

The Effects of Popular Music in Television Advertisements on Branding

The Honors Program
Senior Capstone Project
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Table of Contents

Abstract	1
Introduction	2
Review of Literature	3
Emotional Power of Music.....	3
Brief History of Music in Advertisements	4
Music and Emotion in Advertising	5
Branding Process.....	7
Branding through Music in Advertisements	8
Method	9
Results	10
Discussion	15
Limitations and Suggestions for Future Research	16
Conclusion	18
Appendices.....	20
Appendix A – Stages of Brand Development	20
Appendix B – Survey	20
Appendix C – Brand Association ANOVA tables.....	25
References	27

The Effects of Popular Music in Television Advertisements on Branding
Senior Capstone Project for Amanda Jillson

ABSTRACT

Have you ever found that the music a company chooses helps you understand its brand better, and did you eventually find yourself becoming a loyal customer? The goal of this project is to investigate whether or not connections like these occur and, if so, why they happen and what they mean for advertisers. More specifically, the study examines the influence of music in television advertisements on the last three steps of the brand building process: brand imagery, brand feelings, and brand resonance. The purpose of the research is to discover the extent to which popular songs used in television commercials create the appropriate brand image, spark an emotional connection to the brand, and eventually establish a brand relationship with consumers. In addition to secondary research compiled in a literature review, a survey comprised mainly of Likert scale questions was distributed to Bryant University students. Participants were assigned to one of three conditions in which they were shown commercials for both Nike and Starbucks 1.)with popular music, 2.) without popular music, or 3.) no commercial at all. Participants were then asked questions relating to perceived brand imagery and purchase behavior. Results suggest that the popular music does not have significant effects on consumers' brand perception and loyalty. Limitations of this study and suggestions for further research are also discussed.

INTRODUCTION

Marketing involves finding ways to relate to consumers and create connections that will hopefully lead to repeated purchase of the company's products. Branding is the process of creating an identity for a company or product in the mind of consumers (Keller, 2008). There are four major steps in this process. The first is to identify the product and introduce the brand to consumers. Next, companies must establish the meaning of the brand and find ways to emphasize certain qualities or images for the customer to relate to the product. The third step is to prompt and gauge consumer response to the brand. Finally, the company must keep in contact with consumers to ensure long-lasting relationships (Keller, 2008). According to Keller, the strongest brands will be those that follow these steps and achieve all four branding objectives. See Appendix A for a graphic depicting stages of the brand development process.

There are several elements that advertisers can utilize to define and market their brands. One way to catch the attention of potential consumers is through the use of emotional appeals in television advertisements. Music is one example of this type of appeal. Different styles of music can evoke different emotions in people, and connections to a song or artist could possibly lead to positive associations with a company or product. The purpose of this research is to discover the extent to which popular songs used in television commercials create the appropriate brand image, spark an emotional connection to the brand, and eventually establish brand loyalty with consumers. If the consumer feels emotionally connected to the advertisement, does this change his or her behavior or consumption patterns? Does music foster brand loyalty and relationship marketing? Looking at music's impact on brand associations and brand loyalty, the dependent variables in this study, can help to answer these questions.

This research will also attempt to answer these questions through exploration of and expansion on existing literature relating to the topics of music, advertising, and branding. Many psychologists have studied the cognitive and emotional impacts of music on the human

The Effects of Popular Music in Television Advertisements on Branding

Senior Capstone Project for Amanda Jillson

brain. Marketers have focused on different advertising methods and have attempted to explain why they are or are not effective at influencing consumers to purchase products or in conveying a certain image of the company. They have also explored different aspects of branding and tried to determine what makes a campaign successful. More specifically, certain scholars have examined music in advertisements and its effect on consumer feelings or preferences. In this report, these different studies and disciplines will be drawn from to give a comprehensive overview and possible explanations for why music in television commercials might impact the brand building process in a positive way.

REVIEW OF LITERATURE

Emotional Power of Music

Music is an important element in every society. It is a powerful language that can transcend certain barriers and bring people together. One reason for this is that everyone can relate to music on different emotional levels. People can often connect to the lyrics of songs, but the technical components of music can also convey emotion. For example, songs played in higher or major keys evoke happier and more positive feelings than those played in lower or minor keys (Coloma & Kleiner, 2005). Other musical components include tempo, timbre, pitch, and texture, all of whose extremes can express opposite emotions (Bruner, 1990). It is important for anyone sharing music with others in a way that is subject to judgment, such as advertising, to consider the different ways that music can impact those who will be hearing it.

Music's emotional power can also be tied to the ways in which music relates to each person's sense of identity, and the impact and significance that it has in daily life. Lusensky (2010) attempts to explain the importance of this notion when he writes:

Why is music such a social force, especially among the youth? Perhaps it's because music is so closely tied to our sense of identity and self. Another study by Rentfrow and Gosling shows people believe their taste in music reveals who they "really" are more than films, books and - yes shopaholics - even clothes. The music we listen to seems to be a "social marker" telling the world who we are and what we believe. (p. 15)

The Effects of Popular Music in Television Advertisements on Branding

Senior Capstone Project for Amanda Jillson

Music has substantial social benefits because it can display a person's sense of self and uniqueness while also providing him or her common ground with those with similar musical tastes. Lusensky also points out that music is incorporated into all important human milestones, such as graduations and weddings. Music plays some role in the lives of all people and, therefore, can be a very powerful and influential tool.

