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STRENGTH OF ADVERTISEMENT-SONG CONGRUENCY VERSUS SONG  
PREFERENCE IN TELEVISION ADVERTISING

JULIANNE TARULLO  
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Reviewed and approved\* by the following:

Frank Dardis  
Associate Professor of Advertising/Public Relations  
Thesis Supervisor

Susan Strohm  
Associate Professor of Advertising/Public Relations  
Honors Adviser

\* Signatures are on file in the Schreyer Honors College.

## **ABSTRACT**

This study aimed to explore the effects of advertisement-song congruency and song preference in a television advertisement. It previously has been determined that advertisements that feature likeable songs are more successful overall than advertisements that feature unlikeable songs. It has also previously been determined that advertisements that feature songs that are congruent to the advertisement are more successful overall than advertisements that feature songs that are incongruent to the advertisement. This study examined the interaction effects of these two independent variables (song likeability and advertisement-song congruency) and attempted to determine which variable is a stronger predictor of overall advertisement effectiveness. The experiment consisted of two online questionnaires, each of which featured a television advertisement by the South Australian Tourism Commission (2012) – one with a song previously determined to be congruent to the advertisement, and one with a song previously determined to be incongruent to the advertisement. Participants' levels of likeability of the songs were determined through questionnaire responses. The results of the experiment indicate that likeability is a stronger predictor of overall advertisement effectiveness than advertisement-song congruency.

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## **Chapter 1**

### **Literature Review**

#### **Introduction**

The use of music in television advertising is a firmly established technique that communications professionals have been using for many years. The role that music, especially popular music, has played in commercial advertising has grown exponentially, and music has become recognized as an integral component of successful campaigns (Allan, 2008). In fact, research shows that music is perceived to be the main “creative ingredient” in advertising (Kellaris, Cox & Cox, 1993). The use of songs in advertisements has become a commonplace tactic to influence consumers on a more personal and interactive level, and research shows that music is present in 94 percent of all television advertisements (Allan, 2008). Additionally, billions of dollars internationally are spent annually on the implementation of music in commercial advertisements (North & Hargreaves, 1998). For example, to acquire the rights to use the Rolling Stones’ song “Start Me Up” in its campaign, Microsoft was willing to spend \$3 million dollars during the launch of Windows 95 in August of 1995 (Naughton, 1999). It has become apparent that advertisers turn to the use of music not only to appeal personally to consumers, but also to strategically place their products in close proximity to the name of successful artists, creating an association between the advertised product and the popularity of performer brands (Oakes, 2007). Furthermore, this association reinforces the reflective benefits of choosing a song with relevant imagery and lyrics to the advertisement (Oakes, 2007).

According to Oakes (2007), most advertisements are a compilation of “carefully orchestrated” sights and sounds, and at the most fundamental level music contributes a creative aura to the advertisement that must coincide with this orchestrated combination. When used appropriately, music has the potential to enhance images, colors and words, and spur energetic response to the advertisement as a whole (Hecker, 1984). According to Hecker (1984, p.14) “music may be the single most stimulating component of advertising, [...] and adds a form of energy available through no other source.”

The emotional component of music that allows a song to communicate a shared understanding to audiences is the root of its proven effectiveness in advertising. In regards to popular music, in particular, its use in advertising is extremely prominent because of its ability to create a shared, relevant perspective for consumers (Allan, 2008). Popular music has always been an important component to consider in consumer communications interests, and music is regarded as most effective when “socially situated” as an interactive communicative experience (Henard & Rossetti, 2014). In advertising and media communications in general, some measure of distance exists between the communicator and the audience, and message deliverance and acceptance occurs at some point across this varied space (Henard & Rossetti, 2014). According to Henard & Rossetti (2014, p. 187), in practice this distance can be bridged through a combination of “organizational strategies, presentational devices, and shared understandings.” Viewers’ shared understandings are comprised of past and present experiences, are developed over time, and ultimately define the legitimacy of the message and the success of its deliverance in the communication process. In advertising, these shared understandings are touched upon by the use of music (Henard & Rossetti, 2014; Scott, 1990). The ingestion and interpretation of music is largely shared (Scott, 1990), and interaction with any variation of musical exposure is



typically simultaneous, which explains music's unique power to create a collective reaction and unite audiences (Machin, D, & Richardson, 2012).

At its most basic level, music acts as a stimulant to neurological functions in the human brain. When used in advertising, music evokes an innate neurological reaction in viewers' brains that significantly affects processing abilities, whether viewers are aware of this or not. Schmidt and Trainor (2001) found that there is a well-established connection between music and information processing in the brain, and advertisers rely on this cognitive association to increase the probability of a successful deliverance of the advertised message. The human brain processes sound changes before all other sensory stimuli (Berti & Schroger, 2003). In terms of advertising effectiveness, background music captures viewer attention and uses evoked images to create ambience and character for the advertisement as a whole (Bradford & Fraser, 2013). However, because background music is processed first and is signified by the brain as top priority material, brand and message elements cannot simultaneously compete with music (Bradford & Fraser, 2013). For this reason, it is crucial that the carefully orchestrated ambience in an advertisement, mentioned by Oakes (2007) consists of a strongly congruent music-message theme.

As stated, the effectiveness of music in advertising is profound. The percentage of advertisements that contain music as well as the annual dollar amount of money spent on music in advertisements each year both support the well-established claim that music is a successful technique used to increase advertising effectiveness. It has been noted for decades that music increases message recall (Hecker, 1984). According to Oakes (2007), repetition of the spoken word in an advertisement message can be tedious and irritating to audiences, threatening the success of message deliverance. However, due to the rhythmic and tonal variety in a song, music can elicit a more positive brand attitude over the course of repeated exposures to an

advertisement (Oakes, 2007), as opposed to – or even in unison with verbal repetition.

Furthermore, it is accepted that a fitting music and voice stimulant may have positive effects on audiences, irrespective of audience interaction and level of involvement with the advertisement, unlike other advertising and message elaboration techniques often utilized (North, Hargreaves, Mackenzie & Law, 2004).

### **Music Familiarity and Preference**

Research suggests that popular and preferred music and music genres have greater persuasive impacts in advertising than unfamiliar music and music genres. Allan (2006) states that advertisements that feature popular music are more effective than those that do not feature popular music. It is again crucial to recognize the emotional energies and shared understandings that musical discourse invites. Advertisers are better able to join this two-way conversation and bridge the distance to audiences through the emotional and cognitive themes identified in popular music (Henard & Rossetti, 2014) as opposed to unpopular music. Henard & Rossetti (2014) assert that communications have inevitably evolved from one-way broadcasts to “multi-way conversations,” and successful advertisements rely on advertisers’ involvement in this emotionally driven, communal dialogue. Because viewer interaction is so crucial, popular music is utilized to create a relevant perspective for consumers in connection with the action in the advertisement in order to promote viewer involvement (Allan, 2008).

Popular music often attracts viewer interactions due to the relevance of shared experiences, and additional psychological research suggests that individuals’ music preferences are direct representations of their varying lifestyles, including differences in attitudes, beliefs and

needs (North & Hargreaves, 2007) as a result of present – and often more importantly – past experiences. According to Oakes (2007, p. 45), effective communication of advertising meaning through music is often dependent upon the viewer’s prior exposure to that musical stimulus, or a comparable musical stimulus, that has determined a particular pre-existing emotional or attitudinal response to the “underlying cultural conventions and symbolic resonance of such stimuli.” Additional research (Scott, 1990) suggests that the interpretation and evaluation of each musical experience is shaped by past listening experiences. Because of its emotional component, music has the ability to trigger memories for significant life events (Baumgartner, 1992), and it is these episodic memories that can affect the degree of personal significance that a piece of music may hold for an individual. Condit (1985) asserts that advertisers must focus on universal values and shared experiences in their messages in order to engage the active role of the audience, and it is for this reason that popular, familiar music is decidedly effective in advertisements.

