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Advertising Appeals and Willingness to Pay for a Music Streaming Service

Katharine Baird
Butler University

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Reader(s) Deborah Hein 5-7-18
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Advertising Appeals and Willingness to Pay for a Music Streaming Service

A Thesis

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In Partial Fulfillment

of the Requirements for Graduation Honors

Katharine Anne Baird

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Abstract

Even with the rise of music streaming services, illegal downloads are costing the music industry \$2.7 billion per year. The purpose of this study is to determine what types of advertising appeals will be most effective at enhancing the willingness to pay for a streaming service, thereby decreasing music piracy. This study examined college students' willingness to pay for, willingness to recommend, interest in, and affective reaction to a music service after being exposed to a digital advertisement that employed either a rational, fear, or guilt appeal for a fictitious music streaming service. It was expected that music involvement, or the level at which students perceive, consume, and interact with music in their daily lives, would moderate both their response to the appeal and their willingness to pay for the service. Overall, it was found that the rational appeal produced less negative affect than both the fear and guilt appeals. The rational appeal also produced greater positive affect than the fear appeal. In terms of music involvement, the guilt appeal produced higher purchase intention for both high and low musically involved respondents than the rational and fear appeals. Additionally, it was found that fear appeals produced the least advertisement recall compared to the rational and guilt appeals.

Literature Review

According to the Recording Industry Association of America (RIAA, n.d.), the digital music industry is worth \$5 billion in the United States. A relatively new sector of digital music consumption is music streaming. Music streaming services offer an abundance of songs at an inexpensive cost, along with music discovery tools to expose the user to artists they otherwise would not have encountered (Sinclair and Green, 2015). Music streaming is now the second most popular form of music consumption, behind traditional CD purchases (Weijeters and Goedertier, 2015). Streaming service revenue in the United States was about \$2.4 billion dollars in 2015, an increase of \$.5 billion from 2014 (RIAA, n.d.). Sinclair and Green (2015) found that music streaming services were especially popular among participants aged 19-30.

CDs and legal downloads continue to be an avenue for music consumption, although they have become less popular (Thompson, 2015). iTunes sales have decreased from 32.31 billion files downloaded in autumn 2015 to 30.85 billion files downloaded in spring 2015 (Scarborough, n.d.). A growing avenue for music consumption is illegal downloads. This method is especially popular among college students because it is a cost-free alternative to paid music streaming services (Weijeters and Goedertier, 2015). Estimates indicate that illegal downloading and music piracy are costing the music industry \$2.7 billion per year (Go-Gulf, 2014) and thus, have significantly contributed to the industry's decline in sales (Sheehan, Tsao, and Pokrywczynski, 2012). These statistics indicate that there is a need to understand factors the influence willingness to pay for music rather than acquiring it illegally.

The purpose of this study is to examine the willingness to pay for a music service among college students after being exposed to a digital advertisement. More specifically, it will consider how rational and emotional appeals (such as guilt and fear) in advertisements affect interest in and willingness to purchase a music service. It will also examine how a person's involvement with music influences their response to these different types of advertising appeals.

Music Piracy

While advertising aids consumers in choosing legal methods to consume music, there are other ways to interact with music. Music piracy is a free, viable alternative to paid music streaming and downloading. The RIAA (2016) defines piracy as a range from “downloading unauthorized versions of copyrighted music from a file-sharing service to illegally copying music using streamripping software or mobile apps”. Piracy is illegal because it steals copyrighted material; offenders may face criminal or civil lawsuits (RIAA, 2016). This study regards music piracy and online software piracy as similar entities because both music and software are protected under intellectual property laws. This section of the literature review discusses general public attitudes toward music piracy, what factors make individuals more likely to illegally download music, as well as suggested marketing tactics to discourage music piracy.

General Attitude Toward Piracy

Widely Practiced. Music and software piracy is a frequently practiced phenomenon. Kwong, Yau, and Lee (2003) observed that 73.2% of their sample had bought pirated CDs in the last 12 months. Gupta, Gould, and Pola (2004) found that 42.5% of participants admitted to pirating software. In a 2008 study by Lysonski and

Durvasula, 94% of participants admitted that they consumed downloaded music for which they did not pay. These three studies suggest that participation in music piracy has increased over time. Statistics conclude that music and software piracy are not rare occurrences; the majority of samples studied have been found to partake in some sort of illegal downloading behavior.

Ethically Acceptable. Research also has found that there is not a negative stigma associated with software and music piracy. A study by Alleyne, Soleyn, and Harris (2015) found that their entire sample of accounting students had favorable attitudes toward music and software piracy. The researchers concluded that piracy is easy, as well as ethically accepted among students (Alleyne, Soleyn, and Harris, 2015). Hinduja's 2003 survey of college students and their downloading behaviors supports this statement. He reports that 49.6% of his sample would not feel guilty about pirating software and 51.3% do not regard piracy as intrinsically wrong (Hinduja, 2003). These beliefs have been attributed to the anti-big business attitudes of Millennials; they dislike supporting artists who are already making millions of dollars (Lysonski and Durvasula, 2008, Kwong et al., 2003). Lysonski and Durvasula (2008) also suggested that participants are unaware of the true effect of illegal downloads on artists. Their sample heard that music piracy hurts the livelihood of artists, but there was not a strong belief that this was true; therefore, they still partook in illegal downloading (Lysonski and Durvasula, 2008).

Pirated Material Is Quality Material. Music piracy might be less likely to occur if listeners believed that pirated music was of lower quality than legally purchased music. Although limited research examining the quality of pirated music has been conducted, the research suggests that consumers perceive pirated music to be similar in

quality to legally purchased music. For example, a study by Gupta, Gould, and Pola (2004) found that 90% of respondents rated compressed (pirated) music quality as almost the same as CD quality, which suggests that music pirates do not have to sacrifice quality to consume free, illegally downloaded material.

Factors That Make Individuals More Likely To Pirate

There are several factors that have been found to effect an individual's tendency to pirate music. Chiou, Huang, and Lee (2005) hypothesized that an individual who idolizes a particular band or group will be less likely to pirate their music because buying music is a way to support the artist. However, this hypothesis was not supported as the authors found that a consumer's idolization of a particular singer or band did not have a significant affect on their tendencies to pirate music and that people will choose pirated music over monetarily supporting their favorite groups. Furthermore, Chiou, Huang, and Lee (2005) found that consumers' satisfaction with current copyrighted CDs is negatively related to their general attitudes toward music piracy, which means that consumers who are satisfied with paid music will be less likely to favor piracy. Instead, research has found that demographic factors, ethical tendencies, and fear of persecution have a greater impact on pirating behavior than idolizing a particular singer or band.

Demographic. With respect to demographic factors, several studies have concluded that young males are most likely to pirate music or software (Kwong et al., 2003, Hinduja, 2003). Hinduja's 2003 survey of college students defined the most specific set of demographic factors: Asian males of junior standing, majoring in a non-Business or Social Sciences area. Students in scientific areas of study have the extra technological skills to effectively pirate music and software (Hinduja, 2003). Husted

(2000) examined piracy demographics at a national level and found that low levels of economic wealth and high levels of income inequality were positively related to software piracy. Individualistic cultures, or countries that favor personal rights, independence, and self-reliance, also displayed greater tendencies toward software piracy (Husted, 2000).

Ethical Tendencies. Although research has found that music and software piracy is widely accepted, individuals still consider ethical implications when deciding whether to illegally download content. Gupta et al. (2004) found that ethical considerations (e.g. behaviors that are considered appropriate by others vs. those that are deemed inappropriate) were more important than legal considerations (e.g. criminal persecution, arrest) when deciding to pirate software. Similarly, Phau and Ng (2010) found that personal integrity negatively affected attitudes toward pirated software. Those with lower ethical standards had less remorse about piracy, and those with lower integrity also displayed more intention to pirate software (Phau and Ng, 2010). Lysonski and Durvasula (2008) looked at the ethical implications of piracy by asking respondents to discuss personal behaviors as well as the perceived behaviors of their peers. When the researchers asked if the respondent would steal music, the majority of the respondents denied that they would pirate (Lysonski and Durvasula, 2008). When the researchers asked if the respondents' friends would pirate music, the overwhelming response was positive, indicating that most respondents believed their friends would pirate music (Lysonski and Durvasula, 2008). This illustrates the social acceptability of music piracy among friends (Lysonski and Durvasula, 2008). Overall, research has found that those who consumed pirated music in the past were more likely to keep doing so (Kwong et al., 2003, Gupta et al., 2004, d'Astous, Colbert, and Montpetit, 2005).

