

THE EFFECTIVE USE OF MUSIC AND BRANDING IN  
SHAPING CONSUMER BEHAVIOR

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by

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SHAPING CONSUMER BEHAVIOR

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# THE EFFECTIVE USE OF MUSIC AND BRANDING IN SHAPING CONSUMER BEHAVIOR

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## ABSTRACT

The research examined elements of narrative advertising and how they influenced post exposure behavior. In a 2 (Music) x 2 (Branding) x 3 (Ad) repeated measures design, participants watched 12 video ads that varied in type of music (popular music and needle drop) and level of branding. Results showed that varying levels of music and branding in narrative video ads influenced cognitive resources allocated to encoding, arousal, and attitude toward the ad and brand. Both music and branding impacted the physiological variables of encoding and arousal. However, the self report measures, attitude toward the ad and attitude toward the brand, were influenced only by branding, not music. The findings suggest that the right combination of music and branding could potentially improve the effectiveness of television and digital advertising.

## Chapter 1: Introduction

Subliminal messages became an issue of concern in 1957 when James Vicary claimed to increase concession sales in a movie theater through the presentation of the phrases “Eat Popcorn” and “Drink Coca Cola” at 1/2000 of a second (Theus, 1994). While some still argue that these practices subconsciously alter preferences or attitudes toward consumer products, it is highly contested that motives and actions are influenced.

From the early days of subliminal messages urging moviegoers to visit the concession stand, one question still remains: Does advertising work? According to Huron David, “Advertising is the means by which one party attempts to convince or entice another into purchasing a particular product or service” (1989, p.557). Bovee, Thill, Dovel, and Wood define advertising as “the paid, nonpersonal communication of information about products or ideas by an identified sponsor through the mass media in an effort to persuade or influence behavior” (1995, p.4). As external stimuli, advertising and marketing are often labeled as deceptive and manipulative. This study examined just how influential narrative advertisements were on brand impressions and purchasing behaviors. This study answered how music and branding (the degree that the brand is integrated into the story) in narrative advertising influenced how consumers cognitively and emotionally processed the advertisement.

Many researchers and industry professionals argue that narrative advertising is more effective than traditional advertising (advertising that mainly relies on reason and facts) at communicating a message and connecting with consumers. A narrative, or narrative advertising, in its simplest form contains at least two events presented in temporal and causal sequence (Labov, 1972). Randall Ringer, managing director and co-founder, Verse Group, New York says, "Telling a story about the brand is more engaging, memorable and compelling than telling a bunch of facts. What worked 30 years ago with a 30-second spot doesn't work today" (Denning, p.2). Jeff Greenhouse of *ADVERTISINGWEEK* believes that "stories have a greater power than numbers when it comes to human perception. And advertising is about modifying perceptions to influence behaviors" (2012, p.2).

Another benefit of narrative advertising is its ability to evoke certain emotions from viewers. According to Cook and Plummer (2012), "Advertising messages that successfully generate a strong emotional reaction are stronger on more than one of the traditional measures (recall, persuasion, liking) than those that don't" (p.2). Ken Kaese, chairman of the American Association of Advertising Agencies (AAAA), states, "The emotional elements in communication are incredibly important and meaningful, something we as an industry have felt instinctively for years" (Cook & Plummer, 2012, p.2). Jonathan Bacon of *MarketingWeek* says, "Storytelling, or providing consistent and compelling content to build a picture of a company is becoming more important as people



scrutinize brands and businesses” (2013, para.1). Bacon goes on to argue that storytelling plays a central role in developing a brand’s identity.

It is apparent that industry professionals see the value in narrative advertising. However, what elements of narrative advertising work best in communicating brand messages? Bacon quotes P&G’s corporate marketing director Roisin Donnelly as saying, “Every story needs to have content and emotion. The brands that are really succeeding today are the ones that differentiate themselves through storytelling” (MarketingWeek, 2013, “Reasserting Heritage,” para. 6). Donnelly highlights content and emotion as primary factors in effective storytelling. One element conspicuously absent in the discussion, however, appears to be music.

Music has been proven to be a key creative factor in generating emotion in advertisements, and advertisement content can and often consists of branding elements. Kellaris, Cox, and Cox (1993) argue that studies indicate that the average number of television advertisements using music exceeds 90 percent, and in addition, music is considered to be the main creative ingredient in many advertisements. In addition to music being a creative element, music can also “serve the overall promotional goals in one or more of several capacities” (Huron, 1989, p. 560). According to Oakes (2007), “Music forms such a considerable component of advertising communication in its various forms including instrumental background music (no lyrics), chart hits, and customized jingles (advertising compositions with lyrics)” (p.39). This study examined two of the

musical forms Oakes identified: popular music (chart hits) and needle drop (instrumental background music).

While much attention has been paid to research music in advertisements, more needs to examine branding levels. Steve Denning, referencing the study conducted by the AAAA and ARF, says, “Ads where the narrative ties in with the brand work better than ads that don’t” (p.1). Jenni Romaniuk believes branding is an important element of advertising. Romaniuk believes that the main function of advertising is “for the viewer to identify the brand being advertised. If the viewer cannot correctly identify an advertiser, the outcome can’t be a positive one for the brand” (2012, p.146). Romaniuk argues that the brand itself has to compete with other creative elements for viewer attention within the advertisement (2012). She lists three tactics for effective branding: show the brand early, keep the brand visually frequently and do not have large gaps in the advertisement without branding (2012). This study added to the literature on the correct balance of branding to include in an advertisement to best communicate brand messages.

In this ever changing environment it is more challenging for brands to make a connection with consumers through traditional means because viewers have many viewing options, some where they can bypass advertisements with digital video recorders (DVRs) and online television services like Netflix, Hulu and Amazon Prime Instant Video. According to Romaniuk, “With more media options available in more locations, viewer attention continues to fracture” (2012, p.148). Companies figure that they do not have to stop producing the video ads;

they just have to place them where the consumer is and produce them in a way to capture attention and make a connection. This study provided insight on a couple of features, music and branding, that could make a difference in making that connection between consumer and brand.

Discovering elements of narrative advertising that result in effective post-exposure behavior is pertinent to those practicing strategic communications: advertisers, marketers, media planners, researchers, etc. It gives them insight into the consumer, the person they attempt to reach with their work. The better strategic communicators understand consumers the better they can communicate with consumers. If strategic communicators know how individuals mentally process advertising, then they can create advertisements to better communicate the intended message and “forge powerful connections with consumers and create demand for their brands” (Cook & Plummer, 2012, p.3).

This study brought together the best of both worlds by using self report and physiological collection methods. A cognitive study gives insight and relays what a consumer is unaware of. With the increase of studies like these marketers no longer have to treat the brain as a “black box.” Through physiological measures, cognitive and emotional responses to advertisements were measured. According to Cook and Plummer (2012), “Emotion-based measures, especially physiological and symbolic measures, add depth to our understanding of how commercials work by allowing us to tap into the moment by moment emotional connections commercials make” (p.2). The key is to link cognitive processes and

emotional processes to post-exposure outcomes where marketers and advertisers can begin to understand how to predict purchase behavior, which psychophysiological experiments can achieve.

The researcher conducted an experiment exposing participants to a series of television advertisements manipulating two factors: music and branding. Physiological data was collected (heart rate and skin conductance) on an individual along with self report data to form a comprehensive picture of how music and branding in narrative television advertisements influenced attitude toward the ad and the brand. This study also isolated a key set of variables that will lay the foundation for future research in music and branding in narrative advertising.

## Chapter 2: Literature Review

*Feeling is not free of thought, nor is thought free of feeling.* –Robert B. Zajonc

In 2004, the American Association of Advertising Agencies (AAAA) and the Advertising Research Foundation (ARF) set out to measure emotional response in advertising. Planning directors at AAAA's agencies selected 33 television ads from consumer product/service categories with proven market impact. In each category at least one ad was considered predominately a story-telling ad and one was considered predominately a product or service feature-focused ad (Cook & Plummer). The researchers at AAAA and ARF produced five key findings: emotional response is measurable, emotional response is non-linear, emotional experiences are co-created, emotional response is best measured from multiple angles, and new planning is needed for future campaign creation (Cook & Plummer).

The AAAA's and ARF found that emotional response is measurable through physiological measures. Second, emotional response is non-linear because people can experience both positive and negative emotions over the course of an advertisement. Third, emotional experiences are co-created because consumers combine their own experiences and memories with the information presented in the ad to create an identity for the brand. Fourth, emotional response is best measured from multiple angles like physiological and

symbolic (spontaneous and considered) measures including self-report measures. Finally, they recommended that new input should go into creating campaigns by researching more about the “emotional make-up” of consumers (Cook & Plummer, 2012, p.2). Cook and Plummer argue that advertisers should “seek insight beyond the strongest brand claim” (2012, p.2). Cook and Plummer conclude that companies need to reevaluate the way they approach advertising by researching new concepts. One suggested concept is “the degree that the brand is integrated into the story,” which the current research intends to examine (Cook & Plummer, 2012, p.3).

This study by the AAAA and ARF is important because it shows that industry professionals realize the significance of advertising that arouses emotion in the consumer. This study suggests that emotional ads have a big, maybe even bigger, impact on consumers’ ability to connect with brands than more straight forward, factual ads that focus on listing key benefits and/or functions of the product and/or service. Cook and Plummer also provide good reasons to explore branding in further narrative advertising research to “re-orient the way that companies think about advertising” (Cook & Plummer, 2012, p. 3).