Popular and familiar music is commercially successful – on Billboard top 100s and in advertisements. However, an advertisement can be even more successful if the music used is not only popular, but also preferred. According to the affect transfer theory, if a preferred song is played, the coinciding positive feelings can be transferred to the present situation and stimuli – in this case the advertised brand (Kim, Lim & Bhargava, 1998). It is recognized that well-known music often attracts attention and can elicit positive affect transfer; however, it is not guaranteed that viewers’ memories associated with the well-known music are positive (Oakes, 2007), and Blair and Shimp (1992) found that brand evaluation declined when a brand name was presented with music that evoked negative emotions associated with an unpleasant experience. If the music in an advertisement is disliked, the advertisers’ original intention to evoke positive reactions and subsequent positive brand attitudes will be undermined due to valence incongruity (Oakes,

2007). Gorn (1982) conducted a study on the association of liked and disliked music with slides of different pens and found that there was a significant preference for the pen colors that had been associated with “liked” music. A study done by Simpkins and Smith (1974) found that when paired with an advertising message, a disliked musical genre (country) yielded significantly lower brand evaluations than a liked musical genre (rock).

### **Music Congruency**

It has been established that well-liked, familiar music is an effective component of advertising; however, research also suggests that the music’s relevance to the advertised product can be a crucial determinant of the success of the music as an “executional cue” (Allan, 2008). Heckler and Childers (1992) identified the components of congruity to be relevance, whether the stimulus contributes or detracts from the clarity of a message and its meaning; and expectancy, whether the stimulus is consistent with viewers’ prior knowledge constructs previously associated with a theme. Oakes (2007) further defined advertising congruity, listing ten crucial variants: mood, repetition, association, valence, semantic, genre, score, image, tempo and timbre. MacInnis and Park (1991, p. 162) defined this product-music “fit” as “the consumers’ subjective perceptions of the music’s relevance or appropriateness to the central ad message.”

Research has also revealed that a song’s relevance to the mood of the advertisement, as well as the product, is a crucial component of successful product-music congruency. J.I. Alpert and M.I. Alpert (1990) conducted a study evaluating participants’ responses to greeting card slides with happy, sad or no music and found that participants reported significantly happier moods after hearing happy music than after hearing sad music or no music. M.I Alpert, J.I.

Alpert and Maltz (2005) found that the congruency between a mood induced by advertising music and the mood associated with the advertised product and existing purchasing context played an important role in product preference and purchase intention – sad music had a significantly stronger impact than happy music on positive preference and purchase intention of a greeting card for an ill friend (Oakes, 2007).

Strong product-music congruency also requires music relevance to the advertised brand, message and product. Kellaris et al. (1993) found that high music-message congruency, which was identified as the fit between instrumental music and advertising copy, positively affected viewers' perceptions of brand name and message recall. Furthermore, Tavassoli and Lee (2003) revealed that the use of a fast-tempo rock song, which was unrelated to the brand or message, in an advertisement with no visual images, was less effective and more distracting than an advertisement with visual images and no music. Other research has found that a highly congruous music-advertisement relationship is indicative of a higher likelihood of purchase intention compared to a less congruous relationship (North et al., 2004). North et al. (2004) recorded significantly higher rates of content recall in advertisements when the advertisement was paired with musical stimuli that was evaluated to be highly congruous with the advertisement as opposed to incongruous. Furthermore, MacInnis and Park (1991) found that a strong fit between the lyrics of a song used in an advertisement and the advertising message lead to more positive emotional responses and enhanced attitude to the advertisement and ultimately the brand. Oakes (2007) revealed that there are distinctly positive viewer reactions resulting from the use of liked music, which he identified as valence congruity, commercially popular music, which he identified as repetition congruity, and a strong relationship between song lyrics and advertising message, which he identified as semantic congruity. Oakes (2007) further asserts that

congruity between the advertisement message and musical genre – genre congruity – is a necessary component of a successful advertisement.

### **Music Genres**

There are many variants of music-advertisement congruity, but one of the most well-researched and well-established indicators of positive audience evaluation is a well-fit music genre in advertisements. Oakes and North (2013) revealed that when viewers were presented with advertisements of services whose qualities could not be predetermined, musical genres used in the advertisements impacted perceived images and purchasing behaviors. According to Hung (2000), a strong congruity between music genre and advertising subject matter resulted in “desired decoding of brand attitudes.” It is established that advertisers select music specifically to create an association between a genre’s positively perceived attributes and the advertised brand (Oakes & North, 2013). It is also accepted that specific genres are constructed of structural musical variables, tempo and timbre for example, and these variables influence consumers both individually and interactively and elicit responses that result from prior associations (Oakes & North, 2013).

It is also well-established that certain music genres elicit certain viewer responses in a broad context. Oakes and North (2013) found that dance music elicited modern and trendy perceptions of a university and communicated the “hedonic pleasures of student life,” while classical music elicited perceptions of sophistication and higher university fees. According to Oakes and North (2013, p. 416), “The results of this study revealed a process in which attributes were transmitted from the musical genres to the advertised university.” A study by Areni and

Kim (1993) found that customers were more inclined to buy expensive wine when classical music was played in a wine cellar as opposed to Top-40 music. Drawing on “categorization processes,” the researchers asserted that the behavior of buying more expensive bottles was fitting to the upscale sophistication of classical music. Furthermore, Oakes and North (2013) found that when classical music was paired with a shopping mall advertisement, “upscale” perceptions were enhanced; when classical music was paired with Rolex brand products, “quality” perceptions were enhanced; and when rock music was paired with Swatch brand products, “fashionable” perceptions were enhanced. In a Pirelli urban marketing campaign, rap music was used to target youthful markets, and the hip-hop genre reflected and reinforced perceptions of street-culture credibility of the brand (Oakes, 2007). Overall, it is clear that music genres have a profound effect on viewers’ subconscious responses and perceptions.

Furthermore, research suggests that successful message deliverance requires not only genre-advertisement congruency, but also a congruous relationship between the genre and the audience. According to Oakes (2007, p. 46), though a song may be likeable, a youthful market may associate a rock and roll song in an advertisement with cultural characteristics of older generations, resulting in genre incongruity and “providing a potentially deleterious influence upon brand attitude that would not have resulted from the use of a like composition in a more contemporary pop music style.” Oakes (2003) suggests that various genres, such as jazz versus pop, appeal to vastly different demographics, dependent upon age, gender, education level, lifestyle and family life cycle stage. Additionally, on a very primal, biological level, successful message deliverance is not simply based on congruency between a genre and an advertisement or a genre and an audience; some genres elicit an innate, subconscious reaction in the brain.

Because the human brain has evolved to process stimuli such as unexpected sound changes first,

“attention getting” or “concert” music may function as distractive material that would not be an ideal choice for an advertisement (Bradford and Fraser, 2013).

It has been established that classical music elicits upscale perceptions, and hip-hop and dance music elicit more youthful, trendy perceptions; however, research suggests that the emotional component of music is overall the most effectively persuasive factor. Henard and Rosetti (2014) found that the most successful musical pieces were “overwhelmingly emotional in tone.” The researchers also revealed that the success of such emotional tones in influencing audiences is due to the humanistic themes found in commercially popular music that are reflected in foundational human experiences.