Low Fear of Prosecution. Alleyne, Soleyn, and Harris (2015) found through qualitative interviews that music pirates continue their behavior because they think they are immune to legal action. Phau and Ng (2010) found that participants did not list avoiding risk as a reason for their decision to not pirate music, which suggests that risk aversion was not a significant factor in the decision. In contrast, research by Alleyne et. Al (2015) suggests that fear of prosecution may be an important factor. Specifically, they found that perceived prosecution risk was the largest factor in the decision to not pirate software or music, having a stronger impact than either morality or social norms. However, since perceived prosecution risk was low, the majority of the sample continued to pirate music (Alleyne et al., 2015). In Hinduja's 2003 survey, only half of the participants were concerned about the legal implications of piracy since they did not know any individuals who were convicted of piracy. Lysonski and Durvasula (2008) further emphasized that most people do not fear legal action, especially regarding Internet piracy. Very few participants said they would steal music from a store, but all participants said they were likely to steal music from the Internet (Lysonski and Durvasula, 2008).

Advertising Appeals

While music piracy is a prevalent option to consume music, there are also many legal ways to pay for music. This study focuses on music streaming services as an avenue of legal consumption and factors that might positively impact the willingness to pay for music through a streaming service rather than acquire the music illegally. Services like Pandora, Spotify, and Apple Music all offer similar features and benefits, usually using various forms of advertising to entice customers to purchase their service.

With any service consumption choice, advertising can have a significant impact on interest in, and willingness to, recommend the service as well as willingness to pay for the service. Especially with music, there are many avenues to consumption and advertisements play a role in helping a consumer decide which avenue to choose.

Prior research has identified two important types of advertising appeals: rational and emotional. Rational appeals in advertisements include “factual, logical, objectively verifiable information” (Keshari and Jain, 2014). Rational appeals also include detailed and compelling arguments that persuade consumers to have confidence in their purchase decision (Zhang et al., 2014). In contrast, emotional advertisements help consumers create preferences for products or brands based on liking the advertisement or feeling emotions (both positive and negative) as a result of the advertisement (Keshari and Jain, 2014). Two common forms of emotional appeals include the use of guilt and fear. Guilt-based advertising convinces the consumer to buy a product or service based on “an emotional state involving penitence, remorse, self-blame, or self punishment after completing or contemplating a violation of an internalized standard of proper behavior” (Huhmann and Brotherton, 1997, p. 36). Fear-based advertising appeals threaten consumers with a potential negative outcome to behavior that is either physically harmful or socially unacceptable (Brennan and Binney, 2010).

An important question concerns the relative effectiveness of these different types of advertising appeals. Keshari and Jain (2014; 2016) found that rational appeals elicited more favorable purchase intentions than emotional appeals. They also examined gender as a potential moderator variable but found that males and females did not express significant differences in their purchase intentions when viewing an emotional

advertisement (Keshari and Jain, 2014). There was also no significant gender difference in response to the rational appeal (Keshari and Jain, 2014). Other research has found that rational advertising appeals promote more brand commitment than emotional appeals (Pang et al., 2009), and inspire better recall than emotional appeals (Mehta and Purvis, 2006). They also provide more information about the product or service, resulting in more positive brand attitudes than emotional appeals (Stafford, 1996). Taken together, these studies suggest that rational appeals may be more effective than emotional appeals.

However, research by Zhang, Siu, Liu, and Knight (2014) suggests that which type of appeal is more effective may depend on the nature of the service being advertised. They distinguished between experience services and credence services. An experience service “can be evaluated by actually availing oneself of the service” like hotels (Zhang et al., 2014). Credence services are difficult to evaluate even with experience; they involve trusting the opinions of an educated professional, such as a doctor, lawyer, or financial specialist (Zhang et al., 2014). In this study, participants were randomly assigned to either an emotional appeal (based on enjoyment) or a rational appeal (based on factual information) for either a restaurant or a dental service, with the restaurant representing an experience service and the dental service representing a credence service. Zhang et. al (2014) hypothesized that purchase intentions would be more favorable when using an emotional appeal to advertise an experience service rather than a rational appeal, but that a rational appeal would be better than an emotional appeal for a credence service. The authors argued that because people were looking for an emotional high (ex. adrenaline, adventure, family time) when investing in an experience service, an emotional appeal would result in greater purchase intention than a rational appeal. The credence

service, however, was based on utility and benefits. Because the rational appeal described the overall benefit of the service, should lead to greater purchase intention than the emotional appeal. Their findings supported this hypothesis.

There are two types of emotional appeals of interest in this study: fear and guilt. There are many studies that discuss when the two appeals are typically used and the relative effectiveness of each. Huhmann and Brotherton (2009) conducted a descriptive study looking at when guilt or fear appeals were more likely to be used. They listed charities, health care services, and consumer nondurable goods like food and cleaning products as the highest users of guilt ads (Huhmann and Brotherton, 2009). Public service announcements tended to use fear appeals at the highest rate (Huhmann and Brotherton, 2009). Previous research (Bagozzi and Moore, 1994; Higbee, 1969) has found that fear can be a strong motivator to purchase products and services. Bagozzi and Moore (1994) studied public service announcements (PSAs) related to child abuse. The researchers played participants a video PSA that showed victims of child abuse. Although the threat being advertised did not necessarily affect the target audience, they found that their sample became anxious when viewing the ad; however, the ad did not affect their decision to donate money (Bagozzi and Moore, 1994). Higbee (1969) found that the researcher should create a well-defined path for avoiding punishment when using fear appeals in research; otherwise, the sample views punishment as unavoidable and is less affected by the appeal. Notably, Nunnally and Bobren (1959) found that a weakness of fear appeals is threat-avoidance, or a respondents' level of willingness or unwillingness to receive a communication. They found that smokers were less inclined

to read articles about cigarettes and cancer than were non-smokers and speculated that smokers ignored the message out of self-defense and preservation.

Research comparing specific types of emotional appeals has found that guilt elicits empathetic emotions and is generally a more effective appeal than fear (Bennett, 1998; Brennan, 2012; Burnett and Lunsford, 1994; Coulter and Pinto, 1995; Huhmann and Brotherton, 2009; Edell and Burke, 1987; Geuens, De Pelsmacker, and Pham (2014), Son, Lee, Hong, and Drumwright, 2016). Bennett (1998) found that guilt appeals centered on inaction elicited feelings of shame among participants, which was effective in creating voluntary compliance with the call-to-action in the ad. Similarly, Brennan (2012) found that guilt appeals in social marketing campaigns aroused participants' sympathy and a moral obligation to others, while fear appeals invoked an inclination toward self-protection. Coulter and Pinto (1995) illustrated this same result by showing guilt advertisements to sixty mothers. Moderate guilt appeals resulted in higher purchase intentions than either high or low guilt appeals (Coulter and Pinto, 1995).

Hypotheses

Several factors differentiate this study from previous research on both music piracy and advertising appeals. First, this study is looking at the effectiveness of rational, guilt, and fear appeals with a different type of service (music streaming) than has been examined in the past. Prior research has focused only on CD and software purchases. Furthermore, this study is directly comparing rational appeals with guilt and fear appeals, whereas the bulk of previous research has only compared rational appeals with emotional appeals overall. Consistent with past research, I expect that the rational appeal will be more effective than either of the two emotional appeals. Rational appeals produce higher

purchase intention, more brand loyalty, and better advertisement recall than emotional appeals (Keshari and Jain, 2014, Mehta and Purvis, 2016, Pang et. al, 2009).

Consequently, I hypothesize that:

H1a: Respondents exposed to the rational appeal will have greater interest in a music streaming service, be more willing to recommend the service, and have greater intent to purchase the service than people exposed to an emotional appeal (either fear or guilt).

H1b: Those exposed to a rational appeal will have a higher positive affective response and a lower negative affective response toward the music streaming service than people exposed to an emotional appeal (either fear or guilt).

Furthermore, I expect that an advertisement using a guilt appeal will be more effective than one using a fear appeal. Guilt appeals elicit empathy, which is a convincing and positive human emotion in terms of affect, and thus, should enhance interest in, and willingness to recommend the music service as well as willingness to pay for the service (Bennett, 1998; Brennan, 2012; Burnett and Lunsford, 1994; Coulter and Pinto, 1995; Huhmann and Brotherton, 2009; Edell and Burke, 1987; Guenes et. al, 2014, Son et al., 2016). This research leads to the following hypotheses:

H2a: People exposed to a guilt-based emotional appeal will have greater interest in a music streaming service, be more willing to recommend the service, and have greater intent to purchase the service than people exposed to a fear-based emotional appeal.

H2b: Those exposed to a guilt-based emotional appeal will have a stronger positive affective response and a lower negative affective response toward the music streaming service than people exposed to a fear-based emotional appeal.