### **Narrative Advertising and Branding**

Jennifer Edson Escalas (2004) examined how narrative processing can connect brands and consumers. Escalas looked at how narrative processing influences brand attention and behavioral intentions. According to Escalas, “Narratives help people interpret the world around them to create meaning,

including meaning for brands” (2004, p. 169). Escalas believes that “when engaged in narrative processing, people think about incoming information as if they were trying to create a story—for example, imposing a beginning, middle, and end, attributing causality, and so forth” (2004, p. 169). Escalas used scenes from two television advertisements to create four ads. The scenes were modified to create one “story-like structure and one nonstoried, vignette structure” (Escalas, 2004, p.172). Escalas found that “ads eliciting increased narrative processing are associated with enhanced self-brand connections (SBCs). These meaningful brands are evaluated more favorably and have a higher likelihood of purchase than bands with few or no SBCs” (2007, p. 176).

This study is relevant because it extends narrative research to advertising. According to Escalas, “The narrative framework allows consumer researchers to understand many different types of advertising that have been studied by others, such as drama ads, slice-of-life ads, ads that evoke autobiographical memories, ads that induce mental stimulation, and so on” (2004, p. 177). Escalas acknowledges some gaps in research and suggests brand integration or branding as an area for future research. “Some potential aspects of narrative advertisements that could be studied include whether the brand is a minor prop or central aspect of the story” (Escalas, 2004, p. 177). The current study hoped to go deeper into the elements of narrative advertising to see how they work together to create meaningful experiences for viewers and profitable outcomes for advertisers.

## **Music**

According to Huron, “Of the estimated sixty billion broadcast advertising hours encountered by North Americans each year, approximately three quarters employ music in some manner” (1989, p.560). Hecker (1984) believes that “music may well be the single most stimulating component of advertising” (p.3).

Steve Oakes mentions that much of the research on music in advertising has focused upon discriminating if music’s benefits outweigh its potential drawbacks. While music is able to increase attention to an advertisement, it can also serve as a distraction from the advertising message (2007). Oakes says, “It is essential for advertising music and message elements to complement each other rather than compete for attention. Although music may contribute to advertising message reception by attracting and holding attention, it may become so captivating that it actually distracts attention from the main advertising message” (2007, p.43).

Oakes (2007) performed an analysis of empirical studies that looks at cognitive and affective responses to music in advertising. Oakes looked at specifically score, mood, repetition, association, valence, semantic, genre, image, tempo, and timbre on influencing purchase intent, brand attitude, recall facilitation, and affective response (2007).

Score, image, tempo, and timbre congruity have been reported to enhance verbal recall, while genre congruity enhanced visual recall. Increased musical score congruity and timbre congruity resulted in



enhanced affective response to the advertisement. The evidence also suggested that increased musical score congruity and mood congruity enhance purchase intent. (Oakes, 2007, p. 45)

This work by Oakes is important because it gives a comprehensive overview of the literature on music in advertising and what has been observed in post exposure variables. It examines dependent variables that marketers value researching. The study helps inform hypotheses for further research and shows gaps in literature to direct future research.

### **Popular Music and Needle Drop**

“The syncing of both classic and new songs into advertising campaigns has kept up its torrid pace and shows no sign of abating,” said Mark Fried, president of Spirit Music Group (Bessman, 2003). According to Allan, “Advertisers use popular music in various ways to involve, engage, and ultimately persuade the potential consumer to purchase their product or service” (2006, p.434). Popular music is defined as “well-liked and well-favoured” (Middleton, 1990) music for “ordinary people” (Shuker, 1994).

Allan (2008) conducted a content analysis on music placement in prime-time television advertising to discover the frequency of popular music used in advertising and, more importantly, its relationship with the advertised products.

Overall, 94 percent of the total advertisements (3,456) and 86 percent of the unique advertisements (715) contained some type of music. Of the

unique music advertisements, 14 percent contained popular music, 81 percent used needle drop, and 5 percent utilized jingles.

(Allan, 2008, p. 404)

Allan also found that popular music was more common for automotive, audio and video, and food commercials and was more relevant to the narrative in the commercial than the product or service (2008). Allan's study is relevant because it provides a foundation for further research into popular music.

According to Allan, "While content analysis provides a thorough and objective report on how music is being used in prime-time television advertising, it is limited in its ability to provide any explanation for why it is used or its effectiveness" (p. 414). Allan suggests that further research be done to see how effective music is when the song selection is relevant to the brand and/or narrative (as is the case with most popular music). The current study hoped to build upon this research to examine how music (popular and needle drop) influences advertisement preference, brand preference and purchase intent.

Allan's (2008) research found that needle drop is used a lot more often than popular music in television advertisements. It could be because needle drop ("music that is prefabricated, multi-purpose, highly conventional and used as a substitute for original music") is less expensive (Scott, 1990, p.223).

Michelle Roehm (2001) conducted a study examining the differences in recall for advertising messages that have an instrumental version of a popular song and messages that include a vocal version of the same popular song.

Roehm used two samples, one student sample of 48 MBA students and one non-student sample of 44 people from a mid-sized southeastern urban community. Roehm purposely selected popular music that was not at that time being used in “real world advertising” (2001, p. 53). Fictitious radio ads were created, one with the vocal version of the chosen popular song and the other with the instrumental of the same popular song.

Roehm’s study found that “different ways of presenting music can produce different levels of memory enhancement” (2001, p.56). The decision to use vocals or instrumentals depends upon how familiar the audience is with the song used. According to Roehm, “When this is expected to be high, an instrumental version would be the wiser choice. However, when familiarity is anticipated to be low, a vocal version is more appropriate” (2001, p.56). This difference in recall is because those familiar with the song more often sang the lyrics, which helped to reinforce the branding message of the advertisement, so instrumentals proved more effective for them. Those unfamiliar with the popular song could not sing the lyrics from memory, so popular music with vocals presenting the brand message proved more effective for them.

While Roehm looked at two levels of popular music, the current study compared popular music to another common style of advertisement music, needle drop. The study tested if the same held true for popular music with vocals versus instrumental needle drop (void of vocals). The current study also used video ads instead of radio ads and used actual ads that the target was already

exposed to. The current study went beyond recall to examine other variables marketers find relevant: attention, arousal and brand preference.

Allan (2006) studied the influence of popular music on attention and memory. Allan looked at three levels of popular music: original lyrics, altered lyrics, and instrumentals. Allan's study built upon Roehm's study in that it included altered lyrics and incorporated the role of personal significance. One hundred and eleven participants, ages 18 to 24 participated in the study. Sixteen 30-second radio advertisements were written and created. Participants listened to one of four audio tapes, each of which include one of the four treatments (original lyrics, altered lyrics, instrumental and no music), from four different brands with four different popular songs.

According to Allan, "The results indicated that song vocals, either original or altered, are more effective stimuli of advertising effects than instrumentals" (2006, p.434). Allan concluded that "popular music was observed to be a more effective stimulus of attention and memory than advertising without popular music. Popular music with vocals was a more effective stimulus of attention and memory than popular music without vocals (instrumentals)" (2006, p.440). Both Allan and Roehm found radio advertisement with lyrics to be more effective than advertisements without lyrics. The current study tested if the same held true for video ads when popular music (with lyrics) was compared to instrumental needle drop.

## Hypotheses and Research Questions

The current study formed its hypotheses around previous research on music in advertising and around the gaps in literature on branding moments in advertisements.

**Music.** Roehm (2001) found that recall of the branding message in radio advertisements was higher for ads with vocals for viewers familiar with the song. Allan (2006) found that radio advertisements containing popular music with vocals, original and altered, resulted in higher attention than advertisements with the instrumental of the popular song. The study tested if similar results occurred across different platforms. Thus:

Hypothesis 1: The allocation of cognitive resources for encoding will be greater for video advertisements containing popular music than for advertisements containing needle drop, indicated by greater cardiac deceleration.

Hypothesis 2: Skin conductance activity will be greater for video ads containing popular music than advertisements containing needle drop indicating higher arousal for advertisements with lyrics.

Allan (2008) found that “popular music is more likely to be relevant to the advertisement narrative than the product or service” (p. 414). Oakes (2007) discusses MacInnis and Park (1991) who found that semantic congruity increases brand attitude in viewers. If song lyrics closely relate to and reinforce the message of the ad, then brand attitude increases (Oakes, 2007). According

to Allan, popular music often relates to the narrative in the ad and reinforces the ad message. According to Oakes this congruity should increase brand attitude in viewers. Thus:

Hypothesis 3: Attitude for the advertisement will be more favorable for advertisements with popular music than for advertisements with needle drop.

Hypothesis 4: Attitude for the brand will be more favorable for advertisements with popular music than for advertisements with needle drop.

**Branding.** Jenni Romaniuk (2012) argues that communicating the brand is the most important function of an advertisement. According to Romaniuk, “At the top of my list is communicating the brand. Regardless of how you believe advertising works, if the viewer cannot correctly identify an advertiser, the outcome can’t be a positive one for the brand” (2012, p. 146). Romaniuk goes on to present the statistic that when identifying the brand in a television ad, studies found an “average success rate of around 50 percent” (2012, p.146). With viewers only being able to correctly identify brands half of the time, Romaniuk calls for an increase in branding presence in television ads. Romaniuk does not, however, explain how more branding will be effective in ad and message recall or how more branding equates with better branding.

