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THE RADIO COMMERCIAL: THE EFFECTS
OF VARIED BACKGROUND MUSIC ON ATTITUDE,
LISTENER RECALL AND INTENT TO PURCHASE THE PRODUCT

BY

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B. S., STETSON UNIVERSITY, 1983

THESIS

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INTRODUCTION

Millions of dollars are spent each year by advertisers trying to reach the most people with the least amount of money. Unfortunately, many of these dollars are wasted due to commercials that are carelessly designed, poorly written and poorly produced.

It is difficult to blame any one person or organization for such carelessness because of all professions, advertising is one of the most subjective. The old cliché, "You can't please all of the people all of the time," sums up many unsuccessful advertising campaigns.

It is interesting to note, however, that in a profession dominated by research, that is, research of demographics, market shares and the like, there is considerably less research in specific areas of advertising - especially radio.

With the development of television, many media prophets predicted radio's demise as an advertising medium. They could not have been more wrong, however. Radio revenues did dip drastically, but broadcasters examined the medium for its strengths and came up with new programming and commercial success. Radio, today, is an excellent selling tool for good reasons. Five stand out (Langstrom, 1980: 10):

1. Radio is ubiquitous. Half a billion radios are in working order. Most of them are in homes from

bedroom to kitchen, in stores and in offices.

Trucks and cars account for well over 100

million radios.

2. Radio is selective. Geographic, demographic and programming diversity of radio stations helps media buyers pinpoint their target audiences. Such flexibility allows a great deal of diversity for the advertiser.
3. Radio is economical. In a single week, radio reaches nine out of ten people twelve years of age and over. Those eighteen and older listen on an average of three hours and twenty-two minutes each day. An advertiser can usually count on an effective combination of reach and frequency for a relatively low cost per thousand.
4. Radio is fast. If the need arises, an advertiser can have a live/local commercial on the air within hours.
5. Radio is participatory. Listeners develop a sense of involvement with radio because it calls the imagination into play. There is virtually no restriction to locale. Sound effects and music instantly set the scene. Characters can be played in any range from straight to extremely broad. The listener fills in the details with his imagination.

The unique characteristic of radio commercials is the fact that they are entirely an auditory product. Consequently, the advertiser

must rely on voice, sound effects and music, alone, to sell his product. In doing so, he creates an image in the listener's mind. If the image is one that is favorable, the listener should be more inclined to purchase the product.

The question, then, is, "How does one know if the commercial will create a favorable image?" The answer: Examine the parts of the radio commercial and determine what works best, where, and develop some guidelines for producing an effective commercial.

The present study applies this idea by examining the role of music in advertising in an attempt to more fully understand its function and selling power for the advertiser.

BACKGROUND RESEARCH

In the 16th and 17th centuries, only musicians, trained amateurs and the wealthy had the opportunity to listen to music (Darrell, 1955). Today, almost everyone may listen, when, and as often as he/she likes.

This abundance of music has brought its problems, however. Music today is literally "in the air" with the result being dulled senses, overstimulated appetites and aural fatigue. What does this do, then, to radio, which relies so heavily on music for much of its impact?

Mussulman (1974) states that one of the most common uses of music in contemporary Western civilization is as background to random human activity. It serves to fill space and time and to humanize cold, impersonal environments. This unique type of music, often called "mood music," differs from "art" music in that it is intended to be heard, but not actively or purposefully listened to. The radio commercial employs mood music in an attempt to deliberately produce a specific reaction in a specific group of people without their paying much, if any, attention to it.

Scientists in the 19th century began to discover that certain effects of music upon the human organism were not at all imaginary. They found that music could alter blood pressure,

pulse rate, respiration, muscular reflexes and mental and emotional suggestibility (Copland, 1957). Today, medicine has developed an entire science which is devoted largely to the therapeutic uses of music in the treatment of mental and emotional illnesses.

While the effects are not identical in every individual, there is enough consistency in the responses to music to allow certain assumptions to be made about its potential power. In a study designed to test the effects of music on boredom and productivity, researchers played carefully programmed background music in the mailing room at Prentice-Hall, Inc. and recorded a net increase of 8.03% in productivity (Book, 1957).

The "industrial efficiency curve," a measurement which shows that fatigue sets in and efficiency declines twice a day during a normal eight-hour workday has shown to be influenced by music as well. Efficiency tends to increase if steadily brighter, more stimulating music is applied during the low points in the curve (Mussulman, 1974).