This study is also unique in that I am looking at music involvement as a variable that might moderate the relationship between ad appeal and the dependent variables.

There is limited research surrounding the idea of music involvement, but it is an important variable because it may influence the effectiveness of the types of advertising

appeals when used for music-related products or services. One study defines music involvement as the spectrum of ways individuals perceive, consume, and interact with music in their daily lives (Weijeters and Goedertier, 2015). Those highly involved with music care about the industry as a whole, remain updated with their favorite artists, and prioritize listening to and discovering new artists. They also care about the methods they use to consume their music and value platforms with music discovery aids, large libraries, and playlist creation tools. Those who are not involved with music do not think about or listen to music very often. They may have a favorite artist, but are not concerned with discovering new artists. Music involvement exists on a spectrum, so a person can have any level of involvement between these two extreme end points of highly involved and not involved. Because those most involved with music have the most personal investment in, and knowledge about, the music industry (Weijeters and Goedertier, 2015), they may have more interest in, and willingness to recommend, as well as willingness to pay for the music service than those with lower involvement.

Consequently, I predict that:

H3a: Respondents with high music involvement will have greater interest in, and willingness to recommend the music streaming service, as well as greater willingness to pay for the service than respondents with low music involvement.

Since those on the spectrum of music involvement have unique sets of values, it is likely that they will also respond differently to rational, guilt, and fear advertising appeals. Thus, I expect that music involvement will moderate the relationship between type of advertising appeal used and responses to the ad. Specifically I predict that those with high music involvement will respond more positively to a rational appeal than an emotional appeal because the objective and factual information about the service that is

provided in a rational appeal would be perceived by a highly involved listener as helpful in deciding whether the service offers features that would be worth purchasing. In contrast, those who have lower involvement with music have less knowledge about artists, the music industry, and streaming services (Weijeters and Goedertier, 2015), so they will be influenced less by a rational appeal that describes features of the service and more swayed by guilt or fear appeals (Zhang et. al, 2014). I also believe music involvement will influence responses to different types of emotional appeals. Someone who is highly involved with music will care about the industry and new artists, so guilt advertisements that appeal to their love of the industry will sway them more than fear appeal advertisements. Those highly involved with music will care about new, upcoming artists and thus, will feel empathy toward those struggling to make a profit with music. Those with lower levels of involvement do not have this personal commitment to the music industry, so they will be more swayed by a fear appeal advertisement than a guilt appeal advertisement. Fear appeal advertisements that remind them about potential negative consequences they might experience will be more effective with these participants because it affects them personally rather than the industry as a whole. This leads to the following hypotheses:

H4a: People who have high involvement with music will have greater interest in a music streaming service, be more willing to recommend the service, and have greater intent to purchase the service when faced with a rational appeal than an emotional appeal.

H4b: People who have high music involvement will have a higher positive affective response and a lower negative affective response toward the music streaming service when faced with a rational appeal than an emotional appeal.

H4c: People who have high involvement with music will have greater interest in a music streaming service, be more willing to recommend the service, and have

greater intent to purchase the service when faced with a guilt-based emotional appeal than a fear-based emotional appeal.

H4d: People who have high music involvement will have a higher positive affective response and a lower negative affective response toward the music streaming service when faced with a guilt appeal than a fear appeal.

H4e: People who have low involvement with music will have greater interest in a music streaming service, be more willing to recommend the service, and have greater intent to purchase the service when faced with an emotional appeal (either fear or guilt) rather than a rational appeal.

H4f: People who have low music involvement would have a higher positive affective response and a lower negative affective response toward the music streaming service when faced with an emotional appeal (either fear or guilt) than a rational appeal.

H4g: People who have low involvement with music will have greater interest in a music streaming service, be more willing to recommend the service, and have greater intent to purchase the service when faced with a fear-based emotional appeal than a guilt-based emotional appeal.

H4h: People who have low music involvement will have a higher positive affective response and a lower negative affective response toward the music streaming service when faced with a fear appeal than a guilt appeal.

Method

Participants

One hundred eighty nine college students between the ages of 18 and 24 participated in this study. The sample included 27 males and 162 females. Twenty-five respondents were from the College of the Arts, 26 were from the School of Business, 23 were from the College of Communications, 28 were from the College of Pharmacy and Health Sciences, and 43 were from the College of Liberal Arts and Sciences. This is an appropriate sample for the study because college students are often consumers of music and acquire it in various ways. They are also especially likely to use illegal methods of consuming music. Thus, understanding factors that might influence their willingness to

pay for a music streaming service is important in possibly combating the problem of music piracy.

Procedure

Survey. The survey was created in Qualtrics. There were six blocks, or sections, in the survey: the confidentiality statement, demographic questions, frequency of listening methods, music involvement, the advertising appeal, and ad recall. The survey took between 15 and 20 minutes to complete. A copy of the survey can be found in Appendix A.

Distribution. Approval from the Institutional Review Board (IRB) was obtained prior to distributing the survey. The survey was sent to participants via email so they could complete it on their own time in their own environment. The survey was sent through a variety of methods. A post was made on Facebook, inviting immediate acquaintances to participate in the survey. The survey also was sent to fraternity and sorority members, members of the Honors community, and to members of the Music Industry Association. A link was provided in their weekly email update. In addition, a small group completed the survey after a club meeting with my facilitation. Finally, students in two sections of a Recording Industry Studies class were given an opportunity to participate in the survey. They provided their emails in class, and were asked to complete the survey on their own time. Respondents agreed to a consent statement that outlined the purpose of the study, detailed the rights of the participant, and provided the contacts of the researchers before answering any survey questions.

Independent Variable Manipulation

The primary independent variable in the study was type of advertising appeal. Three different types of appeals were compared: a rational appeal, a fear appeal and a guilt appeal. Type of appeal was manipulated within three separate web banner advertisements for a mock music streaming service. The name, logo, and branding of the music streaming service were fabricated in order to disassociate any preconceived notions and emotions connected to existing services. The three ads were identical in size, shape, color, and branding; the only differences between them were the information provided about the service. The ads were designed with minimalism and a pink/purple monochromatic color scheme to make it more likely that participants would focus on the content of the ad. Additionally, this minimized the possibility that participants would be offended by the ad itself or chose not to purchase the streaming service because they did not like the design or branding of the ad. The photo in the ad depicted a man listening to music through headphones; this is a universal image associated with music streaming, further minimizing the risk of participants taking offense to the brand. The ads were Photoshopped onto a Facebook newsfeed advertisement to give participants the illusion that they were viewing the advertisements in a web browser. The Facebook page was cropped so that only the advertisement was in view; participants could not see any other posts or ads on the page. The streaming service was called “Tonal” and used a triangular play button as the primary logo.

Participants were randomly assigned to one of the three advertising appeal conditions through Qualtrics. The rational appeal ad described the advantages of the music service, such as artist discovery tools, accessible music libraries, and pre-made playlists (“Tonal is the newest music streaming service with over 2 million artists, and 50

new artists added every week. There are new songs released every day, compiled into playlists based on your streaming history.”) Ad #2 (Emotional- Fear) focused on the consequences of music piracy, urging the viewer to buy the streaming service instead of getting convicted of a crime (“Is that illegal download free? It could cost you \$250,000 and jail time. A subscription to Tonal is only \$4.99 a month and is a safer alternative to music piracy.”). Ad #3 (Emotional - Guilt) focused on the consequences the streaming service has on the music industry itself (“Your next favorite artist could be struggling to make it. Tonal reimburses artists better than any streaming service to support up-and-coming musicians”). A copy of the three ad appeals can be found in Appendix B.

Measures

Interest in the Music Service. A scale containing four items was developed in order to measure how much interest participants had in the advertised streaming service. Items were measured using 7-point Likert scales with “1” being “strongly disagree” and “7” being “strongly agree.” Sample questions included: “I would visit the website for this ad” and “I am interested in learning more about this service”. The coefficient alpha reliability scale was 0.88.

Likelihood of Recommending the Music Service. A scale containing three items was developed in order to measure how likely it was that participants would purchase the advertised streaming service. Items were measured using 7-point Likert scales with “1” being “strongly disagree” and “7” being “strongly agree.” The questions included: “I would suggest that my friends investigate more into the service” and “I would recommend this service to a friend”. The coefficient alpha reliability scale was 0.905.

Purchase Intention. A scale containing a single item was developed in order to measure how likely it was that participants would purchase the advertised streaming service. The item was measured using a 10-point scale with “0” being “No chance, almost no chance (1 in 100)” and “10” being “certain, practically certain (99 chances in 100)”.

Positive Affect. A scale containing two items was developed in order to measure participants’ positive emotional reaction to the advertisement. Items were measured using 7-point Likert scales with “1” being “strongly disagree” and “7” being “strongly agree.” A sample question is: “This ad makes me feel happy”. The coefficient alpha reliability scale for positive affect was 0.785.