Studying different levels of branding in video ads will provide some insight on the gaps in Romaniuk’s argument. By studying varying levels of branding,

researchers will be able to answer if in fact more branding equals better branding and if more branding increases the chance of viewers correctly identifying brands present in video ads. In regards to viewer attention, the current study tested if Romaniuk's argument of increased branding equates better branding. Thus:

Hypothesis 5: The allocation of cognitive resources used for encoding will be greater for video advertisements with high branding than for video advertisements with low branding, indicated by greater cardiac deceleration.

Anca Cristina Micu and Joseph T. Plummer (2007) discuss the importance of connecting the branding message with a strong emotional response. However, Micu and Plummer do not explicitly state if more or fewer branding moments effectively create that emotional response in viewers. With this limited information, this study made the suggestion that more branding moments offered more opportunities for creating an emotional response with the advertisement and brand. Thus:

Hypothesis 6: Skin conductance activity will be greater for video advertisements with high branding levels than for advertisements with low branding levels indicating higher arousal.

Hypothesis 7: Attitude for the advertisement will be more favorable for advertisements with high branding than for video advertisements with low branding.

Hypothesis 8: Attitude for the brand will be more favorable for advertisements with high branding than for video advertisements with low branding.

### **Research Questions**

The research questions proposed examined the relationship between music and branding in narrative advertising on post-exposure consumer behavior:

1. How does type of music (popular and needle drop) and branding level (high and low) influence purchase intentions for a product or service featured in an ad?
2. How does type of music and branding level affect recognition of the brand featured in the ad?



## Chapter 3: Methodology

The purpose of this study was to examine how elements of narrative advertising influence the cognitive and emotional processing of the advertisement. Music and branding were the independent variables manipulated and examined. This study examined how music and branding variations influenced the allocation of cognitive resources used for encoding, skin conductance activity, attitude toward the advertisement and brand, and purchase intent.

### **Method**

The design of this experiment was a 2 (Music) x 2 (Branding) x 3 (Ad) repeated measures design.

Music had two levels: popular and needle drop. A selection was considered popular music if it was specifically recorded by pop artists for and heard on the pop charts. Musical selections categorized as popular could vary by artist (original or cover artist) and lyrics (original or modified). The melody of the song, however, needed to be consistent with the original melody to be considered popular music. Music categorized as needle drop included instrumentals that were uniquely produced to be used in advertisements.

Branding had two levels: high and low. The level of branding was determined by the prevalence of branding moments throughout the advertisement. Branding moments were defined as instances in the ad where the

brand name and/or logo were clearly identifiable. All of the advertisements included a final branding moment at the end either identifying or reinforcing the brand. Advertisements identified as low branding had two or fewer branding moments in addition to the final branding moment. Advertisements identified as high branding had more than two branding moments in addition to the final branding moment.

Advertising type referred to the number of advertisements per music and branding interaction. The decision to include three advertisements per type was suggested by an academic and industry researcher experienced in this type of research.

### **Stimulus Materials**

A total of 12 video advertisements were used as stimulus messages during the research. This was a repeated measure design, so all messages were presented to each participant. Media messages used were obtained from YouTube. All of the videos used some type of music, either popular or needle drop. Also all of the videos had a concluding branding element in the final seconds of the advertisement. The advertisements came from a diverse range of industries and products. The list of brands was provided by industry professionals who conducted secondary research on popular and relevant brands among young adults.

Participants were selected from undergraduate students at a Midwestern university. Both males and females were included in the experiment as gender

was not a dependent variable. Participants received extra credit/course credit for their time, and an alternative assignment was provided to those who did not wish to participate.

### **Dependent Variables**

Physiological data and self report data were collected to form a comprehensive picture of how music and branding in narrative television advertisements influenced how viewers processed the ads.

**Attention and arousal.** Cardiac activity is a physiological indicator of the allocation of cognitive resources. It is conceptualized as how individuals allocate limited cognitive resources to encode mediated messages (Potter & Bolls, 2012). Cognitive resource allocation is operationalized by recording heart rate. Areas on the skin of the participants where the ECG electrodes were placed were prepared. The researcher used an alcohol pad to clean the areas on the arms where electrodes were placed. The first areas wiped were the arms. The left and right forearm areas, about two fingers width from the elbow crevice, as well as the left wrist were cleansed. Next, the researcher placed disposable electrodes on the participant. The electrodes were an 8mm Ag/AgCl floating electrode. They were placed approximately two inches below the elbow bend on the right and left forearms of the participant. Before applying the electrodes, a small amount of electrolyte gel was added to decrease impedance levels. A third electrode was placed on the left wrist to act as the grounded electrode.

Skin conductance is a physiological measure of arousal. Arousal is conceptualized as a superordinate dimension of intensity of electrodermal activity—electrical activity that varies according to specific properties of the skin during emotional processing (Potter & Bolls, 2012). Arousal is operationalized by recording skin conductance. To prepare for this measure, participants were asked to wash their hands with water and soap. Disposable electrode pads were used to measure skin conductance. The electrodes were pre-gelled 8mm Ag/AgCl shielded floating electrodes. The disposable electrodes were placed on the Thenar eminence and the Hypothenar eminence areas of the left palm.

**Self report measures.** Attitude for the advertisement was conceptualized as the participant's like or dislike for the advertisement. It was operationalized through a self-report measure shown after each video. This variable was measured with a four-item, nine-point scale that asked to what extent the participant liked the advertisement.

Attitude for the brand was conceptualized as the participant's like or dislike for the brand. It was operationalized through a self-report measure shown after each video. This variable was measured with a three-item, nine-point scale that asked to what extent the participant liked the brand.

Participants also answered one question about their familiarity with the video ad outside of seeing it in the experiment.

## **Procedure**

Prior to participants arriving at the PRIME (Psychological Research on Information and Media Effects) lab, the researcher prepared all necessary materials. Participants were brought into the PRIME lab one at a time. Students were greeted by a lab member and then presented with an informed consent form explaining the nature of the experiment and their participation in it. After signing the consent form, participants were led into the testing area where they were shown the lab. The lab was set up with a television screen approximately 4 feet away from a lounge chair.

The first step was to make sure the participant was comfortable. After the researcher attached all of the electrodes to the participant, the leads were then connected to the electrode cable. The electrode cables were attached to a bioamplifier, which is connected to an AD/DA board. After the participant was successfully attached to the circuit the experiment began. The participant was shown a short video of nature scenes in order for the researcher to collect initial baseline readings.

The participant was then shown a screen with instructions stating that he/she would see an advertisement followed by questions related to that advertisement. After the instructions the participant saw the advertisements in random order. Physiological readings were taken during this time. After viewing each advertisement participants were presented with a series of questions assessing their reactions to each video. At the end of the experiment participants

were asked to provide basic demographic information, including their sex, age, and year in school.

## **Analysis**

Prior to analysis, all of the dependent variable data were examined for missing data and outliers. The data collected was cleaned by eliminating outliers that could not possibly be valid. Heart rate readings were cleaned from the raw extracted data taken from AqKnowledge, the psychophysiological data program. The rates were replaced with the results at  $t-1$ , as the best predictor of heart rate at time  $t$  is best predicted at heart rate at time  $t-1$ . After outliers and missing data were accounted for, the researcher determined the change scores of the physiological data. The change score was calculated by subtracting the “baseline value of the physiological measure from the value of the measure at each subsequent point in time” (Potter & Bolls, 2012, p.59).

A 2 (Music) x 2 (Branding) x 3 (Ad) x 32 (Time) repeated measures ANOVA was used to analyze this effect. Time points were averaged to 32 data points, as the shortest video was 32 seconds, and physiological measures (heart rate and skin conductance) were averaged over time. The resulting data was averaged over one second to five second intervals to reach 32 data points for each video ad.

A 2 (Music) x 2 (Branding) x 3 (Ad) repeated measures ANOVA was used to analyze self report measures. The data collected reflected a self reported attitude toward the ad and attitude toward the brand. SPSS (Statistical Package

for the Social Sciences) was used to calculate all of the physiological and self report data.

## Chapter 4: Results

### Hypothesis 1

Hypothesis 1 predicted that cardiac deceleration would be greater during ads featuring popular music than ads featuring needle drop indicating greater cognitive resources allocated to encoding during ads with popular music. There was a significant main effect of type of music on heart rate ( $F(1,40)=14.16$ ,  $p=.001$ , partial eta squared = .261). There was also a significant Type of Music X Time interaction, ( $F(31,1240)=4.03$ ,  $p<.001$ , partial eta squared = .092).

Mean estimates of cardiac rates were lower for needle drop ( $M= -2.157$ ) when compared to popular music ( $M= -1.557$ ). There was significantly greater cardiac deceleration for ads with needle drop, suggesting more resources allocated for encoding during these ads. Both main effect and interaction indicated greater cardiac deceleration for ads with needle drop. Hypothesis 1 was not supported.