Both of the above studies tested for the physiological effects of music and found them to be very real. In radio, however, the psychological or emotional aspects of the individual come more into focus. Why do we like one commercial more than another? Copland (1957) contends that part of the reason for this lies in the way we listen. The first, or sensuous plane, is the simplest method of listening to music for during this stage, we listen for the sheer pleasure of it. We take in the sound, itself, and hear

music without thinking about it or considering it. Much of the way we listen to radio commercials is carried out on this plane.

The second plane, the expressive, is highly controversial in that composers tend to shy away from the expressive side of music and insist that there is no "hidden" meaning behind the notes. Nevertheless, most people can find many different meanings in a piece of music and will say that it reminds them of a train, or a storm, or funeral - or that it expresses serenity, delight or exuberance. There may not even be an appropriate word to express the feeling. It is there, however. It is on the expressive plane that most people listen to music, and it is through the expressive plane that we are most likely to fail or succeed in radio commercials.

The third plane is a sheerly musical one of which most listeners are unaware. It states that besides pleasurable sounds and expression, there are notes that are constantly being manipulated. The average listener, when listening on the third plane, will hear melody, then rhythm. Harmony and tone color are usually taken for granted and form often goes unnoticed. In the radio commercial, then, all three of these planes are acting together to form an impression in the listener's mind.

As was said earlier, the first two planes of listening, the sensual and the expressive, are the most important when looking at the effects of music on advertising. Consequently, they deserve some elaboration.

Meyer (1968) says that music may give rise to images and trains of thought which, because of their relation to the inner life of the particular individual, may eventually culminate in affect or liking. Along these same lines, then, music that is inappropriate or undesirable could result in images that leave a negative feeling. The question for advertisers, then, is, "Will music that brings to mind negative images result in a negative attitude toward the product being advertised?" MacCurdy (1925: 568) feels that it will when he suggests,

"only feeling penetrates into awareness, a feeling aroused by something of which the subject is quite ignorant. Self-conscious minds seem to have a repugnance for such isolated disembodied mental phenomena: they are felt to be morbid and eerie. Consequently, a process of rationalization is undertaken at once. Whatever is in the focus of attention at the moment when the affect arises is held to be the direct cause of it."

For the advertiser, then, a poor selection of music could be the factor determining the success of the product.

It may be argued that just because one or two listeners generate negative feelings toward a product in response to consciously or unconsciously disliking the music, it does not necessarily follow that all listeners will do so. This, in theory, may be true. Research shows, however, that people within a certain culture tend

to have in common certain associations. Meyer (1968) calls these "connotations" and says that in terms of music, they are the result of the association made between some aspect of the musical organization and the extra-musical experience. In other words, our feelings and associations have in some way become standardized. In the West, for example, we tend to associate death with slow tempos and low ranges. We attribute certain concepts and states of mind to particular instruments, such as the organ to represent piety and the gong to represent exotic. What is interesting is that these relationships are not intercultural. The gong will not have an exotic meaning for the Oriental.

Musical motion may also be associated with concept or image. A very fast piece will evoke a very different meaning than a very slow one.

It is becoming increasingly clear that music is a very powerful means of communication, and within its own boundaries, is a very precise one. All of the elements of rhythm, tempo, pitch, accent, dynamic shading and tone quality are kept under control by composer and performer alike. When the listener hears the music, then, he is receiving a very definite type of communication.

The beauty of the language of music for the advertiser is that it is not necessary to be concerned with the specific image in the individual's mind. As Sessions (1967: 88) suggests, "music embodies the attitudes and gestures behind feelings, the

movements of our inner being which animate our emotions and give them their dynamic context." Each musical phrase is a unique gesture and through cumulative effect of such gestures, we gain a clear sense of quality of the feeling behind them. Music, then, does not present the concept of death, itself. Instead, it stimulates that realm of experience within the individual in which death and darkness, night and cold and sleep and silence are consolidated (Meyer, 1968). If the advertiser is aware of the feeling of the music and what it may evoke in a specific culture, he/she may then deliberately link it with the appropriate product and/or service and greatly enhance the odds of its success.

Closely associated with this idea is the principle in advertising practice which states that the effectiveness of a given advertisement is in some sense due to the context in which the ad appears, and that certain appeal forms are likely to work better with some product classes than others. A fear appeal, for example, might be used effectively in an ad for life insurance, but it is unlikely to be used effectively in an ad for aftershave lotion.