Negative Affect. A scale containing six items was developed in order to measure participants’ negative emotional reaction to the advertisement. Items were measured using 7-point Likert scales with “1” being “strongly disagree” and “7” being “strongly agree.” A sample question is: “This ad makes me feel anxious”. The coefficient alpha reliability scale for negative affect was 0.878.

Ad Recall. Three questions were included at the end of the survey that measured a participant’s ability to remember factual information about the advertisement they saw. The items were measured using multiple-choice questions; respondents were awarded one point for every question they answered correctly. A sample question is: “What was the name of the service in the ad?”

Music Involvement. Involvement with music was measured using the music absorption scale developed by Ridgeway (1976). Participants were asked to rate their music absorption when listening to music on a scale from 0% to 100%, with 0% meaning

that the person's attention is completely elsewhere while listening to music and 100% meaning that when listening to music all of the person's focus is on the music and the lyrics.

Results

Tables 1 and 2 present the means, standard deviations and correlations between the variables used in this study.

Manipulation Check

To ensure that respondents interpreted the rational, fear and guilt appeals as they were designed, a question in the survey was included as a manipulation check. The question asked, "What does this ad describe?" There were multiple-choice responses that corresponded with each appeal. The response related to the rational appeal was that the ad described "the features and benefits of the service". The response related to the guilt appeal was that the ad described "supporting up-and-coming artists". The response related to the fear appeal described "the dangers associated with music piracy". There was also a fourth response that did not correspond to any of the three appeals. Overall, 69% of participants selected the response that matched the appeal they were exposed to. Specifically, of the 53 people in the rational condition, 36 or 67.9% said the ad was about the features and benefits of the service. Of the 57 people in the guilt condition, 42 or 73.7% said the ad was about supporting up-and-coming artists. Of the 54 people in the fear condition, 35 or 68.4% said the ad was about the dangers associated with music piracy. These results suggest that the manipulation of the appeal type was successful.

Hypotheses

Data for the first two hypotheses was analyzed using a 3 x 3 ANOVA analysis of variance with ad appeal (rational, fear, guilt) and music involvement (low, medium, high) as independent variables. Although music involvement was measured on a continuous scale, for the purpose of analysis, it was changed into a categorical variable with respondents falling into low, medium, or high levels of involvement.

The first two hypotheses stated that respondents overall would respond more positively to rational than emotional appeals, and of the emotional appeals, would respond more positively to guilt than fear. Support for these hypotheses would be shown through a significant main effect for ad appeal. Five responses to the ad were assessed: (1) interest in the music service; (2) likelihood of recommending the service; (3) purchase intention; (4) positive affective response and (5) negative affective response.

There was some support for these hypotheses. Although neither hypothesis was supported for interest in the service ($F(2, 143) = .261, p = .614$) or willingness to recommend the service ($F(2, 142) = .682, p = .507$), the ad appeal main effect was significant for negative affect ($F(2, 143) = 6.134, p = .003$), positive affect ($F(2, 143) = 7.982, p = .001$) and for willingness to pay ($F(2, 143) = 2.917, p = .057$). Comparing the means shows that, consistent with the first hypothesis, the rational appeal ($M=2.24$) produced less negative affect than both the fear appeal ($M = 2.87$) and the guilt appeal ($M = 2.92$). Additionally, as hypothesized, the rational appeal ($M=3.92$) resulted in greater positive affect than the fear appeal ($M=3.06$). However, contrary to the hypothesis, the guilt appeal ($M=3.89$) and the rational appeal ($M=3.92$) did not differ in terms of positive affect. With respect to the second hypothesis, results showed that, contrary to the hypothesis, there was no difference between the fear appeal ($M=2.87$) and the guilt

appeal ($M=2.92$) for negative affect produced but, as hypothesized, the guilt appeal ($M = 3.89$) resulted in a more positive affective response than the fear appeal ($M=3.06$). Finally, contrary to the hypothesis, the guilt appeal ($M=3.28$) produced more willingness to pay than the rational appeal ($M=2.64$) and the fear appeal ($M=2.44$). Therefore, both of these hypotheses were partially supported.

The third hypothesis predicted that those with high music involvement would respond more positively to the ad, regardless of appeal, than those with low music involvement. Support for these hypotheses would be shown through a significant main effect for music involvement. There was a significant main effect for music involvement for negative affect ($F = (2,143) = 3.103, p = .05$). However, results were not in the direction hypothesized. Comparing the means shows that those with medium music involvement experienced greater negative affect ($M = 2.95$) than those who had either low music involvement ($M = 2.56$) or high music involvement ($M = 2.52$). The hypothesis was not supported for willingness to pay ($F = (2,143) = 1.073, p = .35$), willingness to recommend ($F = (2,143) = 1.564, p = .21$), interest ($F = (2,143) = 1.015, p = .37$), or positive affect ($F = (2,143) = 0.663, p = .52$).

The next group of hypotheses examined whether music involvement moderated the relationship between ad appeals and responses to the ad. It was hypothesized that those with high music involvement would respond most positively to the rational appeal, followed by the guilt appeal, followed by the fear appeal. Furthermore, it was hypothesized that those with low music involvement would respond most positively to the fear appeal, followed by the guilt appeal, followed by the rational appeal. Support for

these hypotheses would be shown through a significant interaction between ad appeal and music involvement.

There was only limited support for these hypotheses. None of the hypotheses were supported for interest in the service ($F(4,143) = 1.286, p = .278$), willingness to recommend the service ($F(4,143) = 1.526, p = .198$), positive affect ($F(4,143) = 1.477, p = .212$), or negative affect ($F(4,143) = .901, p = .465$). However, the interaction was significant for purchase intention ($F(4,143) = 2.431, p = .05$). Figure 1 depicts a graph of this relationship. As can be seen in Figure 1, a comparison of the means shows that, contrary to hypothesis 4a, high involvement respondents exposed to a rational appeal ($M = 2.43$) did not differ in their purchase intentions from high involvement respondents exposed to the fear emotional appeal ($M = 2.39$) and actually had lower purchase intentions than those exposed to the guilt emotional appeal ($M=3.44$). Hypothesis 4c was supported, as purchase intention was significantly greater for high involvement participants exposed to a guilt appeal ($M = 3.44$) than for those exposed to a fear appeal ($M=2.39$). As hypothesized in 4e, for low involvement respondents, purchase intention for those exposed to a guilt emotional appeal ($M = 4.17$) was higher than for those exposed to a rational appeal ($M=2.91$). However, contrary to the hypothesis, for low involvement respondents, purchase intention for those exposed to a fear emotional appeal ($M = 2.15$) was lower than for those exposed to a rational appeal ($M = 2.91$). Hypothesis 4g was not supported, as purchase intention for low involvement participants was higher for those exposed to the guilt appeal ($M = 4.17$) than for those exposed to the fear appeal ($M = 2.15$).

Additional Findings

Ad Recall. There was a significant relationship found between type of ad appeal and ad recall ($F(2,189) = 5.358, p = .006$). The recall for fear appeals ($M=2.24$) was significantly lower than guilt ($M=2.57$) or rational ($M=2.59$).

Price Consciousness. Although I did not have any specific hypotheses related to price consciousness, I included a measure in the survey because I thought price consciousness might impact a respondent's purchase intention. To examine this possibility, I did a 3 x 3 analysis of variance with ad appeal (rational, fear, guilt) and level of price consciousness (low, medium, high) as the independent variables. Interestingly, we found that there was a marginally significant interaction between ad appeal and price consciousness for interest in the service ($F(4,129) = 1.994, p = .099$). A graph of this relationship is shown in Figure 2. Comparing the means shows that for those with low price consciousness, the fear ($M = 4.08$) or guilt ($M = 3.90$) appeals both generated more interest than the rational appeal ($M = 3.20$). For those with medium price consciousness, the guilt appeal ($M = 4.22$) and the rational appeal ($M = 4.10$) both generated more interest than the fear appeal ($M = 3.32$). Finally, for those with high price consciousness, the fear appeal ($M = 4.02$) and the rational appeal ($M = 4.14$) both generated more interest than the guilt appeal ($M = 3.63$).

There was also a significant interaction between price consciousness and ad appeal for purchase intention ($F(4, 129) = 2.977, p = .022$). Figure 3 depicts this relationship graphically. As shown in Figure 2, for low price conscious respondents, purchase intention was higher for the guilt appeal ($M = 3.11$) than for either the rational ($M = 2.13$) or fear appeal ($M = 2.56$). For medium price conscious respondents, a similar pattern emerged with purchase intention being higher for the guilt appeal ($M = 3.82$) than

the rational ($M = 2.31$) or fear appeal ($M = 2.20$). In contrast, for high price conscious respondents, purchase intention was higher for the rational appeal ($M = 3.31$) than the guilt ($M = 2.07$) or fear appeal ($M = 2.33$).