Brief History of Music in Advertisements

There are three different types of music that advertisers typically choose from when selecting music for commercials: instrumental background music, jingles, and popular music.

Traditionally, jingles were the music of choice in television and radio advertisements because they could provide information about the product in such a way that it would stick in consumers' minds. However, as time has passed, brands have become better established, the volume of brands and advertisements has increased, and attention to advertisements has decreased. All of these factors have contributed to increased attention to emotional appeals in commercials, which may help to explain the increased use of popular music in television advertisements over recent years (Lindstrom, 2010, p.9).

Many different definitions of popular music exist, as it is a concept that is difficult to define. For the purposes of this study, popular music is defined as music that is commercially produced for a mass audience. This means that the music is recorded in a studio and distributed through a variety of channels, such as radio, music stores, and online (Wilson, 2013). Popular music also appeals to the majority of listeners. These may be songs that are at the top of the music charts or those that are in similar genres that many people would enjoy. Popular music is aimed at audiences that are between the ages of 15 and 25 at the time of its release. Finally, popular music can be distinguished from the classical, opera, and folk genres. Classical and opera are older styles that are not commonly listened to in the modern era. These styles also typically do not have lyrics to which listeners can sing along, which is another factor that describes popular music. Folk music is more culturally based and is not often recorded commercially ("Definition of Popular Music"). "Popular" is a very subjective word, and musical tastes vary greatly from person to person. However, the description given

The Effects of Popular Music in Television Advertisements on Branding

Senior Capstone Project for Amanda Jillson

attempts to draw from different sources and provide a comprehensive definition of popular music that will be used later on in the study.

Music and Emotion in Advertising

Television advertisements often use emotional imagery and elements to catch consumers' attention and establish personal connections with them. These techniques can have a strong impact on a consumer's feelings toward a brand. Studies pertaining to this topic tend to focus on one or more ways that this happens. The four main conditions that can affect consumers' feelings and attitudes toward certain brands include congruency, context, viewer attention and involvement, and familiarity and associations.

Bozman, Mueling, and Pettit-O'Malley (1994) cite two different theories proposed by Silk and Vavra (1974) relating to the impact of affective commercial components on consumer thoughts and behaviors. The Law of Extremes Hypothesis states that consumer attitudes toward a brand correspond to the level of attention paid to the advertisement, and that emotional components like music only serve to garner this attention. In other words, emotional methods only have an indirect effect on brand feelings and responses.

Attention is how closely a consumer watches a commercial and the amount that they think about the information being given (Heath, 2009), while involvement relates to how much consumers know about a product already and whether or not they intend on purchasing the product, which both effect how much they pay attention (Heath, 2011). As Heath (2009) writes, information is known about many brands, meaning that consumers are not always attentive to commercial content, "But any brand is capable of producing unique, empathetic, and creative advertising that can build strong brand relationships *and* induce the consumer to participate with the brand. This is the key to engagement, and the real strength of television advertising" (p. 71). Even if a consumer is not connecting cognitively to a commercial, he or she can still connect on an emotional level.

The second theory proposed by Silk and Vavra, the Superiority of the Pleasant Hypothesis, argues that emotional devices have a direct impact on consumers' feelings toward a brand.

The Effects of Popular Music in Television Advertisements on Branding

Senior Capstone Project for Amanda Jillson

The feelings elicited by emotional techniques, such as music, employed in the commercial transmit to the brand itself. One study found that incorporating emotional components leads to more positive ad and brand attitude scores (Micu & Plummer, 2010). Gorn (1982) found that when a consumer associates a product with a song or other emotional stimulus, he or she is more likely to prefer that brand when making purchase decisions. For music in particular, there are a variety of emotional reactions to consider. Reaction to an advertisement or brand could be affected by the emotions, or conscious opinions and reactions; mood, or unconscious reactions; and memories, or connections a consumer draws between a song and a certain feeling or event from his or her past. A person's opinions or mood in relation to a song or genre could affect how he or she reacts to the song's use in a commercial. For example, a song that consumers dislike could bring them down from a happy mood, which might elicit negative ad and brand responses (Craton & Lantos, 2011).

Television advertisements with music can also be very effective because people often associate memories and feelings with certain songs or genres. Brader (2005) performed a study that tested the effect that positive and negative songs and images in advertisements had on voters during an election. Results showed that people who were shown the positive, enthusiastic images and music did show greater interest in the campaign and were more willing to vote. Other, more generalized studies show similar results, with positively-viewed songs leading to positive reactions and negatively-viewed songs leading to negative reactions (Blair & Shimp, 1992). This again shows that music and music preferences can have a significant impact on product perceptions.

Certain factors other than attention and emotional connection can also impact consumer reactions to television advertisements. Congruency is how appropriate a song is and how well it fits the advertisement's message and theme (Galan, 2009). Several studies have found that the more congruent a song and advertisement are, the more positively consumers will react to it (Galan, 2009; Hung, 2000). Somewhat similar to congruency is the notion of the advertisement's context. Context refers to whether the style of advertisement fits the specific product (Janssens & Pelsmacker, 2005). While their results relating to context were fairly

The Effects of Popular Music in Television Advertisements on Branding

Senior Capstone Project for Amanda Jillson

inconclusive, Janssens and De Pelsmacker did find that emotional appeals in commercials were much more effective at eliciting the positive, desired reactions when advertising for an existing, well known product, while rational appeals were more effective for new products. It is imperative to understand the importance of congruency and context to ensure that music chosen for advertisements fits the product and the message the company is trying to convey.

Branding Process

When introducing a new product or product line into the market, it is important for companies to establish their brand. A brand is all of the signs, symbols, phrases, and other components that distinguish a company's products from that of its competitors. Brand image is the impression of the brand that consumers perceive ("Glossary"), or how they initially feel about a brand after seeing its products and advertisements. Similar to brand image is the concept of brand personality. Brand personality consists of a brand's values and human characteristics. It embodies the way consumers view and connect to a brand ("Glossary") and is an important step in branding that can lead to brand loyalty. There are five main components – sincerity, excitement, competence, sophistication, and ruggedness – by which brand personality can be measured (Aaker, 1997). This can help existing brands determine their personality, and help new brands develop one. As Randazzo (2006) writes, "A brand is more than a product. A brand is ultimately a perceptual entity, a host of associations, feelings, imagery, symbolism, etc. that exists in the mind and hearts of consumers" (p. 12). Randazzo emphasizes that companies will be more successful if their advertisements tell compelling stories and really capture the essence of the brand. Randazzo also says that humans are natural storytellers who use stories to discover who we are and what we really care about, so commercials that tell good stories and communicate what the brand is all about will be most effective at connecting with potential customers. The elements of the story, such as music and images, are what lead consumers to connect emotionally and become loyal to a brand.

If a company does a good job of connecting to consumers and building an image around their brand, this can lead to brand loyalty and ultimately brand relationships. Through her research, Aaker (1997) determined that, like humans, brands have their own unique personality traits. If a customer feels like a brand's image and values are very similar to his or her own, that

The Effects of Popular Music in Television Advertisements on Branding

Senior Capstone Project for Amanda Jillson

consumer is more likely to develop a strong connection to the brand (Veloutsou, 2009). These connections only come, though, if companies first do a good job of utilizing certain techniques and advertising components to convey the correct brand image and prompt an emotional response to the brand personality.

Branding through Music in Advertisements

As we have seen, music in general and that used in advertisements can have profound emotional impacts on people. Also, creating a brand is most effective when a company's advertisements connect to consumers' emotions. It then follows logically that the emotional nature of music, when incorporated into television advertisements, could be beneficial to the branding process. Saulpaugh, Huffman, and Ahmadi (2012) used Aaker's five dimensions of brand personality mentioned above to test if music significantly impacted consumers' perceptions of a product's brand personality. While their focus was primarily on the effects of songs custom-made for commercials, they also used other music and determined that, overall, music was more effective at conveying the desired brand personality traits than no music. The current study will, in addition to looking at music's effect on other elements of branding, attempt to confirm the findings of these researchers.

Another study that relates branding to music and advertising focuses on how a negative experience or association with a song used in an advertisement can negatively affect the consumer's opinion of the brand being advertised (Blair and Shimp, 1992). Since the results showed that negative experiences with music did negatively affect brand perceptions, it can be inferred that companies should carefully choose their music to maximize positive, while minimizing negative, emotional resonance. This is especially true for popular music, which can be risky because it is well known and, therefore, more likely to elicit both positive and negative emotions.

All of the studies discussed shed light on just how important music can be in television advertisements. Companies must research music as extensively as possible to ensure that they choose songs that will best convey their brand personality and connect positively to consumers so they can most effectively establish brand loyalty and relationships. The present

The Effects of Popular Music in Television Advertisements on Branding

Senior Capstone Project for Amanda Jillson

study aims to apply the information about music, emotions, advertising, and branding to create a survey that tests if music is really as powerful as these studies suggest and if it does have a significant impact on the branding process. The following hypotheses will be tested:

H1: Consumers are more likely to associate positive qualities with a brand when they see a commercial with popular music than when they see one without popular music or no commercial at all.

H2: Consumers who see a commercial with popular music will report higher brand loyalty than those who see a commercial with no popular music or no commercial at all

METHOD

Based on the information gathered from the literature, a survey was developed to test the impacts of popular music in television advertisements on branding. All respondents were students at Bryant University. The college demographic was targeted because popular music is most often intended for younger generations. 104 responses were collected, but only 94 were used in the analysis. Three were removed because they contained too many missing values, and seven could not be utilized because of a survey error. Of the 94 respondents, 55 were female and 49 were male.

The survey was created using QuestionPro.com. This exploratory research focused on two brands: Nike and Starbucks. These brands were chosen because they are brands popular with the college demographic that also use popular music in their commercials. For each brand, participants saw either a commercial with popular music, one with instrumental background music only, or no commercial. They were then asked to answer a series of Likert scale and multiple choice questions relating to brand associations and brand loyalty.

To test brand associations (H1), participants were given a list of eight adjectives and asked to rank how well each described the brand. Five of the adjectives, which were chosen based on Aaker's (1997) brand personality scale, corresponded to the brand's desired image. For example, Nike is a brand concerned with helping consumers be active, healthy, and

The Effects of Popular Music in Television Advertisements on Branding

Senior Capstone Project for Amanda Jillson

competitive (Lusensky, 2010, p. 44), so words like “empowering” and “athletic” were listed. Each list also contained three control words that reflected opposing qualities, like “amateur” for Nike.

To measure brand loyalty (H2), participants were given a list of six brands in the same product categories as Nike and Starbucks. Respondents were asked how often they purchase products from each brand. The final question for each brand was a multiple choice question asking participants if they like to try different brands for each of the product categories. See Appendix B for the full survey.

RESULTS

Data analysis was conducted using SAS Enterprise Guide. To test H1, summary statistics and ANOVA analysis were conducted. Tables 1 and 2 show the means and standard deviations for brand association scores for each of the three music conditions. Table 1 corresponds to Nike and Table 2 to Starbucks:

	No Video Mean	NV Standard Deviation	No Music Mean	NM Standard Deviation	Pop Music Mean	PM Standard Deviation
Empowering	3.61	1.03	4.03	1.07	3.63	0.83
Athletic	4.79	0.47	4.57	0.90	4.32	0.67
Innovative	3.47	1.01	3.51	1.24	3.00	1.11
Feminine	2.84	0.95	3.35	1.11	2.47	0.96
Durable	3.68	0.99	3.69	1.01	3.37	1.11
Amateur	1.97	1.00	2.41	1.14	2.42	1.39
Competitive	4.13	0.96	4.19	0.91	4.32	0.82
Fun	3.79	0.78	3.89	1.14	3.68	1.00

Table 1: Descriptive Statistics for Nike Brand Association Question

The Effects of Popular Music in Television Advertisements on Branding
Senior Capstone Project for Amanda Jillson

	No Video Mean	NV Standard Deviation	No Music Mean	NM Standard Deviation	Pop Music Mean	PM Standard Deviation
Sophisticated	3.72	1.05	3.31	1.09	3.42	0.90
High Quality	4.00	0.92	3.78	0.83	3.77	0.91
Unfriendly	2.34	0.94	1.79	0.80	1.65	0.85
Youthful	2.81	0.93	3.39	0.99	3.96	1.00
Impersonal	2.34	0.90	2.19	0.98	1.92	0.84
Comforting	3.41	0.98	3.17	1.00	3.31	0.88
Fresh	3.69	0.86	3.67	1.04	4.03	0.72
Hectic	2.81	1.20	2.36	0.96	2.77	1.39

Table 2: Descriptive Statistics for Starbucks Brand Association Question

Both tables show that means were fairly even for most of the adjectives provided. To test H1 and determine if there was statistical significance between the means of the different conditions, a one-way analysis of variance (ANOVA) was completed for each brand. Results of these tests are shown in Appendix C. ANOVA results indicate that only two words for each brand – “athletic” and “feminine” for Nike and “unfriendly” and “youthful” for Starbucks – showed statistical significance ($p < .05$).

To further test music’s impact on brand associations, a t-test was also completed to determine if there was significant difference between having music or no music. Results are shown in Tables 3 and 4 for Nike and Starbucks, respectively:

	p-values No Music versus Popular Music
Empowering	0.4280
Athletic	0.0462*
Innovative	0.0941
Feminine	0.0202*
Durable	0.2638
Amateur	0.4998
Competitive	0.4775
Fun	0.5534

Table 3: Nike Brand Association t-test – Music versus No Music

The Effects of Popular Music in Television Advertisements on Branding
Senior Capstone Project for Amanda Jillson

	p-values No Music versus Popular Music
Sophisticated	0.7286
High Quality	0.5878
Unfriendly	0.0555
Youthful	0.0007*
Impersonal	0.0956
Comforting	0.8939
Fresh	0.0519
Hectic	0.5238

Table 4: Starbucks Brand Association t-test – Music versus No Music

Once again, “athletic,” “feminine,” and “youthful” were shown to be statistically significant ($p < .05$). These results show that music did not seem to have a significant impact on brand image associations in most cases. However, those adjectives that did show a significant difference between commercial conditions seem to reflect elements of brand personality. Words like “athletic,” “feminine,” “unfriendly,” and “youthful” could all be used to describe either a product or a person. On the other hand, words like “innovative,” “durable,” “high quality,” and “fresh,” all of which did not provide statistical significance, are words that typically would not be used to describe a human being. Therefore, these words seem to reflect the brand’s image, in contrast to the former list that reflects the brand’s personality.

For the first question testing H2, which asked “How often to you purchase each of these brands?”, results were coded as follows: Never=0, Rarely=1, Sometimes=2, Somewhat Often=3, and Very Often=4. Numbers for each brand listed were then added together to generate a brand loyalty score. A higher score corresponds to less brand loyalty, because it shows that the respondent makes purchases from multiple brands listed. Means for each music condition for each brand are shown in Figure 1.

The Effects of Popular Music in Television Advertisements on Branding
Senior Capstone Project for Amanda Jillson

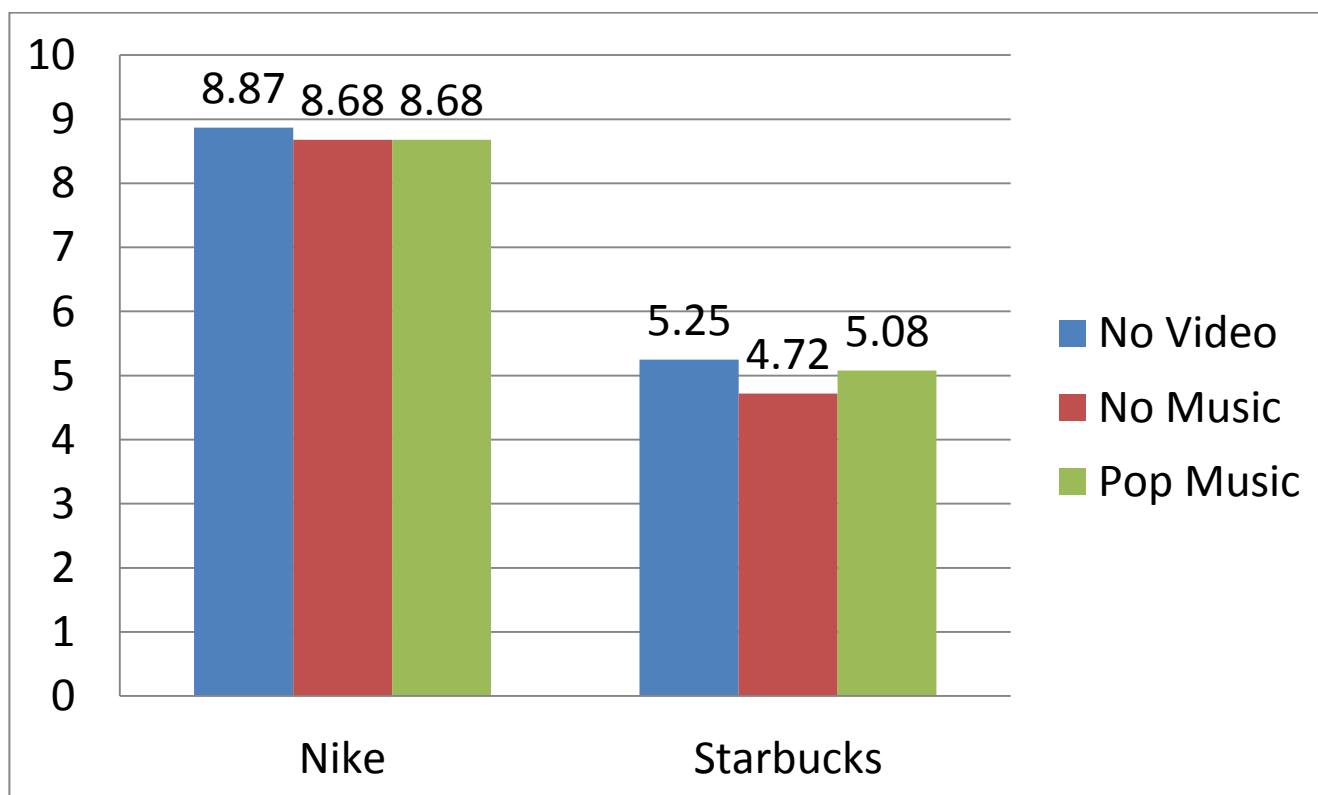


Figure 1: Brand Loyalty Means

This graph shows that the means were fairly even across the three conditions. Something noticeable about the graph is the difference in loyalty scores between the two brands, which could indicate that product category impacts brand loyalty.

In order to test H2 and whether there was significant difference between the means, a one-way ANOVA for loyalty scores was completed. Results are shown in Table 5.

		Sum of Squares	Df	Mean Square	F Value	Sig.
Nike Groups	Between	0.817	2	0.408	0.03	0.9708
	Within	1254.555	91	13.786		
	Total	1255.372	93			
Starbucks Groups	Between	4.932	2	2.466	0.32	0.7269
	Within	701.068	91	7.704		
	Total	706.000	93			

Table 5: Brand Loyalty ANOVA

The Effects of Popular Music in Television Advertisements on Branding
Senior Capstone Project for Amanda Jillson

The table shows that there were no significant differences in loyalty scores for each of the music conditions. This is true for both Nike and Starbucks, which means that H2 is not supported in either case.

To gain further insights into brand loyalty, respondents were asked “Do you like to try out different brands of (product category)?” Statistical significance was not examined in this case, but frequencies for each response seem to confirm the observations mentioned for the means above. Results are shown in Figures 2 and 3.

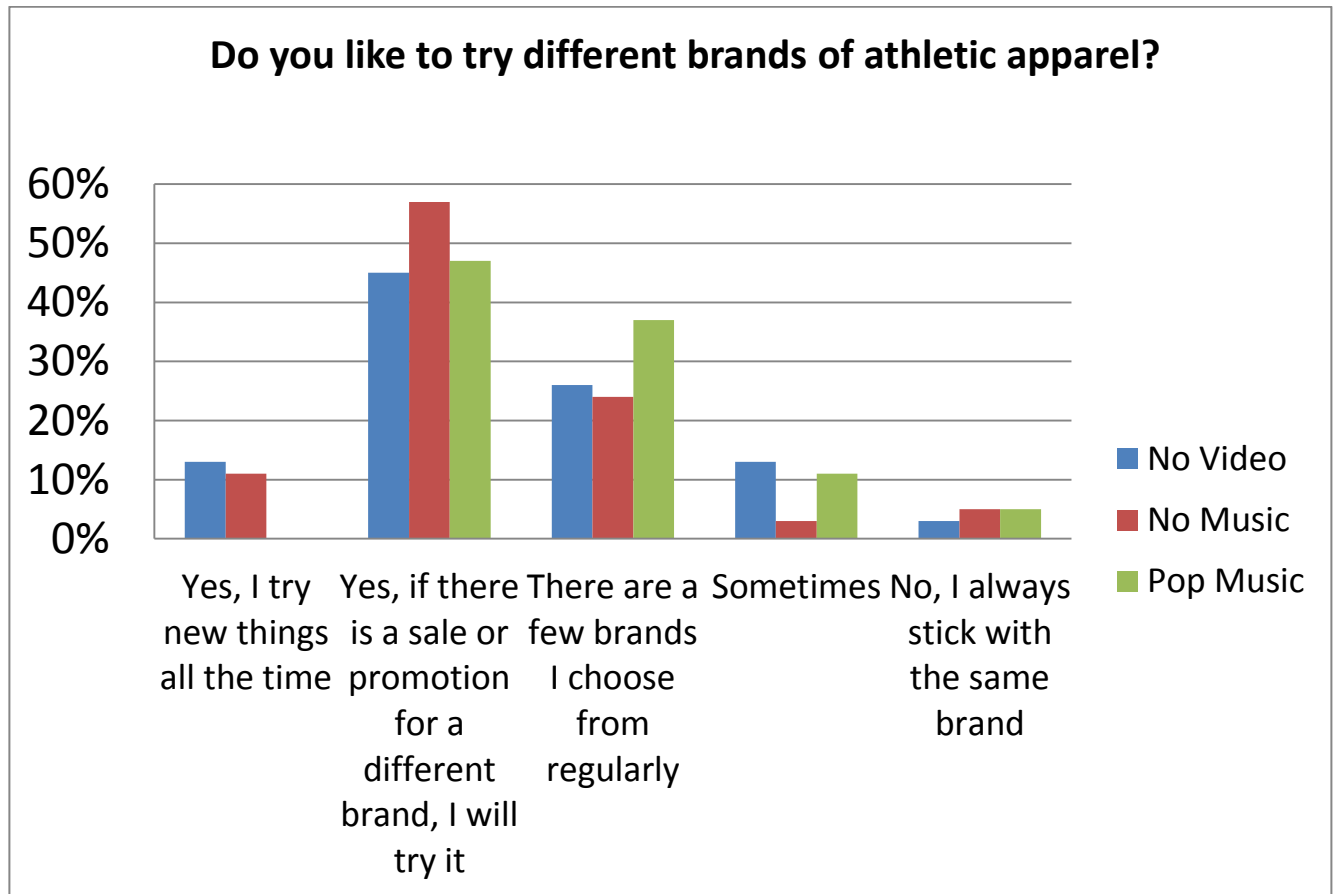


Figure 2: Nike Brand Loyalty



Figure 3: Starbucks Brand Loyalty

These graphs show that frequencies of the different conditions are fairly even. However, the distribution of answers is very different for the two brands. Responses for Nike are skewed toward the left, which corresponds to responses that indicate less brand loyalty. Responses for Starbucks, on the other hand, are more evenly distributed. This seems to support the assumption that product category has substantial impact on brand loyalty.

DISCUSSION

Results of this study show that music had a significant impact on brand associations for qualities related to the brand’s personality rather than its image. This finding could be very valuable to advertisers and should be explored further. It may be that music chosen for

The Effects of Popular Music in Television Advertisements on Branding

Senior Capstone Project for Amanda Jillson

commercials should reflect the human qualities of the brand, or those qualities that consumers connect to on a more personal level.

Music conditions also did not have a significant impact on brand loyalty. However, results seem to show that the actual product category might have had a bigger impact on brand loyalty than music and other factors. This could mean that certain product categories, like athletic apparel, that tend to garner less brand loyalty need to have stronger advertising campaigns, offer more sales and promotions, and find other unique ways of connecting to consumers. Further research could be done to confirm this finding and test the extent to which these different factors affect brand loyalty.

Limitations and Suggestions for Future Research

The topic this study and survey are examining is a limitation in itself. It is difficult to measure consumers' true emotions, especially through a survey. Emotions are always subject to change, and it is difficult to know whether or not participants are revealing their true emotions. It is also difficult to test brand loyalty and advertisements' effects on that brand loyalty in a survey because, as Lindstrom (2005) writes, "Loyalty is the result of a wide range of factors (including trust), which over time generate the kind of allegiance every marketer aims for – customers who can't do without their Crest, their Gillette razors, their Apple computers, or their Harley-Davidsons." (p. 119) Also, loyalty is evident only in behavior, not in what people say they think about a brand.

Using existing brands Nike and Starbucks, a decision which was meant to add to the study, might have also been a constraint. It is very likely that the participants have already been heavily exposed to these brands. That being the case, it is likely that respondents had already formed associations and opinions in their minds concerning these brands. Therefore, it is difficult to know whether or not the music conditions actually impacted thoughts and feelings about the brands. The influence of survey conditions on the answers given might have been limited to reinforcement of already-established feelings, if anything. In the future, this study could be modified to focus on new or repositioning brands. Researchers could also study the

The Effects of Popular Music in Television Advertisements on Branding

Senior Capstone Project for Amanda Jillson

differences between new and existing brands when it comes to responses to commercials with music.

This study could be expanded to include participants from other demographics outside of Bryant University students. Having greater variety would provide a sample that is more representative of the population and could provide interesting insights. Also, it may be interesting to look at differences in responses between different demographic categories, which were not examined in the present study.

Other variations of the study could place more emphasis on the idea of “popular” music. Blair and Shimp (1992) performed a pretest where they asked participants to listen to twenty pieces of music and rate their feelings about the songs. The song that was chosen for the study was that with the highest average rating, meaning that participants had positive feelings toward the music. A similar pretest could be added to this study to help better determine music that is considered “popular.”