This idea of congruity in advertisements is one that is used widely, although there is scarcely any research specifically dealing with advertising to support it. Why, then, does congruity play such an important role in advertising? Murdock (1974) discusses the way in which memory and retrieval cues are arranged to facilitate recall in response to some probe. Congruity in

advertising tends to aid recall by helping the individual to arrange the ideas logically in his mind. Lambert (1980) further supports this theory when he finds that congruity between print ad elements do, in fact, enhance recall. It follows, then, that congruity between music and the ad message should also enhance recall of that message.

Before deciding upon what music is appropriate for a specific advertisement, however, the advertiser should be aware that there are three avenues available for such selection. The first, often called the "needle drop," refers to background music that is a recognizable song, independent of the product being advertised. The radio producer simply "drops the needle" on this song and reads the copy over it. The present study employs such a technique. It is important to note, however, that in real advertising situations, such a technique may be illegal if all laws and rights pertaining to the composer and performer have not been taken into consideration.

The second method of music selection is to use stock music which is available at radio stations and recording studios. Such music is produced and distributed by specializing companies, who for a reasonable rental fee, will supply the subscriber with original music of excellent quality broken down into 10, 30 and 60 second intervals. The only drawback to this method of selection is that other advertisers may have access to the same material, resulting in music duplication.

The final method of music selection is to create an original piece of music specifically for the product. While time and expense often prohibit the advertiser from having original music composed, this option is ideal in that no duplication is possible and the product and the music can more easily become synonymous. Only after the advertiser has decided how he/she will select his/her music can he/she begin to determine the music's level of appropriateness.

To accomplish this, however, certain stylistic rules must be observed. The advertiser must be aware that tempos should range from approximately 40 beats to 130 beats per minute, depending upon the style of the message created. He/she should understand that the louder and the higher the frequency, the more stimulating the sound. Density will have an effect on the listener in that a full orchestra will evoke a different feeling than a single instrument. Most importantly for radio commercials, anything that might attract someone's attention by the abruptness of its occurrence must be avoided. Any sudden change in tempo, timbre, density, consonance and dissonance or volume will be conspicuous and therefore, increase tension (Book, 1957). In addition to these technical aspects, the advertiser should look at a particular piece of music in terms of its pace, the audience to which it is targeted, the product itself, and the geographic location. By combining the technical rules of music with these social and environmental guidelines, the term "appropriate" becomes more definable and, therefore, more operational.

We have thus far examined music from the standpoint of its style and its inherent effects on the listener. We have determined that in advertising, music has the potential to be very powerful, for it can attract attention to a spot, help hold that attention, create a good mood about a product or service, give an advertiser a distinct identity and significantly improve recall (Woodward, 1982). Music has the potential to make an ad exciting even if the announcer is talking about a boring product. As Aristotle said,

"Music directly imitates the passions or states of the soul . . . hence when one listens to music that imitates a certain passion, he becomes imbued with the same passion." (Cited in Copland, 1957: 20)

The advertiser, then, must look at his music to determine whether the correct emotional state or "passion" is being generated (Hettinger, 1971).

Having determined some of the effects and potential powers of music in advertising, the problem remains that there is a definite lack of research to substantiate these claims. The present study will focus on music in radio advertising in an attempt to measure its effect on recall, attitude and intent to purchase the product.

HYPOTHESES

(1) Subjects listening to a radio commercial with appropriate musical background will recall more of the advertisement than subjects listening to the same advertisement with inappropriate musical background.

(2) Subjects listening to a radio commercial with appropriate musical background will display significantly more affect of liking toward the advertisement than subjects listening to the same commercial with inappropriate musical background.

(3) Subjects listening to a radio commercial with appropriate musical background will desire to purchase the advertised product more than subjects listening to the same advertisement with inappropriate musical background.

(4) Subjects listening to a radio commercial with appropriate musical background will generate more positive thoughts than subjects listening to the same advertisement with inappropriate musical background.

METHOD

SUBJECTS AND PROCEDURE

Forty-nine senior level high school social studies students participated in an experiment employing a 2 X 2 factorial design in which the music (appropriate or inappropriate) and the sex of subject served as between subject factors.

Subjects in each treatment category were told that they were participating in a study conducted by Southern Communication Consultants, Inc. which was designed to gather feedback on radio program positioning. Each subject received a three-page questionnaire face down and was instructed as to how to fill out the various scales included (see Appendix A).

Subjects then heard the taped segment which consisted of the last line of a recognizable song, a station identification, an introduction to an upcoming song and the treatment advertisement. After hearing the tape, four minutes in length, subjects were told to turn over their questionnaires and begin working on the first two pages. These included the questions on attitude (5-point semantic differentials), intent to purchase (5-point Likert-type) and recall (free association). In addition, the first two pages included some "filler" questions in order to further disguise the study.

After all subjects had completed these sections, they were told to go on to the last page, consisting of the cognitive response measure. Directions for this section were read to the subjects as they followed along. Subjects were given 3½ minutes to record all of their thoughts during the advertisement. After this time period had elapsed, subjects were told to go back and rate each of their thoughts as being either positive, negative or neutral/irrelevant. When all subjects were finished, the questionnaires were collected and the subjects were debriefed and thanked.

DESIGN

INDEPENDENT VARIABLES

Music

Appropriateness was defined in this study according to the four basic areas mentioned earlier: pace, product, audience and geographic location. Subjects in the appropriate music condition heard the advertisement, an ad for a fictitious clothing store, Design One, accompanied by the "Miami Vice" theme, composed by Jon Hammer, Paramount records, MCA 82612. In keeping with the four areas mentioned above, this selection was thought to be appropriate because the theme fit well with the pace of the commercial itself. The announcer's voice is quick and driving throughout the entire length of the advertisement. Consequently, the music had to be hard and driving as well.

The music was also selected to appeal to the targeted audience. The present study utilized high school students between

the ages of 16 and 18 years. Consequently, music featuring electronic instruments, such as synthesizers, and heavy percussion levels, will be more suited to this age level.

When selecting the music in terms of the product being advertised, the "Miami Vice" theme was again appropriate because the contemporary fashions in the ad correspond well with the contemporary feel of the music. The advertisement is featuring fashion that is new and unique and the music introduces the same quality.

Finally, the music was selected in terms of the geographic location. In the present study, the "Miami Vice" theme was ideal because the advertisement copy specifically mentioned Miami.

Subjects in the appropriate music condition heard the same advertisement accompanied by Andre Kostelanetz' "Lady Madonna," Columbia Records, CS 9691. If we look at this selection in terms of the definitions of appropriateness above, it is evident that the piece does not meet the criteria. The music is slower than the pace set by the announcer, it is dominated by strings, which stylistically separates it from music that is familiar to the audience and it has no similarity to the product being advertised or the location (see Appendix B for advertisement copy).

The appropriateness of the music was measured using a 5-point Likert-type scale. Subjects responded to a single statement, "I thought the music in the advertisement was appropriate."

Sex

Subjects were divided into four treatment groups, where males and females, depending upon the treatment condition, heard the appropriate or the inappropriate music selection.

DEPENDENT VARIABLES

Attitude

Attitude was measured on a 5-point bi-polar semantic differential consisting of six separate scales (see Appendix A). Four of these individual scales were collapsed during analysis, resulting in three measures of attitude.

Intent to Purchase

Subjects responded to a 5-point Likert-type scale which measured purchase intention. The statement read, "I would buy all of some of the products in the advertisement."

Recall

Subjects were asked to recall all of the points about the advertisement that they could remember. Subjects wrote their answers on blank lines provided.

Cognitive Response

Subjects were asked to list all of the thoughts they had during the advertisement. After doing so, they were told to go back and rate each thought as being either positive, negative or neutral/irrelevant.

RESULTS

Manipulation Check

A one-way analysis of variance was conducted to test the music variable. Subjects responded to the statement, "I thought the music in the advertisement was appropriate" on a 5-point Likert-type scale where 5 was "agree" and 1 was "disagree." The results indicated that subjects in the appropriate music condition ($M=4.31$) did feel that the music was significantly more appropriate than those in the inappropriate music condition ($M=2.6$; $F(1,45) = 20.5, p < .01$).

DEPENDENT VARIABLES

Attitude

The means for each cell on the attitude measure are displayed in Tables 1, 2 and 3. It was expected that those subjects in the appropriate music condition would report a more favorable attitude toward the advertisement than those in the inappropriate condition.

Table 1 shows the individual cell means for the four evaluative scales which were collapsed for the purposes of analysis. These bi-polar adjectives were good/bad, unfavorable/favorable, pleasant/unpleasant, and negative/positive. A two-

way analysis of variance was conducted on the interesting/uninteresting and long/short scales, as well, and again, the F-ratio was not significant. The means for each cell are displayed in Table 2 and 3.