### **Affective Response**

Advertisers’ ultimate goal is to elicit viewer responses, and according to Oakes (2007), music is used in advertisements to enhance affective response, brand attitude, content recall and purchase intent. Of the multiple variants of congruity mentioned, mood congruity has been found to be the most effective in enhancing purchase intent (Oakes, 2007). Viewers’ affective response is provoked by the emotional responses and feelings stimulated by positive attitudinal mood contexts (Breckler & Wiggins, 1989). Emotional response to music in an advertisement can be explicitly transferred onto the advertisement as a whole (Hung, 2001), and it is often difficult to identify differences between emotional and cognitive responses to advertisements due to the highly emotional components of cognitive messages (Oakes, 2007). Oakes (2007) suggests that mood-inducing music may provoke involuntary cognitive responses and processing, which elicits affective responses and leads to the formation of brand attitudes that inevitably influence



purchase intent. There is a clear succession between the initial affective mood response and the formation of brand attitudes. For example, Mitchell (1988) revealed that music in an advertisement that elicited a “happy mood” lead to more positive brand attitudes than music that elicited a “neutral mood.” Additionally, MacInnis and Park (1991) identified a sequential, causal relationship between positive cognitive evaluations of high semantic congruity, positive emotional response and ultimately positive brand attitude.

Breckler and Wiggins (1989) have identified brand attitudes as a mixture of both affective and cognitive response factors, and it has been found that brand choice, the result of these response factors, is a result of the overall attitudinal evaluation of available alternatives (Fishbein & Ajzen, 1974). According to Auty and Lewis (2004), if an advertisement succeeds in eliciting viewer responses, the advertised brand is more likely to be selected over alternative brands. It has been well-established that these positive emotional responses and brand attitudes can be significantly enhanced through the “liking” of music (Oakes, 2007). In regards to brand attitude as a specific affective response, results have confirmed that high levels of genre congruity (strong fit between musical genre and advertisement) and semantic congruity (strong fit between song lyrics and advertisement message) lead to more positive viewer responses (Oakes, 2007).

Creating these positive affective emotional and attitudinal responses during advertisement exposure is certainly desirable; however, the advertisement may have an unsubstantial impact unless there is a certain degree of brand and message recall, which ultimately leads to purchase intent. Research indicates that background music can evoke more positive brand perceptions and function as a brand retrieval cue (Kellaris et al., 1993; Tavassoli & Lee, 2003; Yalch, 1991). However, Kellaris et al. (1993) revealed that attention-gaining

background music is only of positive influential value when music congruency is high. The researchers found that background music functioned as more of a distraction than an attention-gaining device when the music congruency was low. In order for audiences to successfully recall a message, categorization and recognition of the advertisement information is necessary, and this results from keen attention to the advertisement in response to popular music (Allan, 2006). Research also indicates that both the attention-gaining value of music and music-message congruency in an advertisement are required for successful message reception (Kellaris et al., 1993). North et al. (2004) found that a strong musical “fit” was directly correlated to greater advertisement recall, and this recall is prompted as a function of the “neural network-based” mental concepts activated by musical components.

The successful recall of an advertisement message is an effective stimulant for product purchase intention – the ultimate advertisement goal. In a study done by North et al. (2004), the use of a fit musical stimulant enhanced recall of the advertised product, the advertised brand, claims made in the advertisement copy, participants’ rating of advertisement preference and, ultimately, the participants’ likelihood of purchasing the product. According to Alpert et al. (2005), product recall for an advertised product is enhanced through images evoked by music in association with the coinciding evoked moods, feelings, emotions and behaviors – primarily purchase intention. The researchers found that music used in advertisements can evoke moods congruent with emotional responses appropriate to the situational context, which are associated with increases in purchase intention.

As it has been established, familiar, liked music, when used congruently in advertising, has the ability to stimulate affective mood responses and enhance brand and product attitudes, leading to higher rates of purchase intention. There is ample evidence found through a number of

studies that suggests that music is an effective component of advertising; however, according to Henard and Rossetti (2014) additional research is warranted. It has been well-established that familiar and likeable music positively affects purchase intention. It has also been established that a strong advertisement-music congruency positively affects purchase intention. However, to my knowledge, the question of which of these two variables has a stronger effect on purchase intention has not yet been studied. My research will strive to further study the effects of song likeability on advertisement effectiveness, the effects of advertisement-song congruency on advertisement effectiveness, and explain the relationship between these two independent variables, ultimately identifying which variable plays a heavier role in overall advertisement effectiveness.

### **Hypotheses**

From the above review of the existing literature, I have formed the following hypotheses/research questions:

#### *Song Effects*

H1: A likeable song in a television advertisement will evoke a more positive emotional response in viewers than an unlikeable song.

H2: A likeable song in a television advertisement will evoke a more positive viewer attitude toward the advertised brand than an unlikeable song.

H3: A likeable song in a television advertisement will evoke a higher level of viewer purchase intention than an unlikeable song.

#### *Congruency Effects*

H4: A strong advertisement-song congruency (defined as congruency to the product, brand and tone of the advertisement) in a television advertisement will evoke a more positive viewer attitude toward the advertised brand than a weak advertisement-song congruency.

H5: A strong advertisement-song congruency in a television advertisement will evoke a higher level of viewer purchase intention than a weak advertisement-song congruency.

*Comparison*

RQ1: Is advertisement-song congruency or song likeability a stronger predictor of overall advertisement effectiveness?

## **Chapter 2**

### **Method**

#### **Experimental Design**

In order to test the hypotheses, a 2 (congruent versus incongruent condition) X 1 online experiment, in which congruity was manipulated, was conducted in the survey program Qualtrics. Song likeability was a measured, not manipulated variable. A total of 188 participants were recruited; 69% reported to be female and 31% reported to be male. The participants were all Penn State graduate or undergraduate students and reported ages ranging from 18 to 31 with an average age of 21. Participants who completed the study were entered to win a \$15 Chipotle gift card. IRB approval was granted before all experimentation.

#### **Materials**

##### ***Pre-test***

In order to determine which stimuli would be used in the main experiment, a pre-test was conducted on 19 total participants, all Penn State graduate or undergraduate students, who were offered the opportunity to win a \$15 Starbucks gift card. The pre-test was conducted to identify a song that participants viewed as “congruent” to a chosen advertisement and a song that participants viewed as “incongruent” to a chosen advertisement. The chosen advertisement, *Let Yourself Go* was produced in 2012 by the South Australian Tourism Commission to encourage

audiences to consider Kangaroo Island, Australia as their next vacation destination. The advertisement had a relaxing and natural/earthy tone and portrayed Kangaroo Island as a carefree destination for families to explore. The advertisement emphasized outdoor activities, beautiful sceneries and opportunities for adventure. Snapshots of the visual component of the television advertisement can be found in Appendix A. Participants were shown four video clips. The same *Let Yourself Go* video was presented with four different songs from four different genres; (1) *Feel Good Inc* (hip-hop) by Gorillaz, (2) *Barefoot Blue Jean Night* (country) by Jake Owen, (3) *Vertigo* (rock) by U2 and (4) *Rise* (folk/acoustic) by Eddie Vedder. Each song was digitally manipulated onto the video material, as if it was the song used in the original advertisement. *Rise* was the original song used in the advertisement, so it was expected to a certain degree that this song would be perceived by participants to be most “congruent” to the advertisement. After each video, participants were asked the same set of questions measuring each song’s perceived congruency to the advertisement. Participants were then asked to rank the four songs in order of strongest fit (congruent) to weakest fit (incongruent) to the advertised product. The complete questionnaire can be found in Appendix B.

The pre-test questions were formatted as 5-point Likert scale statements, ranging from “Strongly Disagree to Strongly Agree,” (1-5) and participants were asked to indicate the extent to which they agreed with the given statements in order to measure song congruency to the advertisement (Ex: There is a strong congruency between the song characteristics and the product characteristics). The exact same ten questions were asked following each of the four video clips. The last question did not correspond to a particular video, but asked participants to rank the songs in order of most congruent to least congruent.

