

A PERFECT DUET?:
BRAND PERSONALITY POSITIONING AND ADVERTISING MUSIC MATCHING

by

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(Under the Direction of Spencer Tinkham)

ABSTRACT

In comparison to other notable topics in advertising, music in advertising is a subject of relatively scarce study in mass communication research despite its prevalent role in commercials and marketing. Music presents an undeniably powerful force in the world that can and should be utilized to its fullest potential in the advertising realm. This study considers the core advertising process of brand positioning and achieving campaign objectives in light of the advertising musical choices.

A manipulation check was administered to test a possible bridge between the established brand personality concept and advertising music. Aaker's (1997) five brand personality factors (Sincerity, Excitement, Competence, Sophistication, and Ruggedness) were used. An experiment followed to test the effects of ad claim/music congruity in light of schema congruity theory. The results showed that consumers can perceive suggested brand personality characteristics in advertising music and that schema congruity does affect consumer responses.

INDEX WORDS: Brand Personality, Advertising Music, Schema, Schema Congruity, Positioning, Music, Big Five Brand Personality, Information Processing

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DEDICATION

I'd like to dedicate this thesis to my family and everyone else in my life who taught me the power and joy of music.

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CHAPTER 1

INTRODUCTION

“Music is the artist's palette of broadcast advertising. Using its infinite variety of audible colors and textures, we can create moods, paint pictures, tell stories, and increase the impact and awareness of our advertising by quantum proportions. Music is as important a tool to broadcast advertising as visuals are to print” (Woodward, 1982, p. 11).

Music is a phenomenon that appeals to the senses, the heart, and the mind of most every human being. Even as early as 4th century B.C., Aristotle recognized music's power: ““Music directly imitates the passions or states of the so[ul]...hence when one listens to music that imitates a certain passion, he becomes imbued with the same passion”” (Woodward, 1982, p. 14). Its communicative power is supreme—as Gurney (1880) noted, “Music not only speaks intelligibly to the masses, but speaks to them, when the rare chance is given, by the choicest and noblest utterances” (p. 398). As technology has advanced through the past few decades, music's role has evolved along with it. Music is found in many forms and plays a major part in commerce through its relationship with integrated marketing schemes.

The impact of music is noteworthy on consumers. Bruner (1990) noted that “[m]usic used in marketing-related contexts is capable of evoking nonrandom affective and behavioral responses in consumers” (p. 99). Consumers seem so inspired by music that advertising music increasingly is linked to all sorts of integrated marketing/promotional ploys. General Internet web sites exist that host discussions about and allow one to buy the CD of the track from his or her favorite commercial's song online—(see <http://adtunes.com> and <http://www.songtitle.info/>). Even certain brands have tapped into the power of association and interest presented by music—Mitsubishi and Volkswagon are examples of two brands

that actually have listings of the music used in their commercials on their corporate Internet web sites—(see <http://www.mitsubishicars.com/company/music/> and <http://www.vw.com/commercials/>). Of course, artist endorsements, sponsored concert series, and CD giveaways are common modern musical brand tie-ins as well. Thus, it is evident that if one can capture the musical essence of the brand, much can be gained in terms of extended market value.

In comparison to other notable topics in advertising, music in advertising is a subject of relatively little study in mass communication research despite its prevalent role in commercials and marketing. Music presents an undeniably powerful force in the world that can and should be utilized to its fullest potential in the advertising realm. “And yet,” Walt Woodward (1982) notes, “music is one of the last gray areas in advertising production. The decision to use music in a commercial is based as often on whimsy...as it is on legitimate expectation of what music can and should do” (p. 12). Kellaris, Cox, and Cox (1993) similarly complain: “Industry is risking millions of dollars on the belief that music can help ads sell; yet there is no universally accepted explanation of how this works” (p.114). The fundamental role of music in these times of integrated marketing indicates the need for the advertising industry to regard music with a more serious and deliberate approach. This study encourages such an approach for the field.

Part of the reason for the lack of research and the lack of an industry standard for musical choices in advertising may be due to the inherent complexity and technicality of musical styles, which may not be the forte of people in the advertising field (Woodward, 1982, p. 12). To overcome this technical musical deficiency, it would be extremely useful to find a way to blend a current advertising concept with a musical style choice method.

Objective

Very few studies to date have considered the core advertising process of positioning and formulating campaign objectives in light of the advertