

112. Julie Moulard: Authenticity

Gavin Kelly

Hey, everybody you're listening to Beyond 1894 this is the official podcast of Louisiana Tech University. I am Gavin Kelly from Office of University Communications, and our guest for this episode is a former professor of mine not too many years ago, Dr Julie Moulard. She is an associate professor of marketing. She's the Bowsley WHITMORE Endowed Professor. She's a past president of the Academy of Marketing science. She's currently on the board of governors. Dr Moulard, thank you for making time for us today.

Julie Moulard

Gavin, thank you, pleasure to be with you.

Gavin Kelly

Well, look, we're gonna I'm kind of interested to talk to you specifically, not just because you're a professor of mine, but because you come from my major. I have a marketing degree, so in the sense that it's always good to catch up with it with a professor. It's also good to kind of hear from an expert in the field that I, you know, got a degree in and currently work in. So I'm looking forward to talking to you about that in that same sense. I'm also interested to hear about how you ended up in marketing. So if you could tell us, you know, where you're from, and kind of the the moment you decided that marketing was going to be kind of an educational pursuit

Julie Moulard

for you. Okay. Well, I am from South Louisiana, from rain, which is about 20 miles or so west of Lafayette, on I 10, the frog capital of the world. Okay, yeah. And so, you know, I started off actually at UL Lafayette in mass communications. That's what I got my degree in. And I actually changed my major several times, and I stopped. I had a short stop once one semester in marketing. I was a marketing major,

Gavin Kelly

and this is while you were getting your communications degree.

Julie Moulard

Yeah. So, yeah, so I ended up getting my degree in communications, but I did consider marketing and but I thought I wanted to be a film producer at one point. Yeah, okay, so that's why I ended up in mass communication and film film production and TV production and so, you know, I was a ksr, is the local radio station on campus, and I would do go to that radio station and run some of the commercials and ads and stuff back in the day. And then I decided to get my master's degree, I went to University of Alabama for that in mass telecommunication and film, and that's when I decided I wanted to get my PhD. And I looked I thought about communication, but I thought there was more opportunity in business. I just felt like there are more business schools, so I felt like there be a better job market and so, and I, actually, I was really interested when I did my my master's degree was it was on, this is,

actually, we'll get back to this. So I kind of things come full circle. My My thesis was on personal home pages, and why people would want to have their own personal home page. Because, like, that was a big thing back in the day. And I was like, wow, that people really are kind of narcissistic, that they have their own personal home page. And anyway, so that was my my master's thesis, but so I was really interested in the internet and worldwide, the World Wide Web, it was just coming on. You know, we had dial up Internet back then. That was when all this was coming on board. And so I knew I wanted to go into business, and it was a choice between computer information systems or management information systems and in marketing. And I ended up picking marketing because, you know, I was always interested in understanding people psychology, what makes people tick, what, you know, what? How do you solve people's problems? But also, I just think, I just looked at all the marketing classes that there were, and they all seemed really appealing to me. I'm not sure I felt the same way about Computer Information Systems. I'm not, you know, I wouldn't consider myself a technical geek, you know. So I ended up going into marketing. And there's a

Gavin Kelly

lot of crossover too, between, I think communications. I mean, our office is the communications and marketing office, yeah. So I think there's a lot of crossover between between those disciplines. Were you at what point did you think so? Did you go into a master's degree, a doctorate degree, with the intent to eventually go somewhere and teach? At what point was that kind of a goal? Or was it a goal, or did you just end up teaching? Or was that something you decided you wanted to

Julie Moulard

do? Um, well, I understood whenever I decided to get my PhD, that it was going to be both research and teaching. So I understood that from the get go, I was actually more interested in in research. I was actually petrified of teaching. I was very introverted growing up, and I guess I'm a. Overall, more of an introvert, but I feel like I've come out of my shell. And, you know, walking into the classroom, it was hard initially, but it's, it's now a lot of fun, and it's, you know, it's a performance. And so you go in there and you you know, it is like a theater, sure what I like to think of it as. So try to have fun in class. And I enjoyed a lot now, but, you know, initially, I was more interested in research, but understood that, you know, teaching came with the job, and I was, I was like, Okay, well, that's what I'll do, and now I love it. Okay,

Gavin Kelly

so after that, after getting your doctorate, kind of, what were those, those first few career moves, and kind of, what was some of your research on early on as well?

