi-square/df = 1.913, root mean square error of approximation (RMSEA) = 0.053, CFI = 0.917, GFI = 0.886, and PClose = 0.230

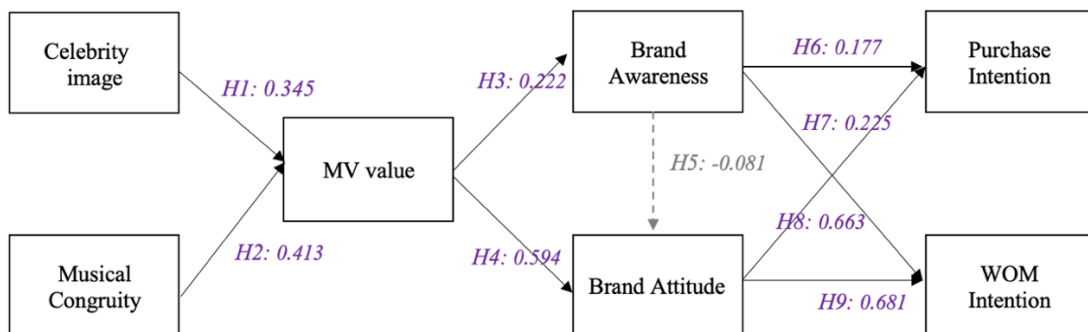
\*\*\*p < .001

Source: Developed by the authors

The results of the SEM assessment (Table 5) show that all statistics are commendable, meeting the standards. Although the CFI and GFI are below 0.95, they still belong to the acceptable range (Bagozzi et al., 1981; Brown & Cudeck, 1992; Jöreskog, 1969; Hair et al., 2010). The model is tested with the MLE technique (similar to CFA analysis). The model must achieve a general degree of fitness (similar to those used in CFA analysis). Additionally, 8 out of 9 hypotheses are supported by the SEM results. To begin with, celebrity image, comprising actual self-image congruity and ideal self-image congruity, is found to positively affect the Music Video (MV) value with  $\beta = 0.345$  and  $p < .001$ , supporting H1. Moreover, then, musical congruity (covering rhythm, melody, and semantic dimensions) is found to positively affects the value of the Music Video (MV) with  $\beta = 0.413$ ,  $p < .001$ , supporting H2. Then, H3 is supported due to the positive relationship between MV value and consumers' brand awareness ( $\beta = 0.222$ ,  $p < .05$ ). In addition to the brand's awareness, it is also in support of H4, where the MV value positively influences the brand attitude of consumers with  $\beta = 0.594$ ,  $p < .001$ . The association between brand awareness and purchase intention ( $\beta = 0.177$ ,  $p < .05$ ) supports H6, while the relationship between brand awareness and WOM intention ( $\beta = 0.225$ ,  $p < .001$ ), supports H7. Furthermore, H8 and H9, whose  $\beta$  values are 0.663 and 0.681, respectively, are supported thanks to brand attitude's positive impact on consumers' purchase intention and WOM intention. Typically, as the brand awareness-to-brand attitude path has a value higher than 0.05 (which is 0.229), it is rejected in this model. This means H5 can be ruled out. Also, the relationship between consumers' awareness and attitude is negative with  $\beta = -0.081$ .

#### 4.2. Discussion

From all previous data, the final model is displayed in Figure 2.



**Figure 2.** Final model

Note: The dashed line illustrates the insignificant directions among constructs

Figure 2 indicates that a celebrity's image and musical congruity contribute to the value of a music video from customers' perspective (as H1 and H2 are supported after testing). Typically, the survey respondents consider music, especially the semantic factor, to be the determining factor in the quality of a Music Video (MV) rather than the celebrity's image. Moreover, MV value, or the advertisement value, is proven to have a practical impact on customers' brand perceptions. These results align with the online advertisement study of Jain et al. (2018). The viewer's attitude toward a brand can be enhanced by watching a music video involving the brand placement. This variable received the highest results in positively impacting consumers' purchases and Word-of-Mouth (WOM) intention.

On the other hand, there are some differences in brand awareness. The test shows none of the positive influence of brand awareness on brand attitude while experiencing a music video. This result is the opposite of the studies showing these two factors' strong connection (Rossiter, 2014). Furthermore, it is stated by the statistics from the survey that the ability to recognize and recall a

brand shows minor effects on a person's willingness to purchase the brand. Instead, there is a greater possibility that brand awareness gained from music video marketing makes them more likely to speak well about it to friends or relatives.

## **5. Conclusions & recommendations**

### **5.1. Research conclusion**

From all findings of this research, music video turns out to be an effective marketing tool for brands. To be more specific, gaining the consumers' attitude is proved to be the critical contribution that music video marketing can bring to brands choosing to apply it. Moreover, it also sheds light on the possible challenge of creating a viral advertised music video that can earn the attraction of viewers to brands. A commendable music video marketing campaign does not just rely on the virality of the celebrity any longer. However, it has been a complicated strategy for corporations with the help of celebrities and music; both compete with the traditional music videos and guarantee the integration of brand placements in music that will not cause these consumers to get more negative reactions.

### **5.2. Research contributions**

Although consumers highly appreciate the lyrics and the music video's story in branded music videos, it is effortless to make viewers depressed, causing a backlash against the brand due to their current advertising boredom (Advertising Vietnam, 2022). Therefore, marketers must arrange and calculate carefully to integrate and put the appearance of the brand in the music video in a subtle but equally attractive way. Practitioners should accompany and contribute creativity in the ideation stage with the artists to come up with unique campaigns, not mass-produced, quickly causing backlash on the brand attitude of customers.

The results also show that consumers' attitudes after watching ads through music videos contribute significantly to their WOM intention rather than purchase. Thus, this music video marketing strategy will not be suitable for brands that expect customers to buy their products after this campaign. Instead, this will be an effective tool if there is smooth coordination between the celebrity and the brand to positively assist the brand in increasing the customer's brand attitude. This means that brands should have a more profound intervention and be more proactive throughout the production process with the celebrity to make a commendable strategy that could draw the community's attention, causing them to WOM about the brand with each other. In addition, this advertising method can also be spread through many different social networking platforms. Therefore, brands should promote their presence in both the music video's content and the lyrics rather than just as financial sponsors so that they can easily attract listeners through music.

### **5.3. Limitations and recommendations**

According to Simon (2022), the internet users of Vietnam belong to the 16-64 age group. Because this study only included people mostly from 18-22 years old as a sample, its results cannot be extrapolated to include a broader range of the population. Also, this study is limited by its data collection method. Specifically, factors such as brand familiarity and MV fluency of exposures, which are mentioned in Davtyan et al. (2020) to have a particular influence on brand placements in the event of music video marketing, are neglected from the model due to the impossibility to measure by the online survey. Thus, future research can conduct other collecting methods like interviews when the disease situation is better to measure most fairly and accurately.

Furthermore, the music video used to analyze in this paper has not gone more in-depth in its categories: branded music videos and brand-sponsored music videos. There may be some differences affecting the outcomes of the model. Lastly, the negative relationship between brand

awareness and brand attitude in music video marketing could be deeply studied in the future to shed light on more insights into this field.

To recapitulate, the effectiveness of music video marketing in gaining brand attitude has been highlighted through the results of this paper. Remarkably, the quality of a music product is beneficial from the attraction of celebrities. However, it also needs a particular value of the music, especially in the context of the MV. Therefore, in addition to assessing the capacity of celebrities, brands need to carefully consider the music strategy, from the image and sound to the semantics of the MV, to get the most comprehensive view helping them define the fit between the brand and this strategy.

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