Zoë Jensiene Godfrey

Curriculum Vitae

Drexel University PhD Candidate, Marketing

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Education

LeBow College of Business, Drexel University, Graduating June 2023

PhD in Marketing, Consumer Behavior

Drucker School of Management, Claremont Graduate University, May 2018

 Master of Business Administration

La Sierra University, June 2016

Bachelor of Science in Marketing

Bachelor of Arts in Music

Honors Program, *Cumma Sum Laude*

Publications

Korschun, D. and Z. Godfrey. (2020). Corporate Political Activism and Employee Responses. In D. Haski-Leventhal, L. Roza, & S. Brammer, (Eds.). *Employee Engagement in Corporate Social Responsibility.* SAGE.

Godfrey, Z. (2019). “Praise the Lord and Pass the Ammunition”: Propaganda music as a governmental marketing tool during the WWII era. In L. Abrams & K. Knoblauch (Eds.), *Historians Without Borders*. Routledge.

Papers Under Review and In Progress

Active Listeners: Three Essays on the Antecedents and Consequences of Consumers’ Active Engagement with Music in Marketing Contexts *(Dissertation, expected defense May 2023)*

* Essay 1*. Stop Me If You’ve Heard this one Before: Consumer Responses to Familiar Music in Marketing Contexts* (Submitted to AMS Review with Daniel Korschun, 2/14/2022)

Many companies use familiar music, as common knowledge dictates that consumers should transfer positive feelings for familiar music to an associated brand. Yet in some instances, consumers may disapprove of brands using familiar music. The marketing literature does not account for this phenomenon: that consumers may be familiar with music but dislike brand usage of it. Our proposed conceptual model of consumer response to marketing music centralizes familiarity to the process. We posit that familiarity encourages increased interactions with music, and that the more individuals attend to music in marketing settings, the more they will form judgements about how the music was used by the brand. We predict these judgements will be more pronounced when consumers feel ownership for the familiar music. Several potential outcome categories may result from this processing: outcomes concerning the individual’s identity, the music, and the brand. We conclude by outlining directions for future research.

* Essay 2*. I, Me, Mine: Consumer Sharing Behaviors When “Their” Music is Used by Brands*

Companies often seek creative ways to signal certain brand identities or endear themselves to consumers. One method frequently used is incorporating well-known music into brand messaging. However, consumers form different, often stronger, attachments with music than with other types of artistic stimuli (e.g. colors), and can often feel a song is “theirs.” This feeling that certain music is an extension of the self is captured in this paper as psychological ownership. We investigate how psychological ownership of music impacts word-of-mouth (WOM) about that music, and how this relationship is influenced by brand use of the music. We investigate whether sharing psychologically owned music is self-disclosure in pursuit of a certain social goal or avoidance of a certain social risk. We observe the effects of manipulated psychological ownership levels on consumer proclivity to share about music, and tendencies to share with interpersonally close or distant individuals. This work adds to the literature by incorporating psychological ownership as an attachment style for music. Additionally, it builds upon the extant literature by addressing outcomes due to brand use of music that are beyond the consumer-brand relationship (i.e., outcomes pertaining to the music, itself, as well as identity-signaling outcomes for the individual). Identity researchers may be interested to know more about when consumers may use music to self-disclose. Music researchers may be interested in the ways that brand use of music affects music attachments, as well as sharing behaviors of it.

* Essay 3*. Times, They Are A-Changin’: Altered Familiar Music and Effects on Consumer Processing*

Companies that incorporate divisive socio-political issues into their marketing messages use a variety of strategies to achieve twin goals of stimulating interest in the brand and influencing public opinion on the issue. One such strategy is including familiar yet altered music as part of their marketing messages. This research asks whether playing familiar, yet altered, music as part of a brand’s socio-political activism affects consumers’ opinions about the brand and the political issue. In three experiments, we alter the mode and emotionality of a familiar song (i.e., the *Star-Spangled Banner* in either major or the altered minor; the *Star-Spangled Banner* played either as written or in a highly emotional rendition) during a corporate political advertisement about a brand’s views on immigration at the U.S. border with Mexico. The data suggest a moderated mediation process, such that a dual alteration (minor and emotional manipulations) of familiar music activates an empathic response from listeners, which leads to increased cognitive flexibility. Furthermore, cognitive flexibility results in more positive attitudes toward the brand, greater agreement with the CPA message, and decreased feeling that immigrants entering the U.S. illegally deserve punishment. These findings add to the literature that altered familiar music can affect consumer opinions on divisive political issues. Our preliminary findings should be of interest to identity theorists, as they imply that altering familiar music leads consumers to increased cognitive processing in the brand interaction and greater flexibility in judgements unrelated to the brand. Music researchers should be interested in this preliminary evidence that altering familiar music can activate an empathic response from listeners. Marketing managers should recognize the potential for altered familiar music to increase both cognitive and emotive processing. We conclude by providing directions for future research.