Julie Moulard

Oh, that's interesting question too, because so my PhD is from Texas A and M, and my dissertation was on consumer suspense. Okay, so, so, you know, basically, suspense is anticipatory arousal that you feel when you there's an uncertain event coming up and and it's usually something important. And so I propose that it's, it is consists of two emotions, hope and fear. Okay, all right, so when I say hope, it's not like I hope I don't have cancer or something like that, it's more excitement, so probably consumer suspense, where you really see this is maybe in sports, in online gambling, but it could be even things like purchasing a house or purchasing a car. It could be either hopeful or fearful, or a

combination of both of them. And so if you're watching the rival your favorite team play the rival team, you're going to be feeling hope and suspense throughout that process. So basically, I suggested it's sort of, you have to think of suspense over time. And it's sort of a roller coaster, you know, it's a roller coaster because you don't know it's ups and downs. So one minute you think you're, you know, you're going to this outcome is going to go your way the other you know, next minute it's going to go the other way. So this up, so the more of this uncertainty going up and down throughout the experience, the more emotion you're going to feel throughout. And the reason why this is interesting is it took me a while to I was calling this anticipation initially, and I couldn't find any research on this idea, and I finally came up with the word suspense. And it turns out that the main researchers working in this area were in Communication at the University of Alabama, right in the same building I was in. So that was kind of interesting. Talk about full circle, yeah, yeah.

Gavin Kelly

So early research, also early teaching, where were kind of those first Where was your first teaching job? Well,

Julie Moulard

I taught in the doctoral program at A and M. I taught consumer behavior and marketing research. And then my first job was, was at LSU and in Baton Rouge. And I there, I taught services marketing, and then I came up here one of my good friends, Dr Barry Babin, and I just, I got to know him over the years, but he's also from South Louisiana, so he and I kind of, you know, very, very close. We talk Cajun to each other, you know, we're talking our Cajun accents, and everybody thinks that's hilarious. And so, so I came up here, and I've been here for, I'm in my 14th year or 13th. I'm getting, I forget exactly you've

Gavin Kelly

been here long enough to not have to worry about the time anymore. Well, that's great. And I also think, you know, I guess services marketing has kind of become your good because, I mean, that's the class I had you for. I still remember it fondly. So part of, and let's, I guess, is going to kind of talk about the marketing curriculum, too. I know, with a lot of the marketing classes I took, and I know this is still the case today, there's always some sort of project in the classroom that involves putting together some sort of business model, some sort of marketing plan, some sort of idea. And some of them, it goes so far as to create a prototype or, you know, and then you have to present to your classmates, your professor, kind of speak to, you know, the hands on nature of of the marketing curriculum and what kind of the goal is behind repeatedly making marketing students engage in these sort of projects where they're, you know, trying to bring something actual, actually, out into the world. Yeah,

Julie Moulard

so many of our classes have hands on projects this experience. Experiential learning and so. So, for instance, in our capstone course, Capstone marketing course, Dr Doug Amex teaches that. So he has students working with a company to come up with a marketing plan. Dr Laura Flores, she teaches marketing research. She also has a group project. We have, Dr Melanie Koski, she teaches social media marketing and digital analytics, so she works with businesses as well, trying to come up with helping businesses come up with their social media marketing strategies. And let's see there. And then

we also have marketing studio, Dr Amex teaches this. It's just a one hour class. They meet, I believe, once a week, and it's a it's it goes on throughout the whole year. And so you have to teach, make the ideas that you take, take it every quarter for a year, and you're working that that whole year with a particular business helping them. It depends on what? Yeah, it could be a number of things, but I don't know what the latest is. Oh, actually, no, I take that back. I think he was working with the food truck area, yeah, so near downtown.