Further consideration could also be given to specific songs and artists that participants enjoy, and what effects that might have on branding. Allan (2006) found that the level of significance a song or artist has for a consumer affects attention and involvement. This is important for marketers to consider because it can affect processing of the advertising message. In Blair and Shimp’s study, they also asked participants about their familiarity with each piece of music because, as a control, they wanted to use a piece of music with which the participants were not familiar. That method could be reversed for this study to test the impact of familiar music on brand associations and loyalty.

Different research methods that would better measure brand loyalty could also be employed. For example, researchers could conduct a focus group and directly question participants about their favorite brands, their level of loyalty to those brands, and why they are loyal to certain brands. A case study where researchers observe participants’ product consumption and other factors like exposure to advertisements could also provide valuable insights about brand loyalty and factors that influence it.

The Effects of Popular Music in Television Advertisements on Branding
Senior Capstone Project for Amanda Jillson

CONCLUSION

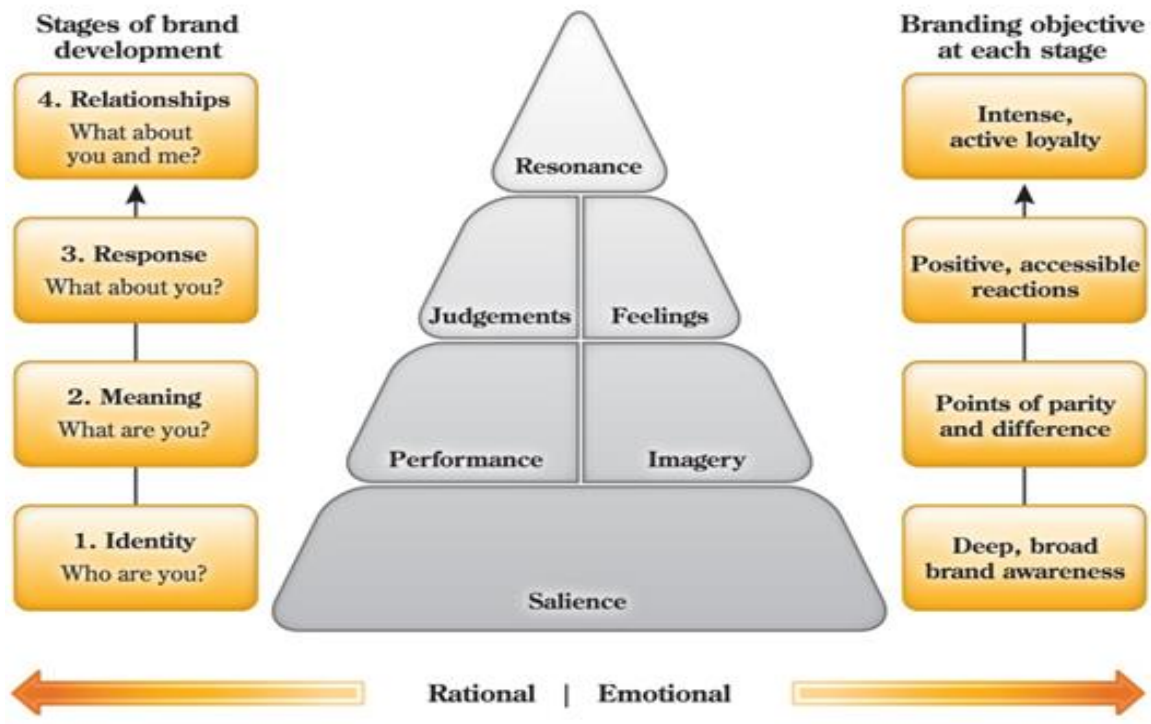
It is clear that music and advertising are and will continue to be major, universal forces in the lives of all consumers. Music, advertising, and branding are each composed of so many technical, cognitive, social, and emotional components that the possibilities for future research are endless. This study did not produce the expected results, but it revealed insights about the connections between music and human and brand personality, as well as the significance of product category to consumers' conscious perceptions of brand loyalty. Overall, this study confirms the importance of music in advertising and the continuation of research into these topics to provide valuable insights that will be beneficial to marketers and consumers.

The Effects of Popular Music in Television Advertisements on Branding
Senior Capstone Project for Amanda Jillson

The Effects of Popular Music in Television Advertisements on Branding
Senior Capstone Project for Amanda Jillson

APPENDICES

Appendix A – Stages of Brand Development



The Effects of Popular Music in Television Advertisements on Branding
Senior Capstone Project for Amanda Jillson

Appendix B – Survey

Hello: You are invited to participate in this survey for my Honors Capstone thesis. In this survey, approximately one hundred people will be asked to complete a survey that asks questions about different brands. It will take approximately ten minutes to complete the questionnaire. Your participation in this study is completely voluntary. There are no foreseeable risks associated with this project. However, if you feel uncomfortable answering any questions, you can withdraw from the survey at any point. Your survey responses will be strictly confidential and data from this research will be reported only in the aggregate. Your information will be coded and will remain confidential. If you have questions at any time about the survey or the procedures, you may contact Amanda Jillson at ajillson@bryant.edu. Thank you very much for your time and support! Please start with the survey now by clicking on the Continue button below.

Please rate how well each of the following statements fits your own personal views:

	Not well at all	Not very well	Fairly well	Very well	Extremely well
I like to experiment.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I like to try new products to see what they are like.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Changing styles are a waste of money.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I like a great deal of variety.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I dont like to take chances if I dont have to.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Unless there is a good reason for changing, I think we should continue doing things the way they are done now.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel that the tried and true ways of doing things are the best at work and in my life.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I take chances more than others do.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I generally like to try new ideas at work and in my life.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I like to try new and different things.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

(Here, participants either saw a Nike commercial with popular music, one without popular music, or saw no commercial but were asked “Are you familiar with Nike?”)