Discussion

The purpose of this study was to examine the impact of three different types of advertising appeals on willingness to purchase a music streaming service. I compared a rational appeal, a fear appeal and a guilt appeal and predicted that overall, responses to the ad would be most favorable for those exposed to the rational appeal, followed by the guilt appeal and that responses would be least favorable for those exposed to the fear appeal. I also examined whether a person's level of involvement with music would impact his/her responses to the ad. I hypothesized that people with a high level of involvement would have more favorable responses to the ad when exposed to a rational appeal and that their responses would be least favorable when exposed to the fear appeal. I predicted the opposite for those having a low level of music involvement, with the fear appeal producing the most positive responses to the ad and the rational appeal having the least positive responses.

Overall, my results showed that type of ad appeal had a significant impact on responses to the ad. Specifically, as predicted, I found that the rational appeal produced less negative affect than both the fear and guilt emotional appeals. It also produced greater positive affect than the fear appeal. However, contrary to my hypothesis the guilt appeal produced positive affect equal to the rational appeal and purchase intentions that were significantly higher than either the fear or rational appeal. Although I found a significant interaction between ad appeal and music involvement for willingness to pay,

the results were not in the direction that I hypothesized. Specifically, I found that for high and low musically involved participants, purchase intentions were greatest with the guilt appeal. Interestingly, for the high involvement participants, the fear and rational appeals resulted in similar purchase intentions while for the low involvement participants the rational appeal led to greater purchase intentions than the fear appeal did.

My results are consistent with prior research comparing guilt and fear appeals which shows that guilt appeals are generally more effective than fear appeals (Bennett, 1998; Brennan, 2012; Burnett and Lunsford, 1994; Coulter and Pinto, 1995; Huhmann and Brotherton, 2009; Edell and Burke, 1987; Guenes et. al, 2014, Son et al., 2016) since results showed that overall, the guilt appeal resulted in more positive affective responses to the ad and greater purchase intentions than the fear appeal. Ad recall was also greater with the guilt appeal than the fear appeal. As suggested earlier, the guilt appeal likely produced a more positive response to the ad than the fear appeal due to empathy. Prior research suggests that guilt appeals encourage a person's moral obligation toward others, while fear appeals invoke self-preservation (Brennan, 2012). This could also be why the recall for fear appeals was significantly lower than guilt or rational. Respondents may have been so focused on the punishment described in the fear advertisement that they stopped paying attention to key facts about the service itself.

Although the greater effectiveness of guilt appeals compared to fear appeals was not surprising, the fact that the guilt appeal was more effective than the rational appeal in terms of purchase intentions and equal to the rational appeal in terms of positive affect and ad recall was very surprising. Prior research says that rational appeals produce greater brand loyalty and more favorable purchase intention than emotional appeals

(Keshari and Jain, 2014; 2016); however, I found that the guilt appeal produced more willingness to pay than the rational appeal. There are several possible explanations for this finding. The first explanation relates to the nature of the emotional appeals used in prior research comparing rational and emotional appeals. There are many kinds of emotional appeals that were studied in prior literature, none of which were directly defined as “fear” or “guilt”. Maybe these emotional appeals were less effective than guilt, which is why rational appeals were found to be more effective in these studies. Next, it could be because respondents view all music streaming services as being basically the same in terms of features. If this is the case, the objective and factual information provided in the rational appeal would likely be perceived as being less persuasive, which made it possible for more emotionally focused information to impact responses to a greater degree. A third possible reason for why my results were contrary to previous research could be due to the nature of the industry that was the focus of this study. Unlike most industries, the music industry provides a fairly easy opportunity for illegal activity through music piracy. Respondents, either consciously or subconsciously, may have been aware of this risk, which made it possible for feelings of guilt to be aroused by the guilt appeal. This could then lead to the guilt appeal leading to more positive responses to the ad than the rational appeal. Further research comparing guilt and rational appeals would be helpful in order to better understand how they might affect responses to an ad for a music streaming service as well as other products or services.

I predicted that high and low music involvement participants would respond differently to rational, guilt and fear appeals but found instead that they responded similarly since they both had the greatest purchase intentions when exposed to guilt

appeals. The positive response to a guilt appeal was not completely unexpected for high involvement participants. They have a strong investment in the industry and would, therefore, be likely to care more about the artists struggling to make a living. However, I predicted that the rational appeal would be the most effective appeal for high involvement participants. Perhaps this didn't occur because people highly involved with music already know a lot about the other music services on the market so they may need a further differentiator beyond rational appeal statistics and factual information to increase their willingness to pay for a different (or additional) music streaming service. The more surprising result was that low involvement participants also had strong willingness to pay when exposed to guilt appeals. I expected that a fear appeal would be the most effective with them because their low involvement with music would make them less interested in facts about the music service (rational appeal) and less concerned about the impact of their actions on struggling artists (guilt appeal) and more concerned about the impact on themselves. A fear appeal, which highlights negative consequences for them should, therefore, have resulted in greater willingness pay for the service. This unexpected finding could be a result of a low involvement person's source of motivation when purchasing services. Fear is externally motivated, where a punishment is forced upon a person by an outside source. Guilt, on the other hand, is internally motivated; people feel compelled to help others based on a feeling within themselves. It could be more effective in terms of behavioral decisions, like willingness to pay.

Finally, it was surprising that interest in and likelihood of recommending the service were not affected by the type of ad appeal or level of music involvement separately or in combination. This was particularly unexpected because interest,

recommendation, and purchase intentions are all behavioral responses to advertisements; however, willingness to pay was the only behavioral response that was significant. It is possible that type of ad appeal did not affect interest in the service because respondents view all music streaming services as basically the same and, thus, did not feel the need to do further research before deciding whether to purchase a new music service. Similarly, respondents may not have wanted to recommend the service to friends because they know their friends are already committed to other services and would be unlikely to switch.

Another interesting finding from this research related to the impact of price consciousness on responses to the ad. I included a measure of price consciousness because an individual's spending habits might affect their willingness to pay for a music service, especially when music can easily be consumed for free. Although price consciousness did not, by itself, affect any of the dependent variables, it did interact with type of ad appeal to influence purchase intentions. Results showed that low and medium price conscious respondents had the greatest purchase intentions when exposed to the guilt appeal, while high price conscious respondents had the greatest purchase intentions when exposed to the rational appeal. This difference could have occurred because price conscious respondents want to know exactly what benefits they will receive when they purchase something, which could explain the greater effectiveness of the rational appeal for them. However, for medium and low price consciousness respondents, purchase intentions were more affected by the guilt emotional appeal, perhaps because their purchases could be more wrapped up in empathetic emotions. These individuals are less inclined to do a cost-benefit analysis because they are not concerned with getting a lot of

return on their investment. Consequently, the information on the rational appeal would be less important to them, making it possible for emotional appeals such as guilt to impact their actions.

Practical Implications

There are several implications from this study for those involved in the marketing of music services. This study aids music marketers in deciding which type of advertising appeal to use. Specifically, if advertisers want to evoke positive feelings about their service, they should use rational appeals that describe features and benefits or guilt appeals that invoke a sense of empathy. This study also demonstrates that level music involvement is a factor in a consumer's purchase decision. Music marketers should partake in highly specialized advertising toward different levels of music involvement. Music involvement could be used to segment the population, allowing for the use of different appeals depending on the level of involvement. Facebook and Instagram especially allow advertisers to target specific demographics of people. This would result in more sales of the product or service. Finally, the results of this research suggest that music marketers should be wary of using fear appeals based on the possibility of getting caught for music piracy. Not only did the fear appeal result in less recall of factual information in the ad than the rational and guilt appeals, it also resulted in lower positive affect and purchase intentions, suggesting that overall, positive responses to an ad may be lower when using fear appeals than either guilt or rational appeals.

Limitations

There are several reasons why the findings from this study should be viewed with some caution. This study was a lab study, so there is a lack of external validity.

Respondent reactions may be different if they encountered the advertisement while scrolling through their personal Facebook page in a real environment. Since the music service ad was the only element on the page, respondents were forced to read it. On their real Facebook pages, respondents may pay less attention to ads or scroll right past them. Second, there were only 27 males that responded to this survey. That is hardly a representative sample, so answers may be skewed as a result of gender. Women are stereotypically attributed with higher levels of empathy, so that could be why the guilt appeal was so successful in my study. Finally, I did not collect information about the respondents' previous ownership of a comparable music streaming service so I was not able to determine if this affected their responses to my fictitious service. This factor may have influenced responses related to willingness to pay, interest, and willingness to recommend the service featured in my study. If respondents already owned a comparable service, an advertisement for a competing service may not have been as effective.