Gavin Kelly

Quick plug for the heard freight house, food park here, yes, yes. Nice blooming area there are and I remember, you know, all those professors you mentioned, I had almost all of them. And in all of them, I did indeed have some sort of marketing project that involved crazy I know in Dr Amex his class, specifically that marketing strategy class, again, goes back to experiential learning and being very hands on. I think that's very valuable well.

Julie Moulard

And then in my class, I have my students come up with a service innovation. Some services or some goods don't work unless there's a service attached to them, like your your iPhone, it's not very useful unless you have service from at&t or Verizon. So so sometimes these market offerings, or these products include a combination of good, a good and a service, but services, it, I think, doesn't get enough attention, because it is 80% of our economy is services, and so I think we almost take services for granted because they work so well most of the time, you know, you don't think about, you know, you use your water, your electricity, your garbage, your alarm system, all of these things often work seamlessly, and you take them for granted. But we've got, you know, 80% of our economy is services. And so for my class, I try to get students to get creative and think about, you know, a new way to service the customer. And

Gavin Kelly

I would imagine, too, that over the 13 or 14 years that you've been teaching the class here, and then also beyond that, you've seen sort of the core work of your students who do that project change with, you know, the world as the World Service innovations change the projects that the students make. Change with it, I'm guessing, right?

Julie Moulard

Yes, yeah. So this quarter, I had a lot of students their service somehow incorporated. Ai, yeah,

Gavin Kelly

that's what I figured. Yes. And I think even, like I said, I had that class probably in 2017 2018 somewhere in there, in the grand scheme of things, that was not that long ago. But I imagine the projects that come out of those classes now look very different than even they did then when I was in that class. Let's talk about your current research. I know that we've talked about a little bit before we started recording here, but your research is on authenticity, which you did, let me know, was the 2023, Merriam Webster word of the year. Is that right? Yes,

Julie Moulard

it was the word authentic. Was the word very, very

Gavin Kelly

on brand research that you're doing, very on topic. But I this is specifically interesting, I think to me, because you mentioned it has to do with sort of the authenticity of brands, and that's kind of what a large part of my job in our offices work has to do with. I, you know, I manage the university level of social media accounts, and so I'm responsible for sort of handling the brand and the outward facing nature of the brand in the social media realm. And I think we're in a an era where younger people, especially are and you know, I'm sure you'll be able to speak to this more than I can, for sure, but they're, they're more leery of brands behaving, trying to behave too much like a person, or maybe trying to be behave too much like a brand and are better than they've ever been at, sort of catching that. And so I'm interested to hear about your research. You can kind of talk to me about it as like a core idea, but also I'm interested to kind of hear about some little tidbits of