For the Likert scale items following each video clip, a total average number was computed for each song. The average numbers for each song determined by the last “ranking” question were also incorporated in the total average compilations for each song. The video, or for our purposes – song, whose related responses had the highest total average was determined to be the “congruent” song. The video whose related responses had the lowest total average was determined to be the “incongruent” song. It was found that *Rise* had the highest total average (1.76) and *Barefoot Blue Jean Night* had the lowest total average (-0.27). Because the “ranking” question asked participants to rank the song they perceived as most “fit” (congruent) as 1 and the song they perceived as least “fit” (incongruent) as 4, a higher average score for a song signified a lower fit than a lower average score. In the Likert scale questions, the number 1 signified “Strongly Disagree,” so because the scales were oppositely aligned, the final song averages were computed by subtracting the “ranking scale” average from the “Likert scale” average.

### ***Stimulus***

Based on the findings from the pre-test, the two stimuli, the congruent song and the incongruent song, were chosen to be used in the main experiment. The original advertisement with the congruent song *Rise* (2007), by Eddie Vedder was identified as stimulus 1, and the digitally manipulated video with the incongruent song *Barefoot Blue Jean Night* (2011), by Jake Owen was identified as stimulus 2. *Rise* is a pure, relaxing folk/soft acoustic song with simple lyrics and ukulele chords released for the soundtrack of the Motion Picture *Into the Wild*. *Barefoot Blue Jean Night* is a fun, upbeat country song, also with simple lyrics and happy, reminiscent tones.

## Procedure

The experiment was created based on a 2 (congruent versus incongruent song to advertisement) X 1 design for two online questionnaires. The surveys were facilitated using the online survey software Qualtrics, and participants had the ability to take the online survey at any time or place from their computers. Because the experiment was disseminated through an online survey link, consent was implied through voluntary participation. All participants were recruited online through email and Facebook outreach by the primary investigator, and each participant who completed the study was given the opportunity to win a \$15 Chipotle gift card. Two surveys were created with the same exact set of questions – the only difference being the stimuli. Survey 1 featured the advertisement video with the original song *Rise*, and survey 2 featured the manipulated advertisement video with the song *Barefoot Blue Jean Night*. Professors in Penn State's College of Communications were contacted to assist in the spread of awareness of the survey opportunity to students. Many professors sent the survey link to their class rosters. Once participants followed the survey link to the appropriate Qualtrics site, they were given information about the privacy and risks of the survey, why they were contacted to participate and contact information for the primary investigator if questions arose. Participants were then asked the following two qualifying questions: (a) Are you a Penn State graduate or undergraduate student and (b) Are you at least 18 years old? It was required that participants answered yes to both of these questions in order to proceed. If no was answered to either of these questions, the Qualtrics software took participants immediately to the end page. Participants were then prompted to watch the given advertisement video clip. After watching the video clip, participants were asked if they previously had seen the advertisement. If they answered no, the survey was



continued, and if they answered yes, the software again took participants immediately to the end page.

## **Measures**

### ***Independent Variables***

The independent variables in the experiment were advertisement-song congruency (defined as congruency to the product, brand and tone of the advertisement) and song likeability in a television advertisement. Advertisement-song congruency was manipulated; participants were shown either stimulus 1, an advertisement with a strong advertisement-song congruency, or stimulus 2, an advertisement with a weak advertisement-song congruency as described in *Stimulus*. It was later found that “perceived” congruency to each song, regardless of the pre-determined congruent condition, also acted as an individual predictor of the dependent variables. Perceived congruency, in this regard, was measured using items similar to those used in the pre-test. Song likeability also was a measured variable - determined through participants’ responses.

### ***Dependent Variables***

The experiment measured the influence of song likeability and advertisement-song congruency in a television advertisement on viewers’ emotional responses, attitudinal responses toward the advertised brand and ultimate purchase intentions. All variables were measured through participant responses to questions in an online questionnaire. Song likeability was not a

variable considered to be affected by the independent variables, but was also measured through question responses. The full questionnaire can be found in Appendix C.

*Pre-stimulus – Genre Preference* – Before participants were shown either the stimulus 1 or stimulus 2 advertisements, they were asked pre-stimulus questions in order to measure existing music preferences. Participants were asked to rate on a scale of 0 to 10 (0 = very much dislike and 10 = very much like) their levels of preference for the following music genres: (a) Country, (b) Hip-Hop, (c) Folk/Soft Acoustic and (d) Rock.

*Song Likeability* – After viewing the given advertisement, participants were asked to indicate on a 5-point Likert scale, ranging from “Strongly Disagree to Strongly Agree,” the extent to which they agreed with the following statements: (a) Prior to viewing this video, I was familiar with the song played in the advertisement, (b) I enjoyed listening to the song while watching the advertisement, (c) I liked the song used as part of the advertisement, (d) Overall, the song used in the advertisement is a “likeable” song and (e) I would listen to this song in my spare time.

*Emotional Response* – Next, participants were asked to rate on a scale of 0 to 10 (10 = highest degree of agreement) the extent to which they agreed with the statement, “If I saw this advertisement again on television, I would be ...” when followed by the following feeling words: (a) Angry, (b) Annoyed, (c) Upset, (d) Sad, (e) Indifferent, (f) Disinterested, (g) Interested, (h) Happy, (i) Peaceful, (j) Optimistic and (k) Excited. The words angry, annoyed, upset, sad, indifferent and disinterested were measured to be indicative of negative emotional response. The words interested, happy, peaceful, optimistic and excited were measured to be indicative of positive emotional response.

*Product/Brand Attitude* – Participants were asked to indicate on a 5-point Likert scale, ranging from “Strongly Disagree to Strongly Agree,” the extent to which they agreed with the statement, “After watching this advertisement, I feel that Australia is ...” when followed by the following descriptive words: (a) Good, (b) Likeable, (c) Appealing, (d) Excellent Destination, (e) Fun and (f) Relaxing. Participants were also asked to indicate on a 5-point Likert scale, ranging from “Strongly Disagree to Strongly Agree,” the extent to which they agreed with the following statements: (a) The South Australian Tourism Commission offers trustworthy vacations and (b) The South Australian Tourism Commission offers quality vacations.

*Purchase Intention* – Participants were asked to indicate on a 5-point Likert scale, ranging from “Strongly Disagree to Strongly Agree,” the extent to which they agreed with the following statements: (a) I would like to travel to Australia, (b) After viewing this advertisement, I would consider purchasing a trip through the South Australian Tourism Commission and (c) After watching this advertisement I would now like to take a trip to Kangaroo Island. Participants were also asked to indicate on a 5-point Likert scale, ranging from “Strongly Disagree to Strongly Agree,” the extent to which they agreed with the statement, “If I were planning a trip for next month, traveling to Australia would be ...” when followed by the following descriptive words: (a) Likely, (b) Probable and (c) Possible.

### ***Reliability Measures***

*Independent Variables:* Of the 188 total participants, 104 (55.32%) were shown stimulus 1, the advertisement with the congruent song *Rise*, and 84 (44.58%) were shown stimulus 2, the advertisement with the incongruent song *Barefoot Blue Jean Night*. A reliability test was run for

the independent variable likeability. The reliability test for likeability consisted of five items and yielded a Cronbach's Alpha of 0.88. The second independent variable, advertisement-song congruency, was pre-determined through the pre-test. However, a reliability test was also run for viewers' perceived congruency of the individual song they heard with the advertisement. Perceived congruency was used as a manipulation check against "pre-determined" congruency, but was also used as its own predictor of the dependent variables. The reliability test for perceived congruency consisted of three items and yielded a Cronbach's Alpha of 0.96.