Table 1

*Mean Heart Rate by Type of Music*

Type of Music	Heart Rate	Standard Error
Needle Drop	-2.157	0.121
Popular	-1.557	0.161



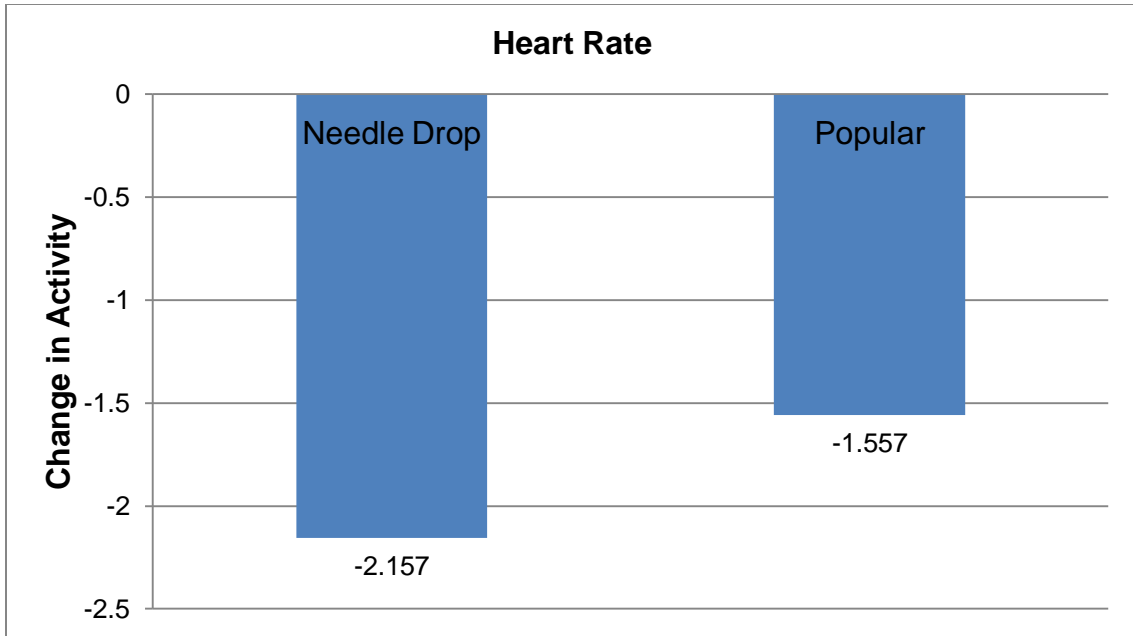


Figure 1. Mean Heart Rate by Type of Music.

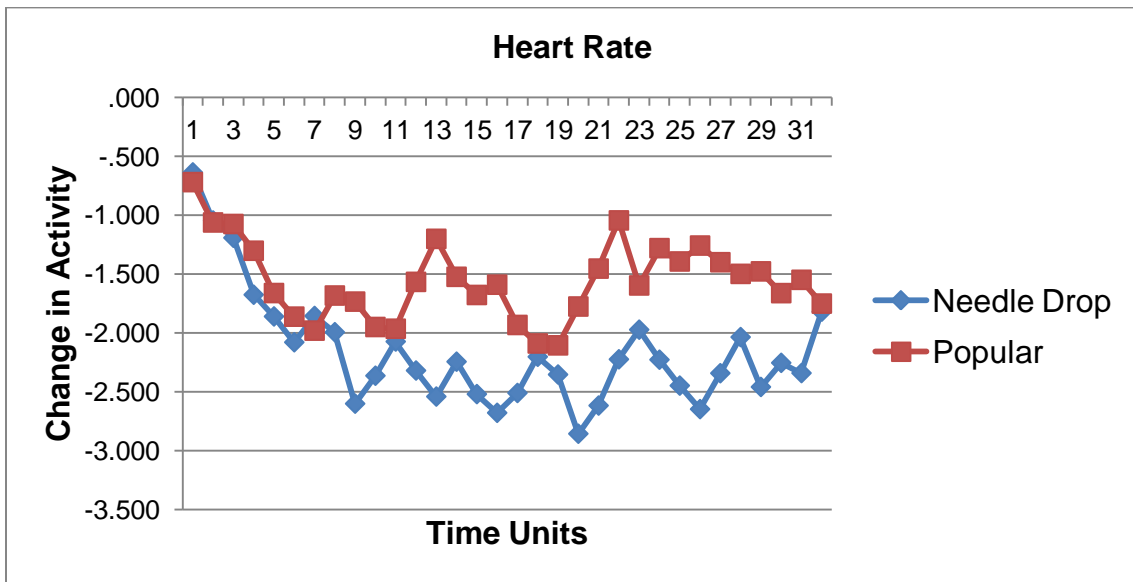


Figure 2. Mean Heart Rate for Music X Time Interaction.

## Hypothesis 2

Hypothesis 2 predicted that skin conductance activity would be greater during exposure to content containing popular music in comparison to content

containing needle drop music. There was a significant main effect of music on skin conductance ( $F(1,40)=6.82, p=.013$ , partial eta squared = .146). There was also a significant Music X Time interaction ( $F(31,1240)=2.152, p=.051$ , partial eta squared = .051).

Mean estimates of skin conductance were higher for needle drop music ( $M=-.073$ ) compared to popular music ( $M=-.124$ ). For both main effect and interaction content containing needle drop music increased changes in skin conductance more than content containing popular music. Hypothesis 2 was not supported.

Table 2

*Mean Skin Conductance by Type of Music*

Type of Music	Skin Conductance	Standard Error
Needle Drop	-0.073	0.017
Popular	-0.124	0.021

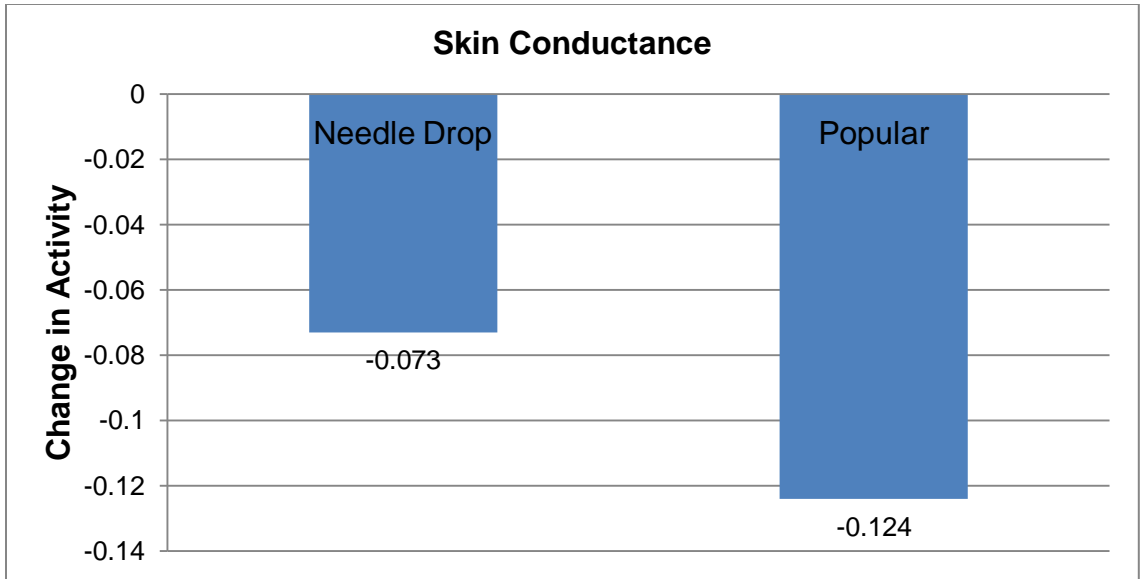


Figure 3. Mean Skin Conductance by Type of Music.

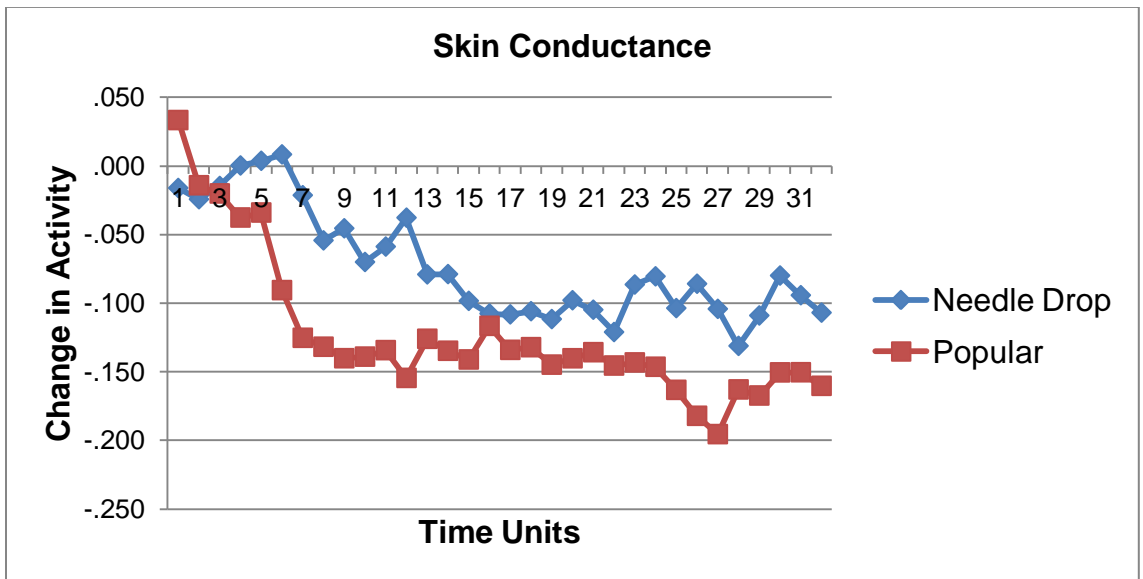


Figure 4. Mean Skin Conductance for Music X Time Interaction.