Julie Moulard

it. So my I have my main paper on authenticity, basically suggests. Us that there are three authenticity types, just general authenticity types, and then we take those three and we look at that, how that plays out in brands. And then we also look at what drives these people to perceive or believe a brand is authentic in each of these three ways. So they're different drivers for each of these three types of authenticity. So I'll just walk you through each type, and then I'll give you an example of a brand, and then social media influencer. So so well, before I go that far, part of my research is on brand authenticity, you know. So traditional brands like, you know, Apple and Starbucks, but then also on human brands. So human brand, so some of my research is on celebrities, celebrity authenticity, artist authenticity, and mainly social media authenticity. I also have a virtual influencer authenticity paper. So, so the human brand, and I think this can apply to even, you know, an individual and their personal brand. And I, you know, yeah, I think this is going to become more and more prominent that, you know, people have their own social media presence, and, you know, maybe they have, you know, they put out content, and they have, maybe a small audience. So I think there's going to be more of that, you know, because all of these barriers to having your own studio and getting, you know, YouTube and all this, this easy to use editing and recording equipment, you know, it's, it's very accessible to everyone. So I think this is going to apply to individuals, not just someone a little famous, you know. So, you know. So I'll go through the three different authenticity types and talk about how they can apply in a brand context, traditional brand, and then I'll go and also give an example of social media influencers. So the three types of authenticity we identify in this paper, or we call them true to ideal, true to fact and true to self. All right, so true to ideal, that is, has to do with basically, whether or not it's something you're presented with, you have an object or a thing or statement or something you see and you try to determine, is that is what I'm presented with, what I expect? Is it true to ideal? Is it consistent with an ideal or an expectation? So I'll give you this, my favorite example of this, and this is just a general example. Is whenever I was in high school, my parents and I drove to New Orleans to go visit my brother. He was in dental school at LSU dental school, and we go out to eat at this restaurant, and my dad orders gumbo, and they bring out the gumbo, and it's got okra and tomatoes. And he was not happy. This is not real gumbo. And so it did not meet his expect. You know, he had this idea. He has this idea of what gumbo should be, and that gumbo it should not have okra and tomatoes. Cajun style gumbo does not have that. And that's what he was expecting. And so he looked at this gumbo, and it

was not, it was not consistent with his ideal, okay, so he it was, he did not think it was real or authentic, all right, so with brands, you know, we can look at whether a brand is, you know, you could think of that at the product category level, like wine, you know. So, what is real wine? Well, most people would think that real wine is from France, comes in a bottle with a cork. Real wine does not come from Texas. Real wine does not come in a bottle with a screw top. Real wine doesn't come in a box, you know. So you could think of it that way, but you could also think of it at the brand's essence level. So you know the brand's personality or its image, and so if a brand goes or moves away from its image, then people are going to think that it's not itself. It's acting differently. It's not the real brand. So, you know, Starbucks has kind of done this recently. You know, you think of Starbucks as more upscale, but now, you know, they've been giving out discounts, and so they've kind of cheapened the brand, and so the new CEO is come back in. He's trying to elevate the brand, getting back to its it's, it's old ways of doing things, or you could even think about it at the product level. So this happened with Coke, the famous Coke, they came out with the New Coke, all right. So it was not what people, you know, people are expecting coke to taste like the old Coke, and it tastes like, you know. So it was rejected. And so, so that's true to ideal and for a social media influencer, and we'll just talk. Out, you know, there are different ways this could happen with social media influencers, but just in terms of when they discuss or promote a product or, you know, push a product or a brand, you know. So if you've got a social media influencer who's, you know, they're focused on, you know, they're a fitness influencer, if they're promoting fitness products, so that that goes, you know, that's in character, but they start promoting a credit card. Wait a minute, yeah, that that, you know, they're not, that's not them, you know. So then, I

Gavin Kelly

guess instantly, the the red flag that goes off from a consumer, from a viewer, is sort of an immediate distrust of, in this case, that credit card and that because, and then you lose sort of trust for also that influencer, because now you can see what's happening. You see it sort of just a transactional corporate marketing thing that's going on, and so you're lost from jump, right?

Julie Moulard

Yeah. So it could affect, negatively affect the brand and the influencers brand. And I'll get back to how these all tie together, because that, to me, is the more fast the most fascinating thing about all three. So that's true to ideal. You don't meet up with this expectation in your head. So then the second type is true to fact. So this has to do, basically, with it, whatever you're presented, is it match up with the facts? Is it? Is it Are you telling the truth? Are you being transparent? Are you being honest? Is the statement true? Is it lined up with facts, or is it deceitful? Is it so basically, this has to do with honesty and transparency, versus deceit, masquerading, pretending. So is what's presented to you actually the case. So you could think of that a statement. So is this statement actually line up with Is it true? But it could be. This also has to do with counterfeits. So if you see a counterfeit, so if you there's a Rolex, oh, here's a Rolex. Watch, okay, well, it looks like a Rolex, yeah. So you it's presented as though it's a Rolex, but it's not, in fact, a Rolex. So it's not true to fact. So this, you know, you see brands lying all the time. So, you know, Audi got in trouble when they they claimed that their emissions were a certain amount, and it turned out that was not the case. So that was inauthentic. And you know, there's lots of examples of that with social media influencers. One really good example of this is when they're talking about brands. Do they disclose whether or not they have a collaboration or partnership with the brand. Are they being paid by the brand when they talk about the brand, or not? So some some influencers,