*Dependent Variables:* Reliability tests were also run for the three dependent variables; emotional response, brand attitude and purchase intention. The reliability test for positive emotional response consisted of five items and yielded a Cronbach's Alpha of 0.96. The reliability test for negative emotional response consisted of six items and yielded a Cronbach's Alpha of 0.83. The reliability test for brand attitude consisted of eight items and yielded a Cronbach's Alpha of 0.91. The reliability test for purchase intention consisted of six items and yielded a Cronbach's Alpha of 0.79.

### ***Manipulation Check***

To determine if the songs *Rise*, by Eddie Vedder and *Barefoot Blue Jean Night*, by Jake Owen, which were determined through the pre-test to be "congruent" and "incongruent" (respectively) to the advertisement, were indeed perceived by viewers in the main experiment to be congruent and incongruent to the advertisement, participants were asked to indicate on a 5-point Likert scale, ranging from "Strongly Disagree to Strongly Agree," the extent to which they agreed with the following statements: (a) The song used in this advertisement was fitting to the

advertised product and brand, (b) The song genre used in this advertisement was fitting to the advertised product and brand and (c) The overall tone of the song used fit the overall tone of the advertisement.

### ***Demographics***

Participants were asked to indicate their gender and age. All participants asked to complete the study were Penn State graduate or undergraduate students.

## Chapter 3

### Results

#### Manipulation Check

Through an independent samples t-test of the two congruity conditions (*Rise* pre-determined to be “congruent” to the advertisement and *Barefoot Blue Jean Night* pre-determined to be “incongruent” to the advertisement), a one-tailed significance of 0.05 (0.047) was found. Though very small, a statistically significant congruency difference between the two songs was concluded. It should be mentioned that not every participant was prompted with the questions in the questionnaire corresponding to the manipulation check, and this may account for a lower than anticipated statistical difference. Had all of the participants had the opportunity to respond to these questions, it could be expected that a more significant difference between the two songs would have been found.

#### Inferential Statistics

To address the first three hypotheses comparing the relationships between song likeability and emotional response, brand attitude and purchase intention, a series of regression analyses were run. Examining the effect of song likeability on positive emotional response, a significant result was found; therefore, H1 was supported, and it was concluded that song likeability positively influenced emotional response ( $\beta=1.26$ ,  $p\text{-value}=0.00$ ). H2 was not

supported; therefore, it was concluded that song likeability did not positively influence viewer brand attitude ( $\beta=0.08$ ,  $p\text{-value}=0.10$ ). H3 was supported; therefore, it was concluded that song likeability positively influenced viewer purchase intention ( $\beta=0.19$ ,  $p\text{-value}=0.03$ ).

**Table 1. Regression; Effects of Likeability on Positive Emotional Response (H1)**

Model	Standardized Coefficients: Beta	t	Sig.
1 (Constant)		0.701	0.485
Likeability	0.530	5.769	0.000

**Table 2. Regression; Effects of Likeability on Brand Attitude (H2)**

Model	Standardized Coefficients: Beta	t	Sig.
1 (Constant)		21.728	0.000
Likeability	0.146	1.638	0.104

**Table 3. Regression; Effects of Likeability on Purchase Intention (H3)**

Model	Standardized Coefficients: Beta	t	Sig.
1 (Constant)		12.936	0.000
Likeability	0.263	3.023	0.003

To address the fourth and fifth hypotheses, a series of independent samples t-tests was run to examine the differences between the effects of the congruent song and the incongruent song on the dependent variables; brand attitude and purchase intention. As determined through the pre-test, *Rise* was used as the congruent song and *Barefoot Blue Jean Night* was used as the incongruent song. It was predicted that the congruent song would evoke more positive brand attitude and higher purchase intention. It was found, however, that H4 was not supported; song congruency did not have a significant effect on brand attitude with a two-tailed significance of

0.75. H5 was also not supported; song congruency did not have a significant effect on purchase intention with a two-tailed significance of 0.97. RQ1 can now be addressed. Because the results did not support H4 or H5, indicating that the differing congruent conditions for stimulus 1 and stimulus 2 did not have the expected effect on brand attitude and purchase intention, but they did support H1 and H2, indicating that a likeable song strongly positively affected emotional response and purchase intention, it would seem that overall song likeability is a stronger predictor of overall advertisement effectiveness than advertisement-song congruency.

**Table 4. T-test; Effects of Congruency on Brand Attitude and Purchase Intention (H4, H5)**

	Levene's Test for Equality of Variances	T-test for Equality of Means
	Sig.	Sig. (2-tailed)
Brand Attitude	0.019	0.756 0.752
Purchase Intention	0.115	0.969 0.969

It is also interesting to note that the answer to RQ1 may be more related to the conceptualization of “perceived congruency” than “pre-determined congruency” as a predictor of advertisement effectiveness versus likeability. The “pre-determined congruency” of the song that a given participant was exposed to is irrelevant in relation to the participant’s individual perception of advertisement-song congruency. This is where the perceived congruency measure that was used as a manipulation check is now examined as an independent variable, predicting dependent variables. A series of correlation tests was run to examine the effects of perceived congruency on brand attitude and purchase intention. Results revealed that perceived congruency was not significantly correlated to brand attitude (*two-tail significance=0.52* and *Pearson’s*



$r=0.09$ ), which aligns with the “pre-determined congruency” results leading to the rejection of H4. Perceived congruency was also not significantly correlated to purchase intention (*two-tailed significance*=0.16 and *Pearson’s r*=0.21), which aligns with the “pre-determined congruency” results leading to the rejection of H5. Though the causal relationship of perceived congruency and positive emotional response was not hypothesized, the variables appeared to be positively correlated with a two-tailed significance of 0.03 and Pearson’s  $r$  of 0.38. It was also revealed that likeability as an independent variable was negatively correlated to negative emotional response, with a two-tailed significance of 0.00 and Pearson’s  $r$  of -0.51, as would be expected with the data found to support H1. Likeability as a significant predictor of positive emotional response, brand attitude and purchase intention was also identified through the correlation test, which was previously found through the regression tests mentioned earlier.

The correlation tests revealed relationships not only between the independent and dependent variables, but also within the independent variables and within the dependent variables. Interestingly, it was found that the two independent variables, likeability and congruency, were positively correlated with a two-tailed significance of 0.00 and Pearson’s  $r$  of 0.55. Examining the relationships between the dependent variables, it was found that positive emotional response was positively correlated to positive brand attitude with a two-tailed significance of 0.00 and Pearson’s  $r$  of 0.43. Positive emotional response was also positively correlated to purchase intention with a two-tailed significance of 0.00 and Pearson’s  $r$  of 0.55. Lastly, it was found that there was a positive correlation between positive brand attitude and purchase intention with a two-tailed significance of 0.00 and Pearson’s  $r$  of 0.48. A list of additional data output models can be found in Appendix D.

**Table 5. Correlations Between All Variables**

		Likeability	Pos.Emo.Resp.	Neg.Emo.Resp.	Brand.Att.	Purch.Int.	Cong.
Likeability	PearsonCorrel. Sig. (2-tailed)	1	0.530** 0.000	-0.511** 0.001	0.146 0.104	0.263** 0.003	0.547** 0.000
Pos.Emo.Resp.	PearsonCorrel. Sig. (2-tailed)	0.530** 0.000	1	-0.531** 0.000	0.434** 0.000	0.546** 0.000	0.376* 0.031
Neg.Emo.Resp.	PearsonCorrel. Sig. (2-tailed)	-0.511** 0.001	-0.531** 0.000	1	-0.467** 0.001	-0.358* 0.017	-0.435 0.092
Brand.Att.	PearsonCorrel. Sig. (2-tailed)	0.146 0.104	0.434** 0.000	-0.467** 0.001	1	0.482** 0.000	0.093 0.524
Purch.Int.	PearsonCorrel. Sig. (2-tailed)	0.263** 0.003	0.546** 0.000	-0.358* 0.017	0.482** 0.000	1	0.208 0.157
Cong.	PearsonCorrel. Sig. (2-tailed)	0.547** 0.000	0.376* 0.031	-0.435 0.092	0.093 0.524	0.208 0.157	1

\*\* Correlation is significant at the 0.01 level (2-tailed)

\* Correlation is significant at the 0.05 level (2-tailed)

## Chapter 4

### Discussion

This study aimed to examine the direct effects of music in advertising, and expand on the existing knowledge of music's impact on overall advertising effectiveness. It has been widely accepted that both likeable music in an advertisement as well as a strong advertisement-music congruency lead to higher overall advertisement effectiveness, which for current purposes can be defined as positive emotional response, positive brand attitude and high purchase intention. This study examined the independent effects of these two variables, identifying which variable was a stronger predictor of advertisement effectiveness. The data clearly showed that song likeability was a much stronger predictor than advertisement-song congruency of all three dependent variables. Therefore, it can be concluded that song likeability is a stronger predictor of overall advertisement effectiveness than advertisement-song congruency, as currently operationalized.