**Hypothesis 3**

Hypothesis 3 predicted that attitude toward the ad would be more positive during exposure to content containing popular music in comparison to content

containing needle drop music. The results were not significant ( $p=.259$ ).

Hypothesis 3 was not supported.

#### **Hypothesis 4**

Hypothesis 4 predicted that attitude toward the brand would be more positive during exposure to content containing popular music in comparison to content containing needle drop music. The results were not significant ( $p=.802$ ).

Hypothesis 4 was not supported.

#### **Hypothesis 5**

Hypothesis 5 predicted greater cardiac deceleration during ads featuring high branding than ads featuring low branding indicating more cognitive resources allocated to encoding during ads containing high branding. There was a significant main effect of branding on heart rate ( $F(1,40)=10.53$ ,  $p=.002$ , partial eta squared = .208). There was a significant Branding X Music interaction ( $F(1,40)=5.42$ ,  $p<.025$ , partial eta squared = .119). There was also a significant Branding X Music X Time interaction ( $F(31,1240)=1.79$ ,  $p<.043$ , partial eta squared = .043).

Mean estimates of heart rates were lower for low branding ( $M= -2.091$ ) when compared to high branding ( $M= -1.623$ ). The main effect and both interactions indicated greater cardiac deceleration during ads featuring low branding suggesting greater cognitive resources allocated to encoding during these ads. Hypothesis 5 was not supported.

Table 3

*Mean Heart Rate by Level of Branding*

<u>Branding</u>	<u>Heart Rate</u>	<u>Standard Error</u>
Low	-2.091	0.14
High	-1.623	0.137

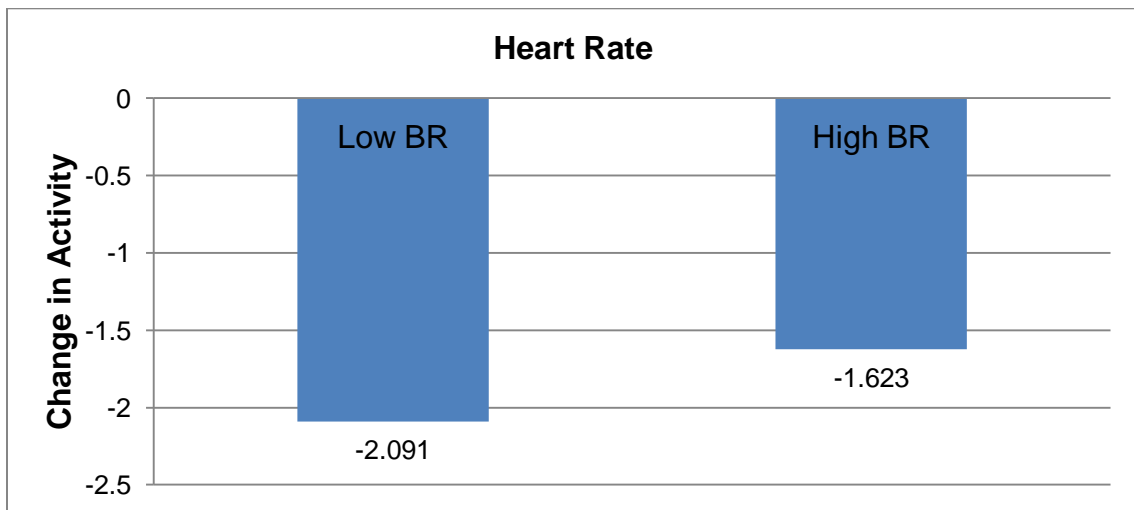


Figure 5. Mean Heart Rate by Level of Branding.

Table 4

*Mean Heart Rate for Branding X Music Interaction*

<u>Branding</u>	<u>Music</u>	<u>Heart Rate</u>	<u>Standard Error</u>
Low	Needle Drop	-2.573	0.137
	Popular	-1.609	0.218
High	Needle Drop	-1.741	0.182
	Popular	-1.506	0.164

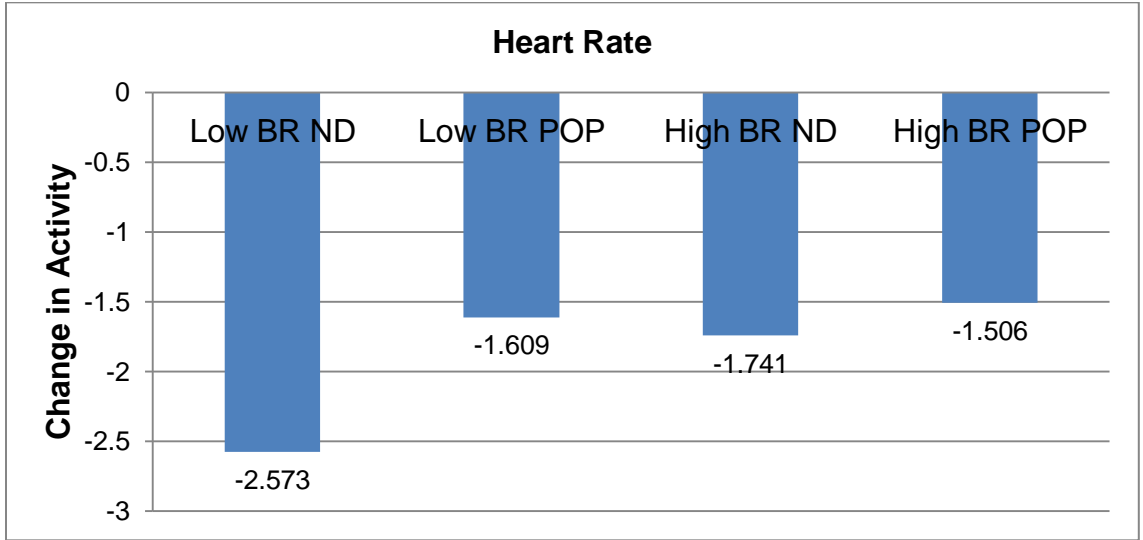


Figure 6. Mean Heart Rate for Branding X Music Interaction.

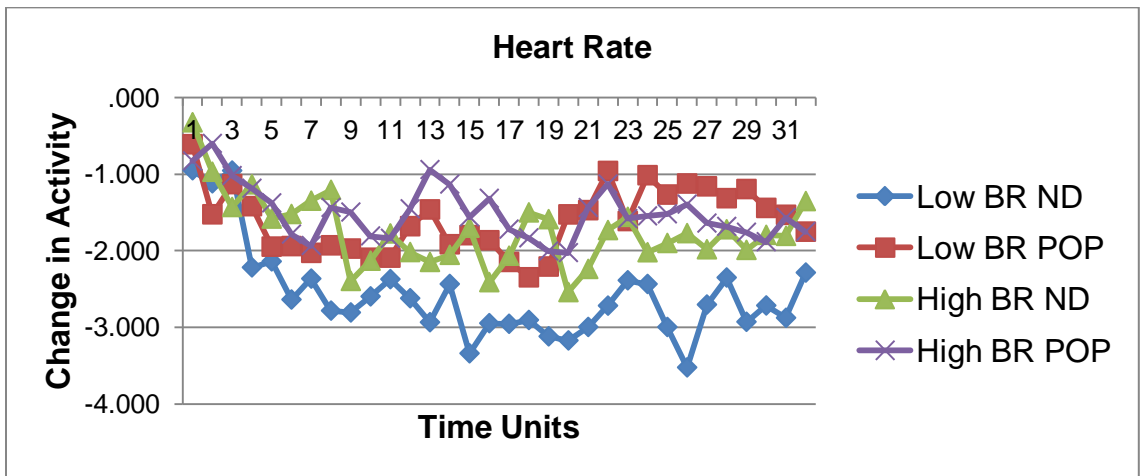


Figure 7. Mean Heart Rate for Branding X Music X Time Interaction.

### Hypothesis 6

Hypothesis 6 predicted that skin conductance activity would be greater during exposure to content containing high branding in comparison to content

containing low branding. There was a significant main effect of branding on skin conductance ( $F(1,40)=4.178, p=.048, \text{partial eta squared} = .095$ ).

Mean estimates of skin conductance were higher for high branding ( $M=-.080$ ) compared to low branding ( $M=-.117$ ). This suggests that content containing high branding increased changes in skin conductance more than content containing low branding. Hypothesis 6 was supported.

Table 5

*Mean Skin Conductance by Level of Branding*

<u>Branding</u>	<u>Skin Conductance</u>	<u>Standard Error</u>
Low	-0.117	0.017
High	-0.08	0.02

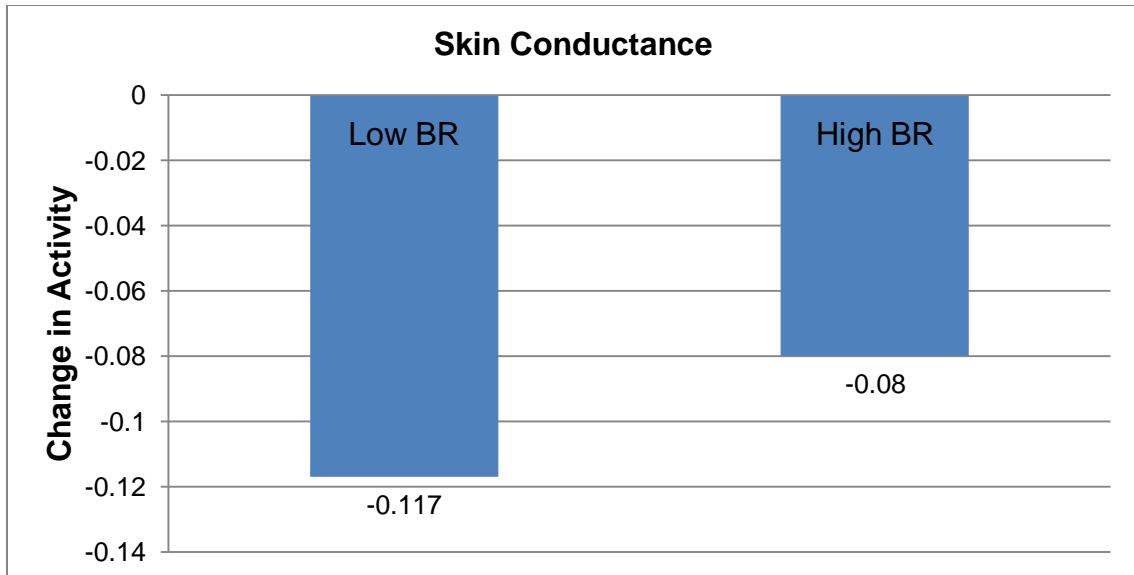


Figure 8. Mean Skin Conductance by Level of Branding.