you know, they disclose their partnership with the brand. Some don't. So if you do disclose a partnership, you know, you would think that that they're being upfront, but they're gonna

Gavin Kelly

win some people over just by being explicit about being painted to endorse this product. Here it is, yeah,

Julie Moulard

yeah. If they don't say anything, you know, then it's up in the air. You're not sure. Maybe, you know, maybe they're not, maybe they are. And so anyway, so this is that would be an example being true to fact for an influencer. Now the last one is true to self, and this is my favorite one. So this is whether or not a person or a brand, you know, because when you think of a brand, it's really people behind the brand, you know. So is it the owners and the managers? So is this person or brand? Is what they're doing do? Are they intrinsically motivated or extrinsically money? So are they passionate and committed about what they're doing? Are they just doing it for money or doing it to avoid criticism image? Yeah, all right. So, so one example, you know, so a brand that really cares really is passionate about what they do. And so with, you know, a social media influencer, if they are really passionate about a product or or, you know, maybe they're not so passionate. Maybe, I think they may be getting paid, you know, they don't really, they're talking about this brand because they're getting paid, you know, and maybe you know they're getting paid. So these three are actually interrelated to one another, or let me first say so we have. So how do you come to determine whether something's true to ideal or true to fact or true to self? So our research, you don't, is really about people's perceptions of whether something's these because we

Gavin Kelly

live in a time when facts are different, even facts are different for different people, right? So, yeah,

Julie Moulard

so true to ideal. This is pretty easy, you. So my dad, he's got an idea of what gumbo should be. He served gumbo if it chokes off the. Boxes of what he thinks Gumbo is. Then he thinks it's authentic, if, if not, it's not authentic. Now, with this one, you know, this is kind of true to ideal is sort of, it's in the eye of the beholder. Okay, because somebody from New Orleans, they might think Creole Gumbo is ideal gumbo. So that same bowl of gumbo. He might think is inauthentic because it's not Cajun gumbo, but somebody else might think that it is authentic because they think the ideal is Creole gumbo. All right, so that's true to ideal, true to fact, though, this is a little bit more tricky, because you don't know what the facts are,

Gavin Kelly

and facts and different facts have different weight to different people, right? Going back to just on an individual level, something they really matter to you, that doesn't matter as much to me, right? Yeah,

Julie Moulard

yeah. So I like to think of a court case, you know. So, you know, it's really hard to figure out what happened, you know, if it's a murder case, you know, you spend, you know, maybe days of both sides

presenting evidence, and then a day of deliberation, and then they still don't know for certain, even after all that evidence is presented, what the facts are. You know, it's only beyond a reasonable doubt, so it's really hard to know for certain. So you've got to go by cues. You basically rely on cues to determine what is true. And so one, we have several things that we see we propose, and this is some of other research that's been done, and we just kind of pulled it together. But one is, if you hear something, if a statement is repeated over and over again, you're more likely to believe that's true. Okay, so that's just one example, and then for true to self, with that one, how do you know somebody's really passionate about something? How do you know they really care about it? It's hard to know, because that's a motivation. I can't know for certain if you love something or not, if you really care about it, or, you know, you're doing it for alternate, alternative reasons, and you have an ulterior motive. So one, how? How do people come to determine whether somebody's passionate? Well, I think one is whether or not they are. They do something over and over again. If they are, if they continually focus on something, then you're more likely to think they're passionate about that. If they, you know, one day they're interested in this, then they go, here, they flip flop, then they're probably not very passionate about it. They're not very they don't have a strong conviction. But the more interesting thing, I think, is when somebody goes against the grain, when somebody goes against what everyone else is doing, they must really like that, you know, because in order to go against the grain, you're going to get criticism, you're going to get flack thrown at you, and