Please rate how well each of the following describes Nike:

	Not well at all	Not very well	Fairly well	Very well	Extremely Well

The Effects of Popular Music in Television Advertisements on Branding
Senior Capstone Project for Amanda Jillson

Empowering	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Athletic	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Innovative	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Feminine	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Durable	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Amateur	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Competitive	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Fun	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

How often do you purchase each of the following brands of athletic apparel?

	Never	Rarely	Sometimes	Somewhat Often	Very Often
Nike	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Adidas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Puma	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
New Balance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reebok	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Under Armour	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Do you like to try out different brands of athletic apparel?

1. Yes, I try new things all the time
2. Yes, if there is a sale or promotion for a different brand, I will try it
3. There are a few brands that I choose from regularly
4. Sometimes
5. No, I always stick with the same brand

(Here, participants either saw a Starbucks commercial with popular music, one without popular music, or saw no commercial but were asked “Are you familiar with Starbucks?”)

Please rate how well each of the following describes Starbucks:

	Not well at all	Not very well	Fairly well	Very well	Extremely well
Sophisticated	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
High Quality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Unfriendly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

The Effects of Popular Music in Television Advertisements on Branding
Senior Capstone Project for Amanda Jillson

Youthful	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Impersonal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Comforting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Fresh	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hectic	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

How often do you make purchases from the following coffeehouse chains?

	Never	Rarely	Sometimes	Somewhat Often	Very Often
Starbucks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dunkin Donuts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Marylous	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Coffee Bean	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Caribou Coffee	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tim Hortons	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Do you like to try out different coffee shops/buy different brands of coffee?

1. Yes, I try new things all the time
2. Yes, if there is a sale or promotion for a different brand, I will try it
3. There are a few brands that I choose from regularly
4. Sometimes
5. No, I always stick with the same brand

What is your gender?

1. Male
2. Female

What class year are you?

1. Freshman
2. Sophomore
3. Junior
4. Senior

What is your age?

1. 18-20
2. 21-23
3. Other

What is your major?

1. Accounting

The Effects of Popular Music in Television Advertisements on Branding
Senior Capstone Project for Amanda Jillson

2. Finance
3. Marketing
4. Actuarial Math
5. Communication
6. Economics
7. Literary and Cultural Studies
8. Management
9. Statistics
10. Politics and Law
11. Computer Information Systems
12. Entrepreneurship
13. Psychology
14. Other

The Effects of Popular Music in Television Advertisements on Branding
Senior Capstone Project for Amanda Jillson

Appendix C – Brand Association ANOVA tables

Nike		Sum of Squares	Df	Mean Square	F Value	Sig.
Empowering Groups	Between	3.836	2	1.918	1.89	0.1574
	Within	92.473	91	1.016		
	Total	96.309	93			
Athletic Groups	Between	2.934	2	1.467	2.93	0.0582
	Within	45.502	91	0.500		
	Total	48.436	93			
Innovative Groups	Between	3.719	2	1.860	1.48	0.2342
	Within	114.717	91	1.261		
	Total	118.436	93			
Feminine Groups	Between	10.682	2	5.341	5.16	0.0075
	Within	94.222	91	1.035		
	Total	104.904	93			
Durable Groups	Between	1.557	2	0.779	0.74	0.4784
	Within	94.270	91	1.047		
	Total	95.828	93			
Amateur Groups	Between	4.327	2	2.163	1.66	0.1956
	Within	118.524	91	1.302		
	Total	122.851	93			
Competitive Groups	Between	0.430	2	0.215	0.26	0.7738
	Within	76.123	91	0.837		
	Total	76.553	93			
Fun Groups	Between	0.540	2	0.270	0.28	0.7546
	Within	85.977	91	0.955		
	Total	86.516	93			

The Effects of Popular Music in Television Advertisements on Branding
Senior Capstone Project for Amanda Jillson

Starbucks		Sum of Squares	Df	Mean Square	F Value	Sig.
Sophisticated Groups	Between	3.004	2	1.502	1.42	0.2478
	Within	96.454	91	1.060		
	Total	99.457	93			
High Quality Groups	Between	1.077	2	0.539	0.69	0.5032
	Within	70.838	91	0.778		
	Total	71.915	93			
Unfriendly Groups	Between	8.291	2	4.156	8.45	0.0051
	Within	67.326	91	0.740		
	Total	75.617	93			
Youthful Groups	Between	19.023	2	9.511	10.02	0.0001
	Within	86.392	91	0.949		
	Total	105.415	93			
Impersonal Groups	Between	2.572	2	1.286	1.53	0.2229
	Within	76.704	91	0.843		
	Total	79.277	93			
Comforting Groups	Between	0.987	2	0.494	0.53	0.5885
	Within	84.257	91	0.926		
	Total	85.245	93			
Fresh Groups	Between	2.472	2	1.236	1.52	0.2235
	Within	73.837	91	0.811		
	Total	76.309	93			
Hectic Groups	Between	4.172	2	2.086	1.51	0.2266
	Within	125.796	91	1.382		
	Total	129.968	93			

The Effects of Popular Music in Television Advertisements on Branding
Senior Capstone Project for Amanda Jillson

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