Suggestions for Future Research

There are many opportunities for future research based on the results of this study. Future researchers should consider conducting similar studies to test if the relationship I observed between ad appeal and involvement holds in other similar entertainment industries such as movie and TV streaming services (like Netflix and Hulu), or video games. Additionally, researchers could look at the impact of degree of involvement in these industries; this might influence the effectiveness of appeals for purchases of other services. Based on the results of this study, I believe that guilt appeals will generate positive emotions and produce a greater willingness to pay than rational or fear appeals. Furthermore, those with both high and low involvement with the service offering might

have stronger purchase intentions when exposed to a guilt appeal rather than a rational or fear appeal. It would also be interesting to conduct research with combinations of advertising appeals. My study segmented each appeal, but results suggest that a combination of rational and guilt appeals may be most effective in terms of both positive affect and purchase intention. Future research could examine this possibility.

I would also suggest conducting a further research on how advertising appeals influence ad recall. The results from this study suggest that fear appeals would produce the least recall compared to rational and guilt appeals. However, the nature of the product might affect participants' responses to guilt appeals. Based on past research, health related products and non-profits use fear appeals frequently (Bagozzi and Moore, 1994; Huhmann and Brotherton, 2009); these are products that consumers can either purchase or not purchase. Music streaming, video games, and movies, however, provide easily accessible, illegal consumption methods with the risk of persecution. The nature of these services creates more opportunities for guilty feelings related to illegal behaviors. Looking at multiple appeals both separately and in combination (both rational and emotional), it would be interesting to find out if fear really produces the least advertisement recall on a larger scale.

Conclusion

Overall, this study looked at three different types of advertising appeals and how they affect a respondent's willingness to pay, willingness to recommend, interest, and affective response to a music streaming service. This research is meant to help address an underlying issue in the music industry: music piracy. There are so many ways to consume music for free, especially through illegal downloading and file sharing. This

study helps music marketers motivate their target populations to pay for services by using different types of ad appeals. This study suggests guilt appeals have viability in the market at two extremes: when people are not involved in the music industry and when people consider music a highly important part of their lives. This study aids music marketers in deciding which type of advertising appeal to use across different target markets in the industry, helping them to better reach their audience and further the use of paid music services. By increasing consumer interest, willingness to recommend, and willingness to pay for music streaming services, the music industry can achieve success among consumers.

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Table 1
Means and Standard Deviations Between Study Variables

	Variable	\bar{x}	σ
1	Ad Appeal	1.76	0.99
2	Purchase Intention	2.70	1.79
3	Negative Affect	2.78	1.08
4	Positive Affect	3.57	1.23
5	Interest in Service	3.88	1.42
6	Likelihood of Recommending	3.52	1.37
7	Ad Recall		
8	Music Involvement	2.07	0.74
9	Price Consciousness	5.18	1.16

Table 2
Correlations Between Study Variables

	Variable	1	2	3	4	5	6	7	8	9
1	Ad Appeal	-								
2	Purchase Intention	.04	-							
3	Negative Affect	-.22*	.046	-						
4	Positive Affect	.26*	.48*	-.01	-					
5	Interest in Service	.06	.68*	.13	.68*	-				
6	Likelihood of Recommending	.09	.70*	.121	.66*	.88*	-			
7	Ad Recall	.22*	-.04	-.12	-.002	-.01	-.001	-		
8	Music Involvement	-.003	-.05	-.03	.03	.02	.03	.01	-	
9	Price Consciousness	.06	-.01	-.05	.08	.04	.002	.03	.01	-

* Correlation is significant at the 0.01 level

Figure 1
Interaction Between Ad Appeal and Music Involvement

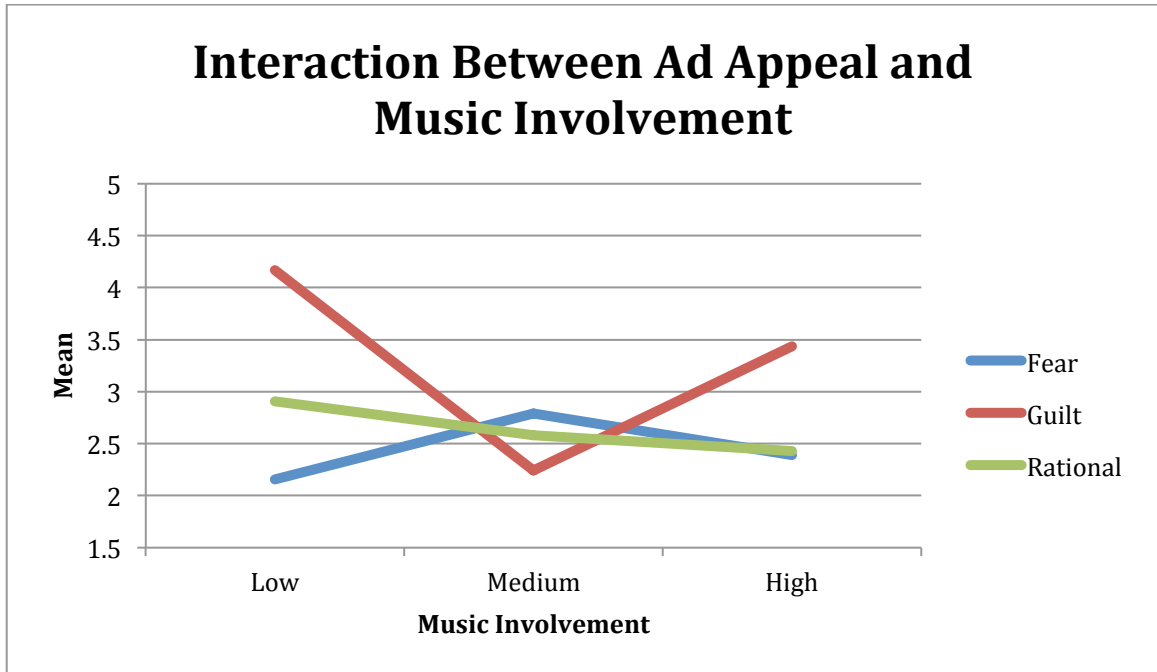


Figure 2
Interaction Between Price Consciousness and Ad Appeal for Interest in the Service