Gavin Kelly

you stand out by default, just by doing that, right? Yeah, yeah. And so,

Julie Moulard

I mean, I guess you could think some people might, oh, they're doing it for attention. But I think what we propose is that if you're going to go through all that, all that criticism, you know, it's hard to go against the grain. It's hard to deviate from what everyone else is doing. Why would somebody do that unless they really cared about that and believed that? So that's a that's that's what we say, the two main drivers of true to cell phone. Okay, now these are related, and I'll just give you an example of, I call it the Antique Roadshow example. So, so classic show. All right, you remember that show? So true to ideal. We say true to ideal in some cases, might affect perceptions of true to fact. All right, so, you know, Antique Roadshow is the experts of on Antiques. They they go to these different antique shows, and they evaluate antiques. And somebody found a gun in their great their grandfather's attic when they were cleaning out the house, and they think it belonged to their great, great grandfather, and was used in the Civil War. It was a civil war gun. You bring it to the antique road show, and you bring it to the expert, and they look at it, and they say, Well, you know, a civil war gun has this characteristic, all these characteristics. And this gun has all these characteristics. It checks all the box all the boxes. It's true to ideal. It is. It matches up the template, the ideal for what a civil war gun should look like. Therefore it is. It's probably from the Civil War. It is true to fact. Does that make sense? Yeah, okay, so, so, so that is how one may affect the other. But we'll go back to the influencers. So if an influencer is not true to ideal, and they go out of character and they start promoting a credit card. And you know, they're known for being a fitness influencer, they're not being true to ideal. But then, when they're not true to ideal, that might suggest, hey, wait a minute, they're being they're moving away from what they normally. They're not being stable. They usually focus on fitness all the time. Okay, why are they

moving away from fitness so they're not being consistent? Might, which might lead to perceptions that they're not being true, true to self. Yeah, is that? Yeah?

Gavin Kelly

And then I even, from there, the next time they try to talk to you about fitness, someone might be like, I don't know, man, you tried to sell me a credit card. I don't really think you know what you're talking about anymore. You know, it just could be damaging in that way, I guess. Yeah,

Julie Moulard

and so. And also, you know, true fact my, I mean, they, yeah, they all kind of so this is why this topic is really complicated. In fact, there's been a lot of research on brand authenticity, and people suggesting all these different authenticity dimensions or types. There's some that suggest two dimensions, three the dimensions, four dimensions. There's something that came out recently six dimensions, but none of that research really looks at what causes each of these dimensions and how these interrelated with one another. So that's what our research tries to get at. I hope that made some sense. Yeah, I appreciate

Gavin Kelly

that. Thanks for Thanks for taking me to school. Felt like I was back in in marketing class. I appreciate that. Well, we got time for, I think, one more question before we let you go. I guess I'll try to kind of keep it tapped into your research a little bit, because you've done different research over the years. And I think the early examples you talked about, and you might have pointed this out, it's interesting how you know they're still relevant. You know, you talked about even doing research in the early days of the Internet and that sort of thing. There's still stuff you can pull from that research that's relevant to now. But

Julie Moulard

actually, yeah, you know, so my research, my my thesis, on personal home pages, that's the same thing as social media influencers. I mean, they're kind of the same idea, yeah,

Gavin Kelly

I guess. And this may be a tough question, it might be a loaded question. My question is moving into, I guess, the the near future, and as you've seen sort of changes in the marketing sphere, and as you've worked on different research, what are some sort of trends you see moving forward that have been that, I guess, have kind of stuck with you, that have, like, maybe even driven your research, or have driven things that you've taught in class. What are some kind of trendy type things that kind of have affected you as a marketing professional?