As predicted, song likeability was a significant predictor of positive emotional response and, as would be expected, was significantly negatively correlated to negative emotional response. This finding supports the previous assumption that advertisements with popular, well-liked music are more effective than those that do not feature well-liked music (Allan, 2006) because music allows advertisers to connect to the audience through shared emotional and cognitive themes (Henard & Rossetti, 2014). It is established that likeable music may trigger memories of positive past listening experiences (Baumgartner, 1992), and this may have been the case when viewers heard *Rise*, released in 2007, or *Barefoot Blue Jean Night*, released in 2011. It has also been found that music that is not only likeable, but also is emotional in tone, is more effective overall (Henard & Rosetti, 2014). *Rise* could be seen as having an emotional tone with

simple ukulele chords and lyrics such as, “Such is the passage of time, too fast to fold, suddenly swallowed by signs [...]” alluding to faith and memories in our lives. To a lesser degree, it could also be said that *Barefoot Blue Jean Night* has emotional components with lyrics such as, “Never gonna grow up [...], we were doin’ it right, we were comin’ alive,” reminiscent of happy memories of younger days.

Results also supported the hypothesis that song likeability is a significant predictor of purchase intention, and supported the existing assumptions that music has the ability to evoke moods congruent with appropriate situation contexts, which increases levels of purchase intention. It could be said that, in this study, when viewers found the song used in the stimulus to be likeable, positive emotional reactions were evoked, and were then transferred to a positive vacation-purchasing “situation context.” Though not hypothesized, it was found that these positive emotional responses were directly significantly correlated to higher levels of purchase intention, and positive emotional responses were significantly positively correlated to positive brand attitudes, which supports Breckler and Wiggins’ (1989) assumption that emotional responses to music are transferred to the advertisement and brand as a whole. It was also found that positive brand attitudes were significantly positively correlated to higher levels of purchase intention. These dependent variables, emotional response, brand attitude and purchase intention, were not only independently influenced by the independent variables but were also codependent on each other, and in some cases acted as independent variables. Perhaps viewers’ positive emotions evoked by music lead to a chain reaction of positive brand attitudes and higher purchase intentions. Because all three variables were positively correlated, it is possible that this chain reaction occurred in varying orders. It is possible that positive emotional responses were evoked in response to the song *Rise*, for example, evoking a positive “attitudinal mood context,”

a more positive attitude toward the South Australian Tourism Commission and Australia as a whole, leading to a higher likelihood of viewers traveling to Kangaroo Island, Australia (Breckler & Wiggins, 1989). This reaction chain may have occurred in any varying order.

It seems that song likeability may have been a significant catalyst for these reactions; however, it was found that song likeability was not a significant predictor of brand attitude specifically. Although previous research findings support this relationship (Kim et al., 1998), it seems that in this study, participants' likeability of either *Rise* or *Barefoot Blue Jean Night* did not have a direct effect on their attitudes toward the South Australian Tourism Commission as a whole. This could be a result of any number of factors including existing attitudes toward Australia, tourism commissions or travel in general.

Based on a significant amount of existing literature, it was predicted that a strong advertisement-song congruency would evoke more positive brand attitudes and higher levels of purchase intention than a weak advertisement-song congruency. Although the relationships between perceived congruency and brand attitude as well as perceived congruency and purchase intention were not found to be significant in this study, it was found that perceived congruency was significantly positively correlated with positive emotional response.

It was further found that pre-determined congruency was also not a significant predictor of brand attitude or purchase intention. It was found, therefore, that song likeability was a stronger predictor of overall advertisement effectiveness than advertisement-song congruency. This means that viewers who heard the song *Rise*, for example, were more likely to react positively to the advertisement due to their likeability of the song as opposed to the degree to which the song "fit" the advertisement. Perhaps, in the case of this study, the nature of the chosen songs as a whole played a larger role in viewer responses than anticipated. Both *Rise* and

*Barefoot Blue Jean Night* are popular, mainstream songs that could be considered “likeable” by a large number of people. Perhaps the likeable nature of these songs outweighed the anticipated congruency effects. It is also important to consider the music genres of the two songs used. *Rise* is a soft acoustic/folk song and *Barefoot Blue Jean Night* is a country song. It was found that on a scale of 0 – 10 (0 = very much dislike, 10 = very much like), participants reported a total average of 5.25 “likeability” for the acoustic/folk genre and an average of 5.31 “likeability” for the country genre. It could be said that the genre of each song, if liked, contributed further to the overall likeability of the song, and likeable genre effects may have played a heavier role in viewer reactions than advertisement-song congruencies – which may have been assumed by viewers. It has been established that certain music genres elicit certain viewer responses, and the two genres of the chosen songs may have had particular unknown effects. The effects of these two genres, folk/acoustic and country, present an opportunity for future research to expand on the existing findings of genre effects. There is existing research on certain genres, like pop and classical music; however, a more thorough investigation of a broad spectrum of music genres is warranted.

Interestingly, it was also found that song likeability and perceived congruency were significantly positively correlated, meaning that the more likeable a participant considered a song, the more congruent to the advertisement he/she considered the song. This also raises an interesting subject for future research. Do viewers subconsciously view songs they consider likeable as more congruent to a given stimulus due to positive “likeability” effects?

The lack of significance found with the advertisement-song congruency measures in this study may be a result of the chosen songs used in stimulus 1 and stimulus 2. Even though *Barefoot Blue Jean Night* was determined through the pre-test to be the least congruent of the

four songs to the advertisement, this song does not seem to be exceptionally incongruent, and more significant results may have been found had a more blatantly incongruent song been chosen; for instance a Goth-rock song that very obviously contrasted the natural, relaxing tone of the advertisement. The lack of significance found with the advertisement-song congruency measures may also be a result of the lower number of responses to the questionnaire questions used to measure perceived congruency due to an investigator error. Responses to these questions were only collected for 49 of the 188 total participants. Had data for these questions been collected from a greater number of participants, perhaps more significant predictive abilities of advertisement-song congruency would have been noted.

A possible limitation to this study may have been the choice of the South Australian Tourism Commission advertisement as a whole. The South Australian Tourism Commission is probably not a very familiar entity to many Penn State students living in central Pennsylvania, and unfamiliarity in general may have negatively impacted responses – in particular, responses to questions measuring brand attitude. However, it is important to note that choosing a lesser-known brand helps to protect the study from the effects of existing attitudes. In regards to purchase intention as a dependent variable, it is important to note that the participants, as students, may be on a college budget and may very possibly not have the means to even consider purchasing a trip to Australia, which certainly could have impacted responses to questions measuring purchase intention. If the advertised product had been a pair of shoes, for example, reactions may have been more realistic, and participants may have been inclined to respond more favorably to questions measuring purchase intention. Possible modifications to the study could be to choose an advertisement with a more realistic product for students and a brand expected to be more familiar to participants.