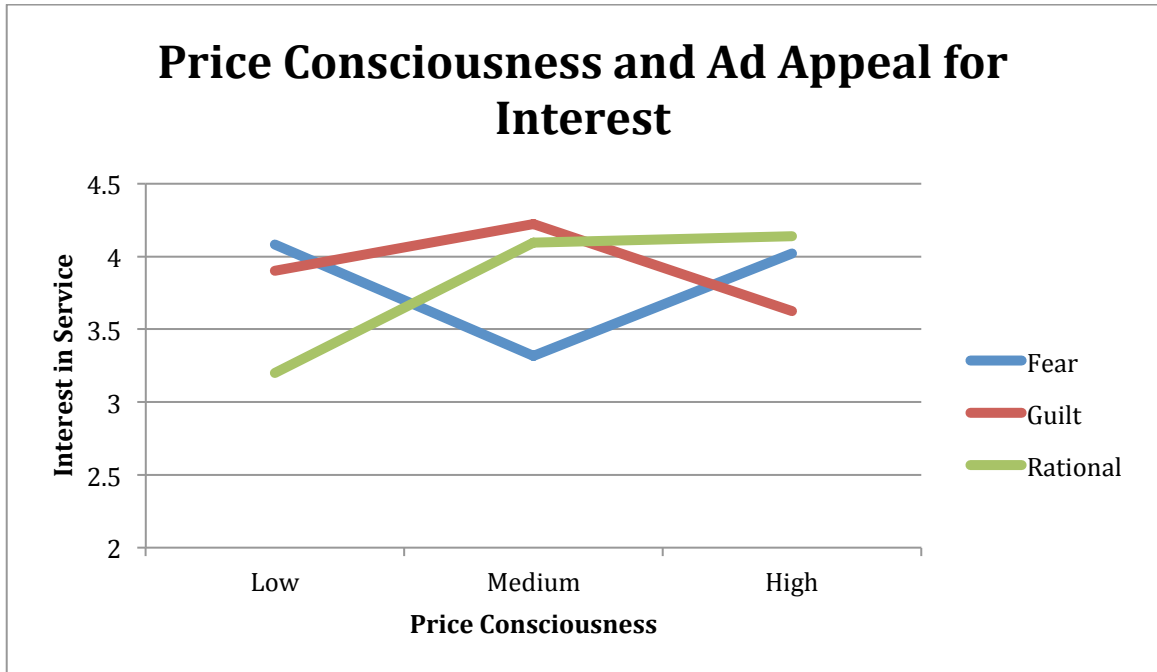
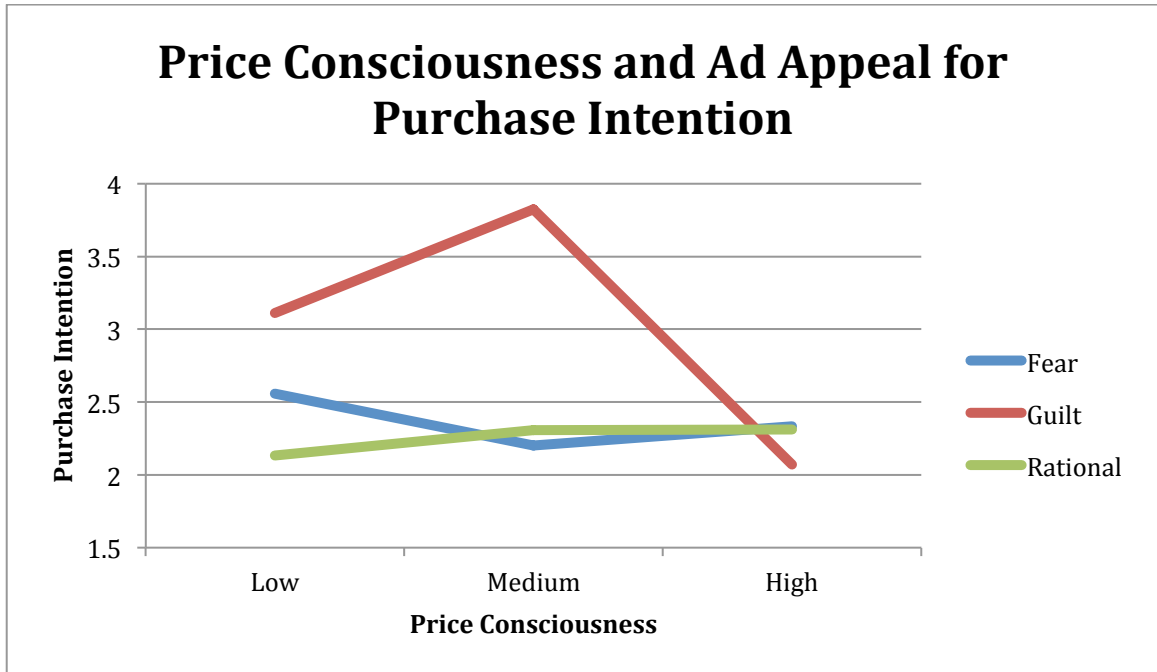


Figure 3
Interaction Between Price Consciousness and Ad Appeal for Purchase Intention



Appendix A

Guilt Appeal Advertisement

This screenshot shows a Facebook advertisement for Tonal. The ad is titled "Suggested Post" and features the Tonal logo and a play button icon. The text of the ad reads: "Your next favorite artist could be struggling to make it. Tonal reimburses artists better than any streaming service to support up-and-coming musicians." Below the text is a video thumbnail showing a person from behind wearing headphones. The ad includes a call to action: "Check out Tonal today! Buy a subscription and support your favorite artists so they can keep making music you'll love. Get it for \$4.99 per month." The URL "TONAL.COM" is provided. The ad has 765 likes, 131 comments, and 198 shares. The Facebook interface includes a search bar, navigation menu, and language options.

Fear Appeal Advertisement

This screenshot shows a Facebook advertisement for Tonal, similar to the one above but using a fear appeal. The text of the ad reads: "Is that illegal download free? It could cost you \$250,000 and jail time. A subscription to Tonal is only \$4.99 a month and is a safer alternative to music piracy." Below the text is the same video thumbnail showing a person from behind wearing headphones. The ad includes a call to action: "Check out Tonal today! A subscription is only \$4.99 a month." The URL "TONAL.COM" is provided. The ad has 765 likes, 131 comments, and 198 shares. The Facebook interface is identical to the first screenshot.

Rational Appeal Advertisement

The image shows a Facebook interface with a sponsored advertisement for Tonal. The ad features a purple-tinted image of a person wearing headphones, viewed from behind. The text of the ad reads: "Check out Tonal today! Listen to new releases, discover new songs, and share your finds on social media. Tonal is only \$4.99 per month." Below the text is the URL "TONAL.COM". The ad has received 765 reactions, 131 comments, and 198 shares. The Facebook sidebar on the left includes sections for Marketplace, Shortcuts, Explore, and Create. The right sidebar shows language options (English, Spanish, Portuguese, French, German) and links to Privacy, Terms, Advertising, Ad Choices, Cookies, and More. A chat window for 18 people is visible at the bottom right.

Appendix B

Advertising Appeals and Willingness to Pay for a Music Streaming Service

The purpose of this study is to understand the choices people make related to music consumption. We do not anticipate that there are more than minimal risks in participating in this study, including but not limited to the possibility of feeling mildly uncomfortable when responding to some questions.

Your participation in this project is entirely voluntary, and you can decide not to participate in this study or to withdraw at any time without adversely affecting your standing at Butler University. Your decision will not result in any loss of benefits to which you are otherwise entitled. Upon your request to withdraw, all information pertaining to you will be destroyed. If you choose to participate, all information will be held in strict confidence and will have no bearing on your academic standing or services you receive from the University.

If you have any questions, please contact student researcher Katharine Baird (kbaird@butler.edu) or faculty researcher Dr. Margret Padgett (mpadgett@butler.edu). We expect that the survey will take approximately 15 minutes to complete.

By clicking the arrow below, you agree to the terms above and to take part in the survey.

What is your age?

- 18 - 24
- 25 - 34
- 35-39
- 40+

Which gender identity do you most identify?

- Male
- Female
- Transgender
- Non-Binary
- Prefer Not to Answer

What is the college of your primary major?

- Jordan College of the Arts
- Lacy School of Business
- College of Communications
- College of Pharmacy and Health Sciences
- College of Education
- College of Liberal Arts and Sciences

What is your specific major within that college?

What is the college of your secondary major (of applicable)?

- Jordan College of the Arts
- Lacy School of Business
- College of Communications
- College of Pharmacy and Health Sciences
- College of Education
- College of Liberal Arts and Sciences
- N/A

What is your specific major within that college (if applicable)?

What race/ethnicity do you most identify?

- White
- Black or African American
- American Indian or Alaska Native
- Asian
- Native Hawaiian or Pacific Islander
- Other

Current Employment Status:

- Employed full time
- Employed part time
- Unemployed looking for work
- Unemployed not looking for work
- Retired

About how many hours per week do you work?

- Less than 10 hours
- 11-15 hours
- 16-20 hours
- 21-30 hours
- 30+ hours

Average paycheck for a two week time period:

- Less than \$100
- \$100-\$299
- \$300-\$499
- \$500-\$799
- \$800-\$999
- More than \$1000

How frequently do you use each of the following methods to consume music? Please rate each consumption method based on how often you use it.

	Always	Most of the time	About half the time	Sometimes	Never
CDs or Records	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
iTunes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Apple Music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Spotify	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pandora	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
YouTube	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Amazon Prime Music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Downloading Sites, like YouTube to MP3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Assume you have been given 100 points. Distribute those points across the different consumption methods below in proportion to how often you use that consumption method. For example, if you do not use iTunes, it should receive 0 points. If about half of your music consumption comes by listening to Spotify, it should receive 50 points.

CDs or Records : _____
iTunes : _____
Apple Music : _____
Spotify : _____
Pandora : _____
YouTube : _____
Amazon Prime Music : _____
Downloading Sites, like YouTube to MP3 : _____
Total : _____

On a scale from 0% to 100%, please quantify how absorbed you are when you listen to music. See below for examples. **100%**-Complete absorption where you are doing nothing but listening and your attention never wanders from the music during the entire piece. If people are talking nearby, you completely block out their conversation. You are engaged in no other activities, not studying, talking, or anything. **50%**-Your attention is basically with the music, but your mind does wander to other things. If people are talking nearby, you find yourself occasionally listening to their conversation, but returning to the music. In all, the time you spend listening to a piece is about evenly divided between careful following of the music and finding yourself involved in other thoughts and activities. **0%**-You are aware that the music is playing but your attention is elsewhere. You are not following the musical sequences or words in the piece playing. If there is conversation around you, you find your attention is with it rather than the music. You are often engaged in other activities, such as studying, while the music is playing.

How many hours do you listen to music per week?