## Hypothesis 7

Hypothesis 7 predicted that attitude toward the ad would be more positive during exposure to content containing high branding in comparison to content containing low branding. The effect of branding on attitude toward the ad approached significance ( $F(1,43)= 3.093$ ),  $p = .086$ , partial eta squared = .067). Mean estimates of attitude toward the ad were higher for low branding ( $M= 7.283$ ) compared to high branding ( $M= 7.039$ ). Even though branding approached significance, the overall results were not significant ( $p = .086$ ). Hypothesis 7 was not supported.

Table 6

*Mean Attitude for the Ad by Level of Branding*

<u>Branding</u>	<u>Attitude for Ad</u>	<u>Standard Error</u>
Low	7.283	0.127
High	7.039	0.143



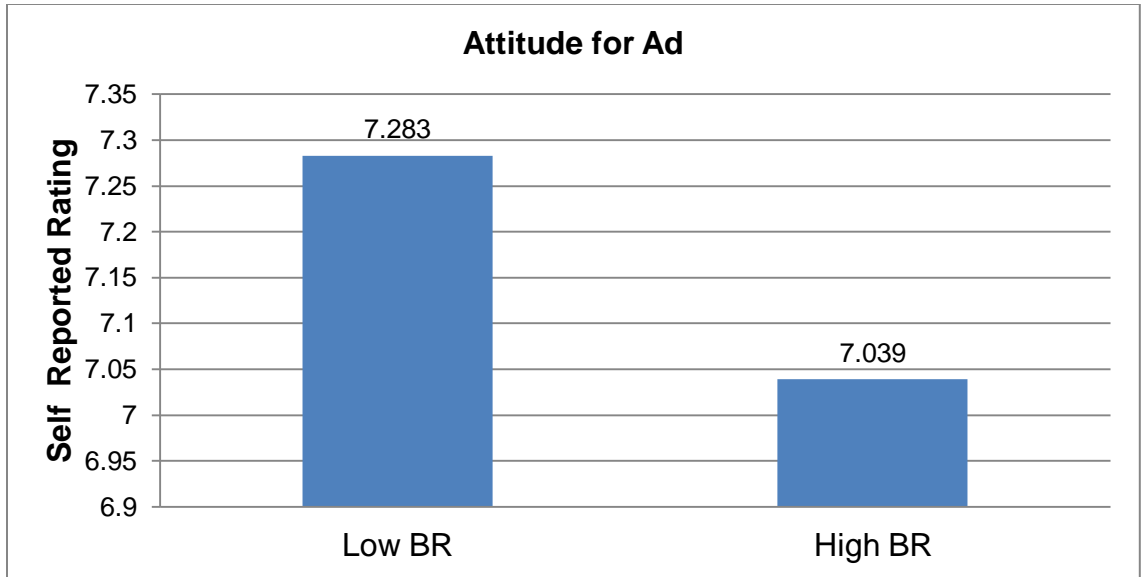


Figure 9. Mean Attitude for the Ad by Level of Branding.

### Hypothesis 8

Hypothesis 8 predicted that attitude toward the brand would be more positive during exposure to content containing high branding in comparison to content containing low branding. There was a significant main effect of branding on attitude toward the brand ( $F(1,43)= 5.86$ ),  $p = .020$ , partial eta squared = .120).

Mean estimates of attitude toward the brand were higher for low branding ( $M= 7.576$ ) compared to high branding ( $M= 7.280$ ). This suggests that participants had a more positive attitude toward brands whose ads featured low branding than high branding. Hypothesis 8 was not supported.

Table 7

*Mean Attitude for the Brand by Level of Branding*

Branding	Attitude for Brand	Standard Error
Low	7.576	0.12
High	7.28	0.142

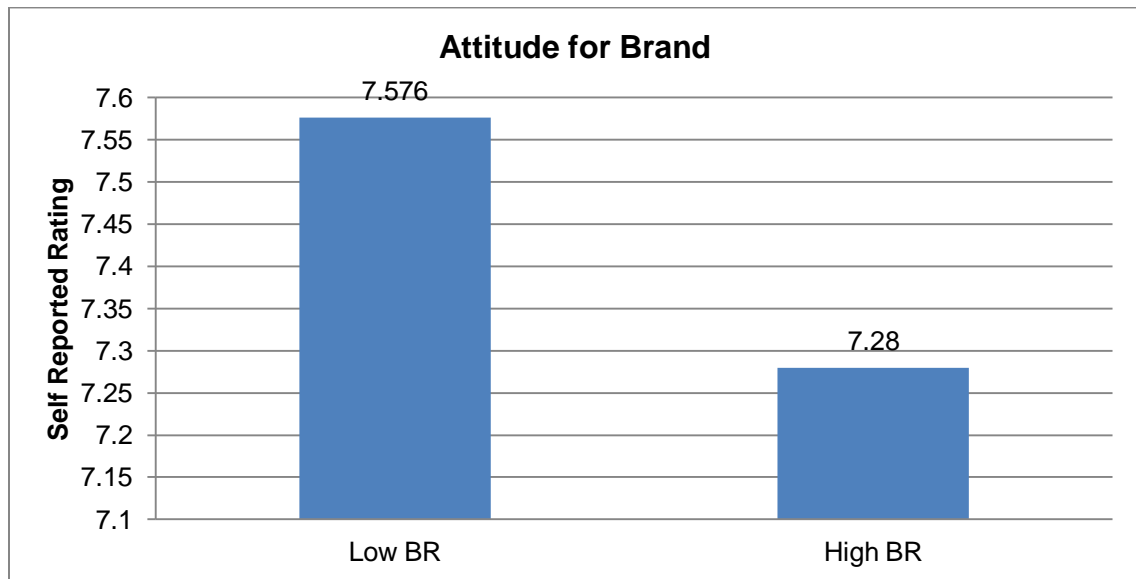


Figure 10. Mean Attitude for the Brand by Level of Branding.

### Research Question 1

Research Question 1 sought to answer how type of music and branding level would affect purchase intention in viewers. Purchase intent was conceptualized as the likelihood the participant considered buying and/or using the advertised product or service. It was operationalized using a three-item, nine-point self report scale shown after each video. There was a significant main effect of branding on purchase intention ( $F(1,43) = 8.32$ ,  $p = .006$ , partial eta squared =

.162). There was also a significant Music X Branding interaction ( $F(1,43)= 4.15$ ),  $p = .048$ , partial eta squared = .088).

Mean estimates of purchase intention were higher for low branding ( $M= 6.764$ ) compared to high branding ( $M= 6.337$ ). Both main effect and interaction indicated higher purchase intention for products and/or services in ads featuring low branding.

Table 8

*Mean Purchase Intention by Level of Branding*

<u>Branding</u>	<u>Purchase Intention</u>	<u>Standard Error</u>
Low	6.764	0.169
High	6.337	0.161

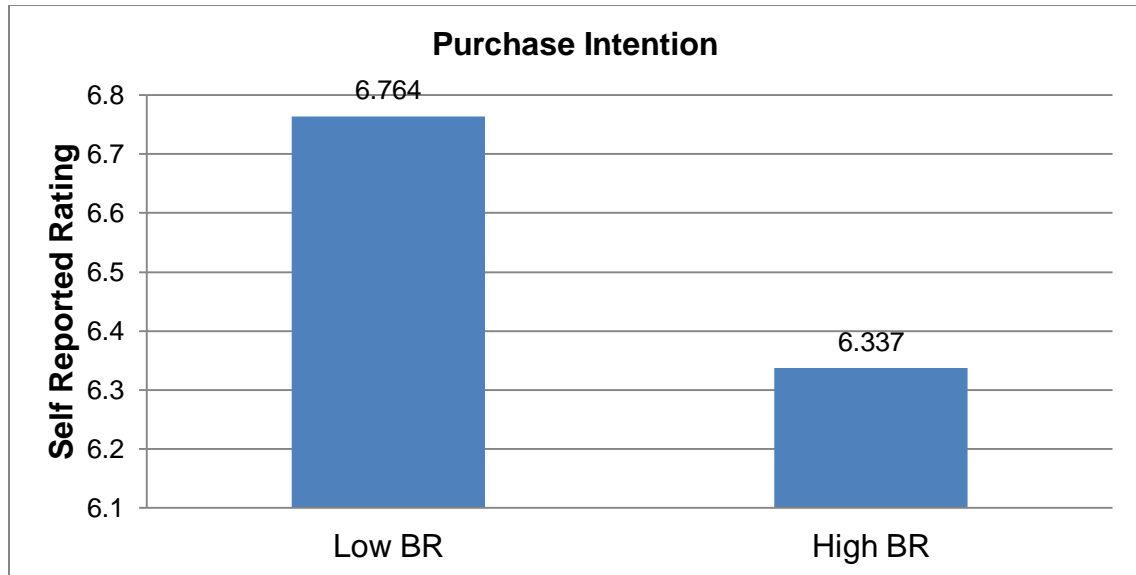


Figure 11. Mean Purchase Intention by Level of Branding.