TABLE 1
INDIVIDUAL CELL MEANS FOR ATTITUDE MEASURES

	Male	Female
Appropriate	14.5	13.8
Inappropriate	11.3	14.0

TABLE 2
INDIVIDUAL CELL MEANS FOR INTERESTING/UNINTERESTING

	Male	Female
Appropriate	2.3	2.8
Inappropriate	2.3	3.2

TABLE 3
INDIVIDUAL CELL MEANS FOR LONG/SHORT

	Male	Female
Appropriate	2.7	2.5
Inappropriate	2.9	2.4

TABLE 4
INDIVIDUAL CELL MEANS FOR RECALL MEASURE

	Male	Female
Appropriate	3.6	8.5
Inappropriate	2.5	2.4

Cognitive Response

Subjects in the appropriate music condition did seem to be generating more positive cognitions than those in the inappropriate condition, $F(1,45) = 21.6, p < .01$. There was no significant difference between cells for negative and neutral cognitions.

Intent to Purchase

The means for each cell on purchase intention are displayed in Table 5. A two-way analysis of variance showed an F-ratio that

was not significant. Therefore, the hypothesis that those hearing the appropriate music would want to purchase the product significantly more than those hearing the inappropriate music was not supported.

Overall analyses indicated that there were no significant differences between male and female in any of the treatment conditions.

TABLE 5
INDIVIDUAL CELL MEANS FOR INTENT TO PURCHASE MEASURE

	Male	Female
Appropriate	2.1	1.9
Inappropriate	1.8	2.4

DISCUSSION

The results of the experiment support the hypotheses that subjects will recall more of the advertisement and generate more positive cognitions when the accompanying background music is appropriate. While theory indicates that increased positive cognitions will in turn lead to increased affect or liking, in this specific experiment, this result did not hold true.

One explanation for this contradiction is the fact that in real-life situations, subjects would be exposed to a particular advertisement more than one time. Consequently, repetition in a raised level of positive attitude. Just how much repetition would produce this state is an interesting area of future study.

In the area of purchase intention, repetition may again play a vital role. It was expected that subjects in the appropriate music condition would be more likely to purchase the product since they generated such a significant number of positive cognitions. In this study, however, there was no difference between treatment conditions. Again, repetition has the potential to alter this result in that increasing the number of times an advertisement is heard may make an otherwise remote product a very popular one. In addition, repetition has the power to create an atmosphere where a particular product usurps all

others in its category. Again, further study in the area of repetition in advertising is needed to help answer these questions.

It is important to note, however, that the results of the present study do replicate the findings of a pilot study conducted earlier. As in this experiment, the pilot study revealed that subjects in the appropriate music condition recalled more of the advertisement and generated more positive cognitions than those in the inappropriate music condition. The pilot study, however, further indicated that subjects in the inappropriate music condition were significantly more inclined to purchase the product than those in the appropriate music condition. Clearly, this finding was a direct contradiction to the hypothesis. The experimenter concluded that such a finding was based on the fact that the sample used in the study, in the inappropriate music condition, came from a much lower economic background than those in the appropriate music condition. Consequently, they were reacting to the extremely low prices in the advertisement.

In order to remedy this problem, the experimenter was careful to select a random sample very close in age and background. In addition, the advertisement itself was altered in order to eliminate, as much as possible, those elements, such as specific prices, which would tend to introduce marketing into an atmosphere intended for pure advertising. It must be noted, however, that to delete all marketing elements from the advertisement would be

virtually impossible. In doing so, the advertiser would be unable to position the product strategically in the marketplace. In the copy used for the present study, marketing elements occur in the use of brand names and the reduction of prices by specific percentages. Because these elements are present, it may be argued that the findings are a result of the preconceived ideas about these marketing aspects brought in by the subjects prior to the experiment.

In addition, the use of the "Miami Vice" theme could also be labeled a marketing device in that the song was very popular among teenagers at the time of the experiment. It is possible that subjects were reacting to the song, only, and not to what the announcer was saying. If this were the case, however, the experimenter would expect significance in all areas measured.

Nevertheless, all of the above points are valid ones, and are worth considering. However, the pilot study, which utilized stock music unfamiliar to the subjects, resulted in the same findings. In order to eliminate this problem, another study should be conducted, again using stock or original music, and the least amount of marketing aspects possible.

While all of the hypotheses in the present study were not supported, the findings do suggest that a study of this type is warranted. First, it is obvious that radio is utilized by advertisers every day. It is one of the least expensive of all media, and at the same time, reaches thousands of people. Far too often, however, in daily practice, one sees advertising agencies

and independent advertisers placing radio spots which seem to be the result of a "hit or miss" experiment. While a great deal of research may have been carried out on the surrounding market share, demographics, cost per thousand and more, the creation of the ad itself, often becomes an entirely subjective unscientific process.