Julie Moulard

Well, I do. I'll go back to, I think that everybody's going to have a personal brand. I think this is going to be a really big thing. I think we're kind of there, you know, yeah, and I think it's going to be even more. It's going to accelerate. Actually, I was when I did my research on decided to do social media influencers. I actually this is right after Logan Paul. Remember he came to Ruston right about that time, or right before that, he did a 60 minutes. There was a piece on 60 minutes that they, they, they highlighted him. And I realized, I thought, I think this is going to be a big thing. And so I actually

attended this social media influencer conference in New York City. I think it was a, it was only the second time I would have been an early one, yes, and no one really understood where it was going and and it was, it was kind of confusing. It was so it was just so new. Nobody really knew what the questions were, but I think that is going to continue and accelerate. And, you know, I think this authenticity as well in that realm, because that's why people flock to, you know, they're flocking to social media influencers to get understand products. Brands

Gavin Kelly

want to be attached to those influencers because they know the pool they have Yeah,

Julie Moulard

and yeah. I think they trust the brands less. They're probably, you know, I think younger consumers don't trust, you know,

Gavin Kelly

their faceless brands are faces, yeah, the influencers are Yeah. They don't

Julie Moulard

trust the brands, yeah, and so they trust their that's why social media influencer or influencer marketing, is becoming, you know, so popular, yes, is because it's they don't trust brands and they trust influencers. And why? Mostly because they think they're more authentic, you know. But I think what interesting dilemma for both brands and influencers working together, is who has creative control. Because, you know, I think brands would prefer to have as much creative control they know, they Hey, they reach out to an influencer, and they want the influencer to, you know, promote the brand, but they may have certain guidelines or stipulate. Conversations of what they need to do and maybe the influence, well, I don't want to do it that way, you know, because that's, you know, I they want to do it in a way that sort of lets their own, you know, put their own touch to it, their own, get their own brand, in essence, you know, they want to be true to ideal. They want it to be sort of part of, you know, their image. You know, they wanted to do it in their their way, in their fashion. And so I think, I think brands that allow influencers to do that are probably going to be, you know, come out, you know, I think that's going to work best assuming that that influencer is, you know, authentic? Oh yeah, true to, true to fact, has integrity. Because I think, you know, it's just, I think brands are just used to having a lot of control, and I think the control is, is they need to get used to let going of some of that control, and let their their consumers and their promoters have a little bit more to say. And we've come

Gavin Kelly

a long way from, you know, I remember back when Wendy's used to tweet, sort of like a person they used to, kind of it was less about the food and they were, they would get on Twitter, and they would just say things that made people it was funny, because it was a brand account acting like a person,

Julie Moulard

yeah, I never understood that long ago, yeah. And I could never understand how this was going to work. I'm like, Who is that? You know, this is, how can this one person, you know, yeah, basically be the spokesperson behind her. You know, we don't even know who this is, but, I mean, I'm just thinking,

How is this one person represent the brand? Yeah, and who is it? We know it's not right, it's not the owner or the upper management. So

Gavin Kelly

they're tweeting out things that just like, Oh, I miss my girlfriend or something. And it's like, that's it has nothing to do with Wendy's or whatever, but it got people's attention, and so people are thinking of Wendy's. But I think again, it feels like that wasn't even that long ago, and we're already to a point where when brands try to do that, when they try to copy that sort of style, where they're just like, hey, we're just a person, people are already like, that's not cool anymore. We don't, we don't do that. That's we have a negative idea of that. But, man, it's it, yeah, it's changing. I think everything you said today is very true. I appreciate you sharing your research with us kind of in depth. I'm sure there's way more to it. But again, thanks for kind of taking me to school on that, and thanks again for making time for the podcast. Dr mold, and I'll keep in touch. I'm anxious to know kind of how the rest of this research shakes out. And yeah, thanks again.

Julie Moulard

Well, it was a pleasure. Gavin, thank you.

Gavin Kelly

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