**Appendix A**  
**Stimuli Visuals**

The following images are snapshots of the South Australian Tourism Commission's 2012

*Let Yourself Go* advertisement:

**Figure 1. *Let Yourself Go* Visual**





**Figure 2.** *Let Yourself Go Visual*



**Figure 3.** *Let Yourself Go Visual*



**Figure 4.** *Let Yourself Go Visual*



**Figure 5.** *Let Yourself Go Visual*



**Figure 6.** *Let Yourself Go Visual*



## Appendix B

### Pre-test Questionnaire

Are you a Penn State graduate or undergraduate student? Yes/No

Are you 18 years or older? Yes/No

Please watch the following video clip:  
(Advertisement with *Feel Good Inc*, Gorillaz)

Please rate the degree to which you agree with the following statements:  
(Strongly Disagree – Disagree – Neither Agree nor Disagree – Agree – Strongly Agree)

This song is well-fit to this advertisement.

This song is well-fit to the advertised product.

There is a strong congruency between the song characteristics and the product characteristics.

The genre of this song aligns with the advertised slogan “Let Yourself Go.”

The lyrics of the song make you feel relaxed and stress-free.

The lyrics of this song are well-aligned with the advertised message.

This song is appealing to families with children.

This song evokes thoughts of adventure and discovery.

The tone of this song is well-aligned with the statement: “Kangaroo Island is the place to savor simple pleasures and escape from the frantic pace of everyday life.” (David O’Loughlin)

This song is appropriately matched to the image of the South Australian Tourism Commission.

Please watch the following video clip:  
(Advertisement with *Barefoot Blue Jean Night*, Jake Owen)

Please rate the degree to which you agree with the following statements:  
(Strongly Disagree – Disagree – Neither Agree nor Disagree – Agree – Strongly Agree)

This song is well-fit to this advertisement.

This song is well-fit to the advertised product.

There is a strong congruency between the song characteristics and the product characteristics.

The genre of this song aligns with the advertised slogan “Let Yourself Go.”

The lyrics of the song make you feel relaxed and stress-free.

The lyrics of this song are well-aligned with the advertised message.

This song is appealing to families with children.

This song evokes thoughts of adventure and discovery.

The tone of this song is well-aligned with the statement: “Kangaroo Island is the place to savor simple pleasures and escape from the frantic pace of everyday life.” (David O’Loughlin)

This song is appropriately matched to the image of the South Australian Tourism Commission.

Please watch the following video clip:  
(Advertisement with *Vertigo*, U2)

Please rate the degree to which you agree with the following statements:  
(Strongly Disagree – Disagree – Neither Agree nor Disagree – Agree – Strongly Agree)

This song is well-fit to this advertisement.

This song is well-fit to the advertised product.

There is a strong congruency between the song characteristics and the product characteristics.

The genre of this song aligns with the advertised slogan “Let Yourself Go.”

The lyrics of the song make you feel relaxed and stress-free.

The lyrics of this song are well-aligned with the advertised message.

This song is appealing to families with children.

This song evokes thoughts of adventure and discovery.

The tone of this song is well-aligned with the statement: “Kangaroo Island is the place to savor simple pleasures and escape from the frantic pace of everyday life.” (David O’Loughlin)

This song is appropriately matched to the image of the South Australian Tourism Commission.

Please watch the following video clip:  
(Advertisement with *Rise*, Eddie Vedder)

Please rate the degree to which you agree with the following statements:  
(Strongly Disagree – Disagree – Neither Agree nor Disagree – Agree – Strongly Agree)

This song is well-fit to this advertisement.

This song is well-fit to the advertised product.

There is a strong congruency between the song characteristics and the product characteristics.

The genre of this song aligns with the advertised slogan “Let Yourself Go.”

The lyrics of the song make you feel relaxed and stress-free.

The lyrics of this song are well-aligned with the advertised message.

This song is appealing to families with children.

This song evokes thoughts of adventure and discovery.

The tone of this song is well-aligned with the statement: “Kangaroo Island is the place to savor simple pleasures and escape from the frantic pace of everyday life.” (David O’Loughlin)

This song is appropriately matched to the image of the South Australian Tourism Commission.

Please rank the following songs in order of strongest fit to the advertised product (1 = strongest fit, 4 = weakest fit).

*Feel Good Inc*, Gorillaz (1-4)

*Barefoot Blue Jean Night*, Jake Owen (1-4)

*Vertigo*, U2 (1-4)  
*Rise*, Eddie Vedder (1-4)

Please enter your email address if you would like to be entered to win a \$15 Starbucks gift card.

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## Appendix C

### Questionnaire

Are you a Penn State graduate or undergraduate student? Yes/No

Are you 18 years or older? Yes/No

Please rate the degree to which you agree with the following statements:  
(Strongly Disagree – Disagree – Neither Agree nor Disagree – Agree – Strongly Agree)

I currently feel happy.

I currently feel stressed.

I currently feel energetic.

I would like to travel to Australia.

I have previously considered traveling to Australia.

Please rate your level of preference for each of the following music genres (0 = very much dislike, 10 = very much like):

Country (0-10)

Hip-Hop (0-10)

Folk/Soft Acoustic (0-10)

Rock (0-10)

Please watch the following short video clip.  
(Advertisement with *Rise* or *Barefoot Blue Jean Night*)

Have you previously seen this advertisement? Yes/No

Please rate the degree to which you agree with the following statements:  
(Strongly Disagree – Disagree – Neither Agree nor Disagree – Agree – Strongly Agree)

Prior to viewing this video, I was familiar with the song played in the advertisement.

I enjoyed listening to the song while watching the advertisement.



I liked the song used as part of the advertisement.

Overall, the song used in the advertisement is a “likeable” song.

I would listen to this song in my spare time.

Please rate the degree to which you agree with the following statements:  
(Strongly Disagree – Disagree – Neither Agree nor Disagree – Agree – Strongly Agree)

I enjoyed this advertisement.

Overall this advertisement was effective.

The advertisement message is understandable.

If I saw this advertisement again on television, I would be ...  
(10 = highest degree of agreement)

- Angry (0-10)
- Annoyed (0-10)
- Upset (0-10)
- Sad (0-10)
- Indifferent (0-10)
- Disinterested (0-10)
- Interested (0-10)
- Happy (0-10)
- Peaceful (0-10)
- Optimistic (0-10)
- Excited (0-10)

Please rate the degree to which you agree with the following statements:  
(Strongly Disagree – Disagree – Neither Agree nor Disagree – Agree – Strongly Agree)

I currently feel happy.

I currently feel stressed.

I currently feel energetic.

I would like to travel to Australia.

This advertisement put me in a good mood.

I like the way this advertisement made me feel.

After watching this advertisement, I feel that Australia is ...

Good (SD – SA)  
 Likeable (SD – SA)  
 Appealing (SD – SA)  
 Excellent Destination (SD – SA)  
 Fun (SD – SA)  
 Relaxing (SD – SA)

Please rate the degree to which you agree with the following statements:  
 (Strongly Disagree – Disagree – Neither Agree nor Disagree – Agree – Strongly Agree)

The South Australian Tourism Commission offers trustworthy vacations.

The South Australian Tourism Commission offers quality vacations.

After viewing this advertisement, I would consider purchasing a trip through the South Australian Tourism Commission.

If I were planning a trip for next month, traveling to Australia would be ...

Likely (SD - SA)  
 Probable (SD - SA)  
 Possible (SD - SA)

Please rate the degree to which you agree with the following statements:  
 (Strongly Disagree – Disagree – Neither Agree nor Disagree – Agree – Strongly Agree)

After watching this advertisement I would now like to take a trip to Kangaroo Island.