It is not this writer's intent to downgrade the importance of creativity in advertising - it is obviously one of the major keys to success. But as Rosser Reeves, former head of the Ted Bates Agency suggests, advertising should be treated as a science not as an art. It is imperative that some clear-cut guidelines be developed so that advertising professionals are not constantly creating new material and merely hoping that it will succeed.

Of course, research in the area of radio and music does not stop with this study. Replication is needed using stock or original music. In addition, future studies should examine the questions asked in this study, but vary specific areas such as the audience. Would the findings be the same if the sample consisted of 30-year-olds?

The use of the music itself could be varied. Would the results be different if music was played only at the beginning or the end of the commercial? Perhaps a different result would occur if the music used was vocal rather than instrumental. Male and female vocalists might alter the results as well.

Clearly, the possibilities for future research in this area are unlimited. While the present study opens up such a vast area of unexplored research and seemingly generates an infinite number of questions, this should in no way be felt to diminish its importance. Only research of this type will add any substantiation to the claims that many advertising agencies and independent advertisers make. While they may be correct in saying that a certain writing style or headline works, if there are no numbers to support it, there is no real basis for the claim. This study is an attempt to furnish that support.

APPENDIX A
QUESTIONNAIRE

The following instructions were given orally to the subjects prior to their completing the questionnaire:

On your desk you will find a questionnaire. Please leave it face-down until you are told to begin. In this questionnaire you will be asked to answer questions using methods you may or may not have seen before. There will be three types of questions. First, you will see a group of words and lines such as I have written on the board. If, for example, you see:

good _____ bad

think in terms that "good" is the best that you feel about what you are being asked, and "bad" is the worst. All of the lines between these two words indicate different degrees of good and bad. If, for example, you have no opinion about the particular question, you would put an "X" on the middle line, meaning that you do not feel it is good or bad. If you put an "X" on the line next to "bad," you are saying that you feel that it is the worst it can be. If you put an "X" on the line between the middle line and "bad," you are saying that you do not think it is the worst, but you feel that it is not good.

The second type of questions will be answered using a scale such as this one:

agree _____ disagree

This is similar to the one we just talked about except you are being asked to agree or disagree with a statement. Again, if you have no opinion, you would put an "X" on the middle line. If you agree totally, you would put an "X" on the line next to "agree."

The last type of question will be fill in the blanks.

Subjects were allowed to ask questions about each type of scale and all questions were taken until everyone understood the scales.

Rate how you feel about the advertisement on each of the scales below by placing an "X" on the line closest to your feeling.

good _____ bad

unfavorable _____ favorable

pleasant _____ unpleasant

negative _____ positive

interesting _____ uninteresting

long _____ short

Please list as many points mentioned in the advertisement as you can remember. Write them on the lines below.

DO NOT GO ON TO NEXT PAGE UNTIL FURTHER INSTRUCTIONS.

For each statement, check the extent to which you agree or disagree by placing a check or an "X" on the line closest to the way you actually feel.

A song was the first part of the radio segment.

agree _____ disagree

I found the advertisement interesting.

agree _____ disagree

There was a station identification in the radio segment.

agree _____ disagree

I think that the order of the radio segment was appropriate.

agree _____ disagree

I thought that the music in the advertisement was appropriate.

agree _____ disagree

Radio stations should play more music and have less advertisements.

agree _____ disagree

I have a hard time remembering the advertisement.

agree _____ disagree

I would buy some or all of the products mentioned in the advertisement.

agree _____ disagree

APPENDIX B
TREATMENT ADVERTISEMENT COPY

TIME: 1 minute

ANNOUNCER: Male

From Miami Beach to Daytona Beach, the heat is on, so take a shortcut to your coolest, most comfortable summer ever at Design One's countdown to inventory sale.

All this week you can save 20 to 60 percent on all guys and girls sports and swimwear.

Design One has shorts, sportshirts, dresses, swimwear and more at low, low prices - in every style you can think of . . .

Girls, save on all your favorites, like Catalina, and Liz Roberts dresses and jumpsuits - now 50 percent off . . .

Guys, Design One has Levis and Calvin Kleins at prices way below other high priced department stores . . .

You can't afford to miss this sale . . .

Design One is located at 125 South A1A, that's just south of the Holiday Inn Boardwalk . . .

From Miami Beach to Daytona Beach, it's Design One - your answer to summer fashion.

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