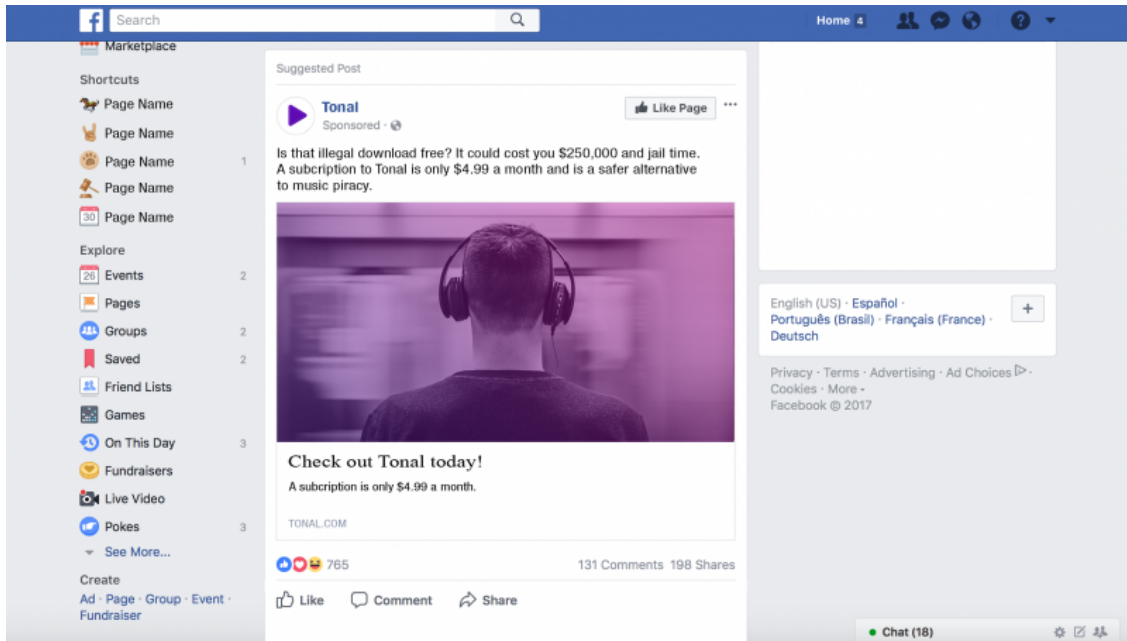
- Less than 10
- 10-15
- 16-25
- 26-35
- 36-45
- 50+

Please read the scenario and answer the following question. You are on vacation with a group of friendly people who do not know what types of music you like to listen to, but who are willing to provide their own musical resources for your listening. You are unfamiliar with the pieces of music available, apart from the English of the songs. Since you will not be with these people after your vacation, you are not concerned with the social prestige of the musical forms. You are simply interested in listening to (not performing or composing) pleasant music. You should rate as you feel about the choices without regard to what others may think or expect. Do not consider previous choices in providing your rating.

	Like a great deal	Like a moderate amount	Like a little	Neither like nor dislike	Dislike a little	Dislike a moderate amount	Dislike a great deal
Hit songs (Top 40)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Alternative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Indie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Punk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rock	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Classical	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rap	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Country	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Imagine you are studying, and you take a quick break to scroll through Facebook. As you are reading your Newsfeed, this ad appears. Please look at the following advertisement and answer the questions below.



Using the scale provided below, please indicate the extent to which you agree or disagree with each statement. There are no right or wrong answers so please respond honestly.

	Strongly agree	Agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Disagree	Strongly disagree
Whatever I buy, I shop around to get the best prices.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

This ad makes me feel happy.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Compared to other people, I know more about the Internet.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This service is interesting to me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This ad makes me feel guilty.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have a strong interest in music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Among my circle of friends, I'm one of the experts on the Internet.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Using the scale provided below, please indicate the extent to which you agree or disagree with each statement. There are no right or wrong answers so please respond honestly.

	Strongly agree	Agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Disagree	Strongly disagree
A lot can be said about a	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

person from the music they listen to.

I would want to gather more information about the service.

I would suggest that my friends investigate more into the service

I know a lot about the Internet.

I usually purchase the cheapest item.

This ad makes me feel excited.

If my friends and I were listening to music, I would pull up this service.

Using the scale provided below, please indicate the extent to which you agree or disagree with each statement. There are no right or wrong answers so please respond honestly.

	Strongly agree	Agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Disagree	Strongly disagree
Compared to other people, I know less about the Internet.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
After looking at the ad, I feel worried.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I value music as an important part of my current lifestyle.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I check the prices even for inexpensive items.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The ad makes me uncomfortable.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would tell my friends about the service	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This ad makes me feel sad.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Using the scale provided below, please indicate the extent to which you agree or disagree with each statement. There are no right or wrong answers so please respond honestly.

	Strongly agree	Agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Disagree	Strongly disagree

I am interested in learning more about this service.

I do not feel very knowledgeable about the Internet.

I would visit the website for this ad.

This ad makes me feel anxious.

I would recommend this service to a friend.

I would purchase this service.

This ad makes me feel angry.

What does this ad describe?

- The dangers associated with music piracy
- Supporting up-and-coming artists
- The features and benefits of the service
- Subscribing to a popular social trend

On a scale from 0-10, how likely are you to purchase this service?

- 0 - No chance, almost no chance [1 in 100]
- 1 - Very slight possibility [1 chance in 10]
- 2 - Slight possibility [2 chances in 10]
- 3 - Some possibility [3 chances in 10]
- 4 - Fair possibility [4 chances in 10]
- 5 - Fairly good possibility [5 chances in 10]
- 6 - Good possibility [6 chances in 10]
- 7 - Probable [7 chances in 10]
- 8 - Very probably [8 chances in 10]
- 9 - Almost sure [9 chances in 10]
- 10 - Certain, practically certain [99 chances in 100]

If you were to purchase this service or a similar service, how long do you think you would keep it?

- Less than 3 months
- 3-6 months
- 7 months to 1 year
- 1 year +

Would you be more willing to pay for a monthly subscription or pay a full year in advance?

- Month-to-month
- Full year
- I would not buy this service.

In the ad, what did the picture show?

- A woman at a concert
- A man wearing headphones
- A band playing a song

What was the name of the service in the ad?

- Tonal
- Chord
- Major Key

Describe what the logo looked like.

- A radio
- A speaker
- A play button

Appendix C

Interest in the Service

1. This service is interesting to me.
2. I would want to gather more information about this service.
3. I am interested in learning more about this service.
4. I would visit the website for this ad.

Willingness to Recommend

1. I would suggest that my friends investigate more into the service.
2. If my friends and I were listening to music, I would pull up this service.
3. I would tell my friends about the service.
4. I would recommend this service to a friend.

Positive Affect

1. This ad makes me feel happy.
2. This ad makes me feel excited.

Negative Affect

1. This ad makes me feel guilty.
2. After looking at the ad, I feel worried.
3. The ad makes me uncomfortable.
4. This ad makes me feel sad.
5. This ad makes me feel anxious.
6. This ad makes me feel angry.

Ad Recall

1. In the ad, what did the picture show?
2. What was the name of the service in the ad?
3. Describe what the logo looked like.

Price Consciousness

1. Whatever I buy, I shop around to get the best prices.
2. I usually purchase the cheapest item.
3. I check the prices even for inexpensive items.

Music Involvement

1. On a scale from 0% to 100%, please quantify how absorbed you are when you listen to music. See below for examples.

100%-Complete absorption where you are doing nothing but listening and your attention never wanders from the music during the entire piece. If people are talking nearby, you completely block out their conversation. You are engaged in no other activities, not studying, talking, or anything.

50%-Your attention is basically with the music, but your mind does wander to other things. If people are talking nearby, you find yourself occasionally listening to their conversation, but returning to the music. In all, the time you spend

listening to a piece is about evenly divided between careful following of the music and finding yourself involved in other thoughts and activities.

0%-You are aware that the music is playing but your attention is elsewhere. You are not following the musical sequences or words in the piece playing. If there is conversation around you, you find your attention is with it rather than the music. You are often engaged in other activities, such as studying, while the music is playing.

Purchase Intentions

1. On a scale from 0-10, how likely are you to purchase this service?

- 0 -No chance, almost no chance [1 in 100]
- 1 - Very slight possibility [1 chance in 10]
- 2 - Slight possibility [2 chances in 10]
- 3 - Some possibility [3 chances in 10]
- 4 - Fair possibility [4 chances in 10]
- 5 - Fairly good possibility [5 chances in 10]
- 6 - Good possibility [6 chances in 10]
- 7 - Probable [7 chances in 10]
- 8 - Very probably [8 chances in 10]
- 9 - Almost sure [9 chances in 10]
- 10 - Certain, practically certain [99 chances in 100]