Table 9

*Mean Purchase Intention for Branding X Music Interaction*

<u>Branding</u>	<u>Music</u>	<u>Purchase Intention</u>	<u>Standard Error</u>
Low	Needle Drop	6.684	0.192
	Popular	6.843	0.192
High	Needle Drop	6.616	0.216
	Popular	6.058	0.193

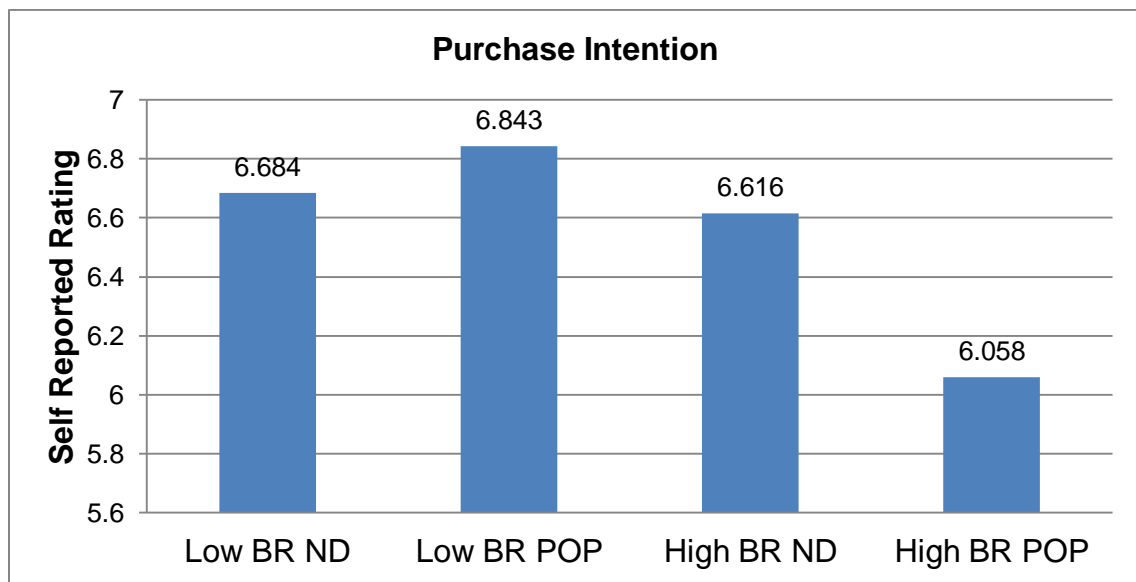


Figure 12. Mean Purchase Intention for Branding X Music Interaction.

**Research Question 2**

Research Question 2 sought to answer how type of music and branding level would affect brand recognition. There were no significant effects of type of music on recognition ( $p = .571$ ). There were no significant effects of branding

level on recognition ( $p = 1.00$ ). The percentage correct mean for the recognition test was around 94 percent to 95 percent.

Table 10

*Recognition Test Percentage Correct by Type of Music*

<u>Music</u>	<u>Percentage Correct</u>	<u>Standard Error</u>
Needle Drop	94.70%	0.019
Popular	93.90%	0.023

Table 11

*Recognition Test Percentage Correct by Level of Branding*

<u>Branding</u>	<u>Percentage Correct</u>	<u>Standard Error</u>
Low	94.30%	0.024
High	94.30%	0.02

Table 12

*Recognition Test Percentage Correct for Branding X Music Interaction*

<u>Branding</u>	<u>Music</u>	<u>Percentage Correct</u>	<u>Standard Error</u>
Low	Needle Drop	94.70%	0.024
	Popular	93.90%	0.028
High	Needle Drop	94.70%	0.027
	Popular	93.90%	0.025

## **Chapter 5: Discussion**

### **Summary of Results**

This study sought to examine the relationship between music and branding in narrative advertising on post-exposure consumer behavior. This research hoped to observe how type of music and branding level interfered or enhanced narrative processing. Physiological measures were used to indicate arousal and cognitive resources allocated to encoding via skin conductance and heart rate respectively. Behavioral intent was measured to examine attitude toward the ad, attitude toward the brand, and purchase intention via self report responses. Significant effects were found for all physiological measures. Overall, in regards to music in narrative advertising, needle drop showed more promise than popular music. In regards to branding level, low branding showed more beneficial results than high branding.

### **Theoretical Implications**

While Allan (2006) found more attention for radio advertisements featuring vocals than advertisements featuring instrumentals of the same popular song, this research suggested that when the instrumentals were needle drop, greater cardiac deceleration was observed. Hypothesis 1 was not supported. A possible explanation could be that the popular song, even as an instrumental, was not present in the needle drop and could not serve as a distraction or interfere with encoding of the message. Popular music seemed to interfere with the amount of

attention paid to the advertisement. There was a significant Music X Time interaction for heart rate. Both popular music and needle drop decelerated at about the same rate to about the seventh or eighth data point. However, needle drop decelerated more. Then both types of music held about constant until the end of the advertisement. Hypothesis 2 was also not supported. Skin conductance activity was lower for advertisements featuring popular music. There was a Music X Time interaction for skin conductance also. Skin conductance activity decreased within the first six data points for popular music while needle drop slowly decreased over the first 15 data points.

According to MacInnis and Park (1991) semantic congruity increases brand attitude. Allan (2008) argues that popular music often relates to the narrative in the advertisements. For these reasons, this study hypothesized that both attitude for the ad and attitude for the brand would be more favorable for advertisements featuring popular music. There were no significant results.

Romaniuk (2012) argues that to effectively communicate the brand in ads, more branding and branding moments are needed. Romaniuk's argument, however, lacks detail on what more branding will specifically achieve. Without much previous research to reference on branding moments, this study decided to test Romaniuk's claim for more branding in regards to attention. There was a significant main effect. Advertisements with low branding had greater cardiac deceleration, indicating more allocation of resources for encoding. Hypothesis 5 was not supported in that advertisements with high branding had less cardiac

deceleration, indicating less allocation of resources for encoding during these ads. A possible explanation for this could be that viewers were distracted by the many branding moments or that they disengaged when they felt they were being advertised to.

There was a significant Branding X Music interaction. Advertisements that combined low branding with needle drop saw the greatest cardiac deceleration. The biggest difference in cardiac deceleration was between low branding, needle drop ads and low branding, popular music ads. If advertisers are going to use low branding in their ads, it would be beneficial to use needle drop over popular music. There was also a Branding X Music X Time interaction. All ads decelerated within the first three data points. Low branding, needle drop ads saw the greatest deceleration. Once again, the biggest difference was between low branding, needle drop ads and low branding, popular music ads.

Micu and Plummer (2007) argue that ads should connect brands with strong emotional response. They do not, however, state how level of branding can help create that response. For this reason, the study proposed the possibility that more branding moments could offer more opportunities for viewers to form an emotional response to the ad and brand. There was a significant main effect of branding on arousal. Ads with high branding had higher skin conductance activity. Hypothesis 6 was supported. These findings contradicted the other branding findings that were in favor of low branding. As a possible explanation,



arousal can be positive or negative; therefore, the higher level of arousal here could be due to irritation.

Not having much research to base a hypothesis, the study once again decided to use Micu and Plummer's rationale for high branding in reference to attitude toward the ad and attitude toward the brand. While there was not a significant main effect, branding did approach significance. Low branding ads saw a more positive attitude toward the ad than high branding ads. There was a significant main effect for attitude toward the brand. Low branding ads reported a more favorable attitude toward the ad than high branding ads. Hypothesis 8 was not supported. The results might be due to the increasing notion that viewers are shying away from advertisements and do not like feeling they are being directly advertised to. The findings here do, however, support the notion that Hypothesis 6 was due to an irritation factor. While arousal was higher for advertisements with high branding, self report measures show that participants' attitudes toward the ads and brands with low branding were more favorable over the ads and brands with high branding.

The first research question sought to observe how music and branding affect purchase intention. There was a significant main effect. Low branding had a higher purchase intention than high branding. There was also a significant Music X Branding interaction. Advertisements with low branding, popular music had the highest purchase intention. The biggest difference was between ads with low branding, popular music and ads with high branding, popular music. If

advertisers are going to use popular music in their ads, they would benefit more to use low branding instead of high branding.

The second research question sought to observe how music and branding affect brand recognition. The results were not significant. There were no significant effects of type of music or branding level on recognition. The percentage correct mean for the recognition test was around 94 percent to 95 percent for all four ad types. The recognition test might not have been challenging enough potentially causing a ceiling effect.