Reavey, B. and Z. Godfrey. (Ongoing). The Mediating Effect of Social Identification on Civic Duty and WOM Among Community Orchestra Subscribers

This paper explores the effects that civic duty and social identification have on WOM behaviors among community orchestra patrons. Historically, the key indicators of what drives membership to a community social nonprofit (i.e., symphony, museum) are a mystery. As many nonprofits rely on word-of-mouth (WOM) to help their membership base grow, we explored the instances that increase or decrease the likelihood of WOM for the patron. We discovered that one’s sense of civic duty influences their level of social identification with the symphony. In turn, when the patron perceives a high degree of exclusivity with the organization, WOM decreases. Conversely, when the patron perceives a low or moderate level of exclusivity, WOM increases. Thus, exclusivity has the propensity to reduce the effect of symphony identification on sharing behaviors. Managerial and theoretical implications are discussed.

Conference Presentations

2022 Summer AMA, Chicago: Reavey, B. and Z. Godfrey. (Ongoing). The Mediating Effect of Social Identification on Civic Duty and WOM Among Community Orchestra Subscribers

Awards

2022 Winner of the Dr. Tom Hindelang Outstanding PhD Student Instructor Award, LeBow College of Business, Drexel University

 *Annual award granted to two PhD students from the LeBow College of Business*

2022 Winner of the Marketing Department Outstanding PhD Student Instructor Award, LeBow College of Business, Drexel University

 *Annual award granted to one PhD student from the Marketing Department at the LeBow College of Business*

Teaching Experience

MKTG 344 Professional Personal Selling (In Person) Spring 2022, Ongoing.

MKTG 344 Professional Personal Selling (In Person) Fall 2021 Student Evaluation: **3.86/4**

*“I really enjoyed her teaching style of constantly keeping us involved with activities and discussions. It kept us engaged and actually on top of what we were learning rather than just lecturing at us. The activities were useful and made the class fun. She is very friendly and encourages discussion and collaboration from everyone.”*

*“Professor Godfrey provided a great mix of listening, speaking, and engaging learning activities in a supportive environment.”*

*“Zoe is such a professional and kind professor! She really aims to ensure that each student feels included in our class discussions and understands the materials, which I recognize and really appreciate from her! She goes out of her way to keep our class updated via email on any due dates and she grades thoroughly and fairly. Despite being (seemingly?) new to teaching, she goes above and beyond to accommodate and do her best, and this is very apparent in her lectures, as she has easily surpassed professors that have been teaching for many years longer than her. Thank you, Zoe, for an informative and interesting term!!”*

MKTG 356 Consumer Behavior (Online), Spring 2021 Student Evaluation: **3.50/4**

*“Great class for discussion/ The professor often made us relate topics to our own lives and perspectives which was great.”*

MKTG 201-064 Recitation (Online), Winter 2020 Student Evaluation: **3.77/4**

MKTG 201-064 Recitation (Online), Fall 2020 Student Evaluation: **3.62/4**

MKTG 201-066 Recitation (Online), Fall 2020 Student Evaluation: **3.55/4**

MKTG 201-062 Recitation (Online), Summer 2020 Student Evaluation: **3.63/4**

MKTG 201-064 Recitation (Online), Summer 2020 Student Evaluation: **3.65/4**

MKTG 201-065 Recitation (Online), Summer 2020 Student Evaluation: **3.67/4**

MKTG 201-064 Recitation (In Person/Online), Spring 2020 Student Evaluation: **3.75/4**

MKTG 201-060 Recitation (In Person/Online), Spring 2020 Student Evaluation: **3.47/4**

MKTG 201-061 Recitation (In Person), Winter 2020 Student Evaluation: **3.88/4**

MKTG 201-066 Recitation (In Person), Fall 2019 Student Evaluation: **3.67/4**

Work Experience

Gig Harpist, 2012-2018

Alumni Relations and Career Services Assistant, *Sotheby’s Institute of Art, Claremont Graduate University,* 2016-2018

Finance Intern, *LA Opera,* 2017

Co-founder, Executive Producer, *Contemporary Performance Collective, Los Angeles,* 2015-2017

Marketing Intern, *A Noise Within Theatre, Pasadena,* 2017

Advisory Board Liaison, *La Sierra University Department of Music*, 2015-2016

Academic Service

Reviewer for the following journals:

* Business and Society Review
* Journal of Public Policy and Marketing
* Society and Business Review

References

Daniel Korschun, PhD (Advisor and Dissertation Chair)

Department Head & Stephen Cozen Research Scholar in Marketing

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