If expenses were not a concern, I would consider purchasing a trip to Australia.

Please rate the degree to which you agree with the following statements:  
 (Strongly Disagree – Disagree – Neither Agree nor Disagree – Agree – Strongly Agree)

The song used in this advertisement was fitting to the advertised product and brand.

The song genre used in this advertisement was fitting to the advertised product and brand.

The overall tone of the song used fit the overall tone of the advertisement.

Please indicate your gender: Male/Female

What is your age? \_\_\_\_\_

If applicable, please enter the course for which you have been offered credit, followed by the professor's last name. If not applicable, please enter N/A. \_\_\_\_\_

Please enter your Penn State email address if you would like to be entered to win a \$15 Chipotle gift card. \_\_\_\_\_

## Appendix D

### Additional Test Models

**Table 6. Reliability of Likeability**

Cronbach's Alpha	N of items
0.875	5

- 1) Please rate the degree to which you agree with the following statement/Prior to viewing this video, I was familiar with the song played in the advertisement
- 2) Please rate the degree to which you agree with the following statement/I enjoyed listening to the song while watching the advertisement
- 3) Please rate the degree to which you agree with the following statement/I liked the song used as part of the advertisement
- 4) Please rate the degree to which you agree with the following statement/Overall, the song in the advertisement is a "likeable" song
- 5) Please rate the degree to which you agree with the following statement/I would listen to this song in my spare time

**Table 7. Reliability of Congruency**

Cronbach's Alpha	N of items
0.960	3

- 1) Please rate the degree to which you agree with the following statement/The song used in this advertisement was fitting to the advertised product and brand
- 2) Please rate the degree to which you agree with the following statement/The song genre used in this advertisement was fitting to the advertised product and brand
- 3) Please rate the degree to which you agree with the following statement/The overall tone of the song fit the overall tone of the advertisement

**Table 8. Reliability of Negative Emotional Response**

Cronbach's Alpha	N of items
0.834	6

- 1) If I saw this advertisement again on television, I would be ... (10 = highest degree of agreement) – Angry
- 2) If I saw this advertisement again on television, I would be ... (10 = highest degree of agreement) – Annoyed

- 3) If I saw this advertisement again on television, I would be ... (10 = highest degree of agreement) – Upset
- 4) If I saw this advertisement again on television, I would be ... (10 = highest degree of agreement) – Sad
- 5) If I saw this advertisement again on television, I would be ... (10 = highest degree of agreement) – Indifferent
- 6) If I saw this advertisement again on television, I would be ... (10 = highest degree of agreement) – Disinterested

**Table 9. Reliability of Positive Emotional Response**

Cronbach's Alpha	N of items
0.959	5

- 1) If I saw this advertisement again on television, I would be ... (10 = highest degree of agreement) – Interested
- 2) If I saw this advertisement again on television, I would be ... (10 = highest degree of agreement) – Happy
- 3) If I saw this advertisement again on television, I would be ... (10 = highest degree of agreement) – Peaceful
- 4) If I saw this advertisement again on television, I would be ... (10 = highest degree of agreement) – Optimistic
- 5) If I saw this advertisement again on television, I would be ... (10 = highest degree of agreement) – Excited

**Table 10. Reliability of Brand Attitude**

Cronbach's Alpha	N of items
0.910	8

- 1) Please rate the degree to which you agree with the following statement/After watching this advertisement, I feel that Australia is ... Good
- 2) Please rate the degree to which you agree with the following statement/After watching this advertisement, I feel that Australia is ... Likeable
- 3) Please rate the degree to which you agree with the following statement/After watching this advertisement, I feel that Australia is ... Appealing
- 4) Please rate the degree to which you agree with the following statement/After watching this advertisement, I feel that Australia is ... Excellent
- 5) Please rate the degree to which you agree with the following statement/After watching this advertisement, I feel that Australia is ... Fun
- 6) Please rate the degree to which you agree with the following statement/After watching this advertisement, I feel that Australia is ... Relaxing
- 7) Please rate the degree to which you agree with the following statement/The South Australian Tourism Commission offers trustworthy vacations

- 8) Please rate the degree to which you agree with the following statement/The South Australian Tourism Commission offers quality vacations

**Table 11. Reliability of Purchase Intention**

Cronbach's Alpha	N of items
0.788	6

- 1) Please rate the degree to which you agree with the following statement/I would like to travel to Australia
- 2) Please rate the degree to which you agree with the following statement/After viewing this advertisement, I would consider purchasing a trip through the South Australian Tourism Commission
- 3) Please rate the degree to which you agree with the following statement/If I were planning a trip for next month, traveling to Australia would be ... Likely
- 4) Please rate the degree to which you agree with the following statement/If I were planning a trip for next month, traveling to Australia would be ... Probable
- 5) Please rate the degree to which you agree with the following statement/If I were planning a trip for next month, traveling to Australia would be ... Possible
- 6) Please rate the degree to which you agree with the following statement/After watching this advertisement I would now like to take a trip to Kangaroo Island

**Table 12. T-test; Congruency Conditions**

	Levene's Test for Equality of Means	T-test for Equality of Means
	Sig.	Sig. (2-tailed)
Equal Variances Assumed	0.031	0.061
Equal Variances Not Assumed		0.093

**Table 13. T-test; Effects of Cong. Cond. on DVs**

		Levene's Test for Equality of Variances	T-test for Equality of Means
		Sig.	Sig. (2-tailed)
Likeability	Equal Var. Assumed	0.000	0.856
	Equal Var. Not Assumed		0.854
Positive Emotional Response	Equal Var. Assumed	0.056	0.220
	Equal Var. Not Assumed		0.212
Negative Emotional Response	Equal Var. Assumed	0.681	0.307
	Equal Var. Not Assumed		0.305

	Assumed		
Brand Attitude	Equal Var. Assumed	0.019	0.766
	Equal Var. Not Assumed		0.752
Purchase Intention	Equal Var. Assumed	0.115	0.969
	Equal Var. Not Assumed		0.969

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## ACADEMIC VITA

Julianne Tarullo  
2373 Southwood Drive  
Pittsburgh, PA 15241  
jtarullo.weebly.com / jmtarullo@comcast.net

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### EDUCATION

The Pennsylvania State University, Schreyer Honors College  
University Park, PA | May 2015  
Bachelor of Arts in Public Relations, College of Communications  
Minors (3) in French and Francophone Studies, Business and International Studies

- National Society of Collegiate Scholars
- Phi Eta Sigma Honor Society
- Kappa Tau Alpha National Honor Society in Journalism and Mass Communications

Université Paul Valéry  
Montpellier, France | Spring 2014  
Integrated French Language Studies

### PROFESSIONAL EXPERIENCE

WPSU-TV / Penn State Public Media  
Public Affairs Intern  
University Park, PA | Spring 2015 – Present

The Huffington Post  
Freelance Blogger  
University Park, PA | Fall 2014 – Present

MAC Cosmetics  
Global Communications Intern  
New York, NY | Summer 2014

Upper St. Clair Community & Recreation Center  
Marketing Intern  
Upper St. Clair, PA | Summer 2013

Pennsylvania State University College of Communications  
External Relations Intern  
University Park, PA | Spring 2013

### EXTRA-CURRICULAR ACTIVITIES

Public Relations Student Society of America  
Event Planning Committee Member  
Communications Committee Member

Penn State Network Television (PSNtv)  
Communications Division / Network Committee Member

Penn State IFC/Panhellenic Dance Marathon (THON) / Trilogy  
Public Relations Chair

**SKILLS**

Conversational French, Microsoft Office, Excel, PowerPoint, CisionPoint, Avid Pro  
Tools, Hootsuite, Facebook, Twitter, Instagram