This study came with its limitations. An additional vetting of the brands could have eradicated a possible confound that arose in the manipulation. With purchase intention the Branding X Music interaction was the only significant result that had popular music as more favorable than needle drop. In other cases where popular music might be a distraction from the ad resulting in less attention, popular music actually helped the ad leave a favorable impression in the viewer's mind when paired with low banding. However, this finding could be a result of a confound in the manipulation as two of the advertisements in the popular music group contained brands closely associated with the sample: Chipotle, which is located directly across from the sample university and Apple, which is the recommended technology brand for the sample students.

Another limitation involved the recognition test; it appeared to cause a ceiling effect. The test should have been more challenging perhaps appearing after a distraction video to gauge better results. Also, the individual responses

should have been timed to shed additional insight on which advertisements took longer to correctly recognize providing more insight into the nuances of the variables studied.

Another limitation involved the music selection. A pretest of the music chosen could have been helpful in identifying any nuances that might have led to significant self report results.

### **Industry**

The results not only shed insight on how to use music and branding effectively in narrative advertisements but they also suggest that these decisions occur earlier in the creative process with the input of account planners.

This research makes the argument for the importance of more collaboration between account planners and creative directors in an agency setting during the creative process. Account planners have the potential to offer suggestions on which creative channel to pursue and possible others to avoid. With the insights from this type of research account planners can serve as educational and cultural literacy for clients and agencies by staying informed so the brand remains relevant with its target audience.

This research insists marketers challenge the status quo when it comes to advertising. Instead of trying to build a campaign around a song that explicitly relays the message or trying to create the mood with a popular song, advertisers should consider the advantages of needle drop. Advertisers should also challenge the industry notion that in-your-face branding is more effective. The

analytical data provided by this research also challenges the practice of advertisers and marketers resorting to their “gut feeling” on creative decisions. Advertisers should contemplate beforehand the communication goals of the advertisement and make music and branding decisions accordingly.

## **Conclusion**

When contemplating music selection, advertisers who desire more attention and a higher level of arousal should consider using needle drop. When contemplating level of branding, advertisers who want more attention should consider low branding. When wanting more arousal, advertisers should be careful of using high branding because self report measures showed that participants were less favorable of ads and brands with higher branding.

An area for future research and a way to build upon this study is to examine the extent that music and branding reinforce the message of the advertisement and the resulting outcome on post-exposure behavior. This research could test if the same findings hold true for attention, arousal, attitude, purchase intention and recognition when music and branding play varying degrees of importance to communicating the ad and/or brand message. Recognition of the ad and/or brand message itself could also be tested. The research could look at how closely the music reinforces the message and how central the brand itself is to the story line and what role that plays in the music and branding discussion.

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## **Appendix A: Recruitment Script**

Hi, my name is Michelle Reed and I'm a Master's candidate at Missouri School of Journalism. I am conducting an experiment to analyze how young adults process and respond to video advertisements. The experiment should take about an hour of your time.

I need to inform you about potential discomforts of participating in this study. Because the study involves measurement of physiological activity I will be placing several harmless sensors on the surface of your non-dominant hand, forearms, and face. This procedure should not cause discomfort but some participants might experience mild discomfort.

Your participation is voluntary and you are free to withdraw at any time. I'd really appreciate it if you would consider participating in this experiment. If you have any questions or concerns regarding this experiment, please contact Michelle Reed at **mlrz82@mail.missouri.edu**, Prof. Paul Bolls at **bollsp@missour.edu** or contact the MU Campus Institutional Review Board at (573) 882-9585. Thank you for your participation, and have a great day!



## Appendix B: Consent Form

### University of Missouri School of Journalism Project #1214226

You are being asked to participate in a research study titled: “The Effective Use of Music and Branding in Shaping Consumer Behavior.” The purpose of this study is to better understand how people respond to advertising. The study involves viewing video advertisements and indicating how the ads make you feel. You will view 12 ads and answer questions if you decide to participate. You will complete demographic questions as well. After each advertisement you will be asked questions about your familiarity with the ad and the brand in the ad, your attitude toward the ad and the brand in the ad, and your purchase intentions. This study will take approximately one hour to complete. All data will be kept confidential. Confidentiality of records identifying the subject will be maintained in that only the investigators registered with this study will have access to the data, which is kept in the program. Your data will be identified only by a participant number and stored on the Qualtrics server. No individual data will be reported. Data will only be reported as an aggregate of all participants in this study.

The risks of the study are not beyond what you may experience in everyday life, as the advertisements you will view were found from publicly accessible webpages.

Your participation in this research study is voluntary. Refusal to participate will involve no penalty or loss of benefits to which you are otherwise entitled, and you may discontinue participation at any time without penalty or loss of benefits, to which you are otherwise entitled. In exchange for your participation, you may receive course credit (Higginbotham 4270 – 15 points, Heiman 4270 – 15 points). If you chose to discontinue your participation, you will still receive the credit if enrolled in these courses. The alternate assignment for those who do not wish to participate in this research study but still want to receive credit will be writing a 500-word summary of a published article that examines the impact of social media on a political advocacy issue. There are not any other concrete benefits to participating in this study other than possible satisfaction of knowing you have helped advance knowledge of how people respond to media. If you have questions or concerns about the study or the procedures you may ask the primary researcher, Michelle Reed at [mlrz82@mail.missouri.edu](mailto:mlrz82@mail.missouri.edu) or contact Professor Paul Bolls, at [bollsp@missouri.edu](mailto:bollsp@missouri.edu). Participants should call the Campus Institutional Review Board for questions regarding their rights as human subject participants in research studies. You may contact the MU Campus Institutional Review Board at 573-882-9585.

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Participant’s Signature

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Date

## Appendix C: Video Stimuli

AdFreakOne. (2009, January 5). *Dunkin' Donuts "Stationary bike"* [Video file]. Retrieved from <https://www.youtube.com/watch?v=s08rjRrLreY&feature=youtu.be>

AveFlynnz. (2014, January 16). *Beats studio TV commercial, featuring Kevin Garnett, song by Aloe Blacc* [Video file]. Retrieved from <https://www.youtube.com/watch?v=7Wfx45lO4ll&feature=youtu.be>

Chipotle Mexican Grill. (2011, August 25). *Back to the start* [Video file]. Retrieved from <https://www.youtube.com/watch?v=aMfSGt6rHos&feature=youtu.be>

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Under Armour. (2014, July 30). *Misty Copeland – I will what I want* [Video file]. Retrieved from [https://www.youtube.com/watch?v=ZY0cdXr\\_1MA&feature=youtu.be](https://www.youtube.com/watch?v=ZY0cdXr_1MA&feature=youtu.be)

## **Appendix D: Compiled Familiarity with the Ad Scale**

1. Please indicate how familiar you are with the ad you just watched.
  - a. Not at all familiar
  - b. ...
  - c. ...
  - d. ...
  - e. ...
  - f. ...
  - g. ...
  - h. ...
  - i. Extremely Familiar

## Appendix E: Compiled Attitude for the Ad Scale

1. The ad I just viewed was \_\_\_\_\_.
  - a. irritating
  - b. ...
  - c. ...
  - d. ...
  - e. ...
  - f. ...
  - g. ...
  - h. ...
  - i. not irritating
  
2. The ad I just viewed was \_\_\_\_\_.
  - a. boring
  - b. ...
  - c. ...
  - d. ...
  - e. ...
  - f. ...
  - g. ...
  - h. ...
  - i. interesting
  
3. The ad I just viewed was \_\_\_\_\_.
  - a. unpleasant
  - b. ...
  - c. ...
  - d. ...
  - e. ...
  - f. ...
  - g. ...
  - h. ...
  - i. pleasant
  
4. The ad I just viewed was \_\_\_\_\_.
  - a. unlikeable
  - b. ...
  - c. ...
  - d. ...
  - e. ...
  - f. ...
  - g. ...
  - h. ...

i. likeable

## Appendix F: Compiled Attitude for the Brand Scale

1. Please rate the brand in the ad you just viewed.

- a. bad
- b. ...
- c. ...
- d. ...
- e. ...
- f. ...
- g. ...
- h. ...
- i. good

2. Please rate the brand in the ad you just viewed.

- a. unpleasant
- b. ...
- c. ...
- d. ...
- e. ...
- f. ...
- g. ...
- h. ...
- i. pleasant

3. Please rate the brand in the ad you just viewed.

- a. unfavorable
- b. ...
- c. ...
- d. ...
- e. ...
- f. ...
- g. ...
- h. ...
- i. favorable

## Appendix G: Compiled Purchase Intention Scale

1. If I were looking for this type of product and/or service my likelihood of purchasing the product and/or using the service in the ad would be high.

- a. Strongly Disagree
- b. ...
- c. ...
- d. ...
- e. ...
- f. ...
- g. ...
- h. ...
- i. Strongly Agree

2. If I were to buy this type of product and/or use this type of service, the probability that I would consider buying the product and/or using the service in the ad would be high.

- a. Strongly Disagree
- b. ...
- c. ...
- d. ...
- e. ...
- f. ...
- g. ...
- h. ...
- i. Strongly Agree

3. If I had to buy this type of product and/or use this type of service, my willingness to buy the product and/or use the service in the ad would be high.

- a. Strongly Disagree
- b. ...
- c. ...
- d. ...
- e. ...
- f. ...
- g. ...
- h. ...
- i. Strongly Agree



## **Appendix H: Debriefing Script**

The purpose of this research study was to better understand how people process video advertisements. Specifically, we wanted to test evaluations of target in response to narrative advertisements. The variables being tested were music and branding. These were varied in the combinations you saw to see if there were any difference in evaluation and recognition of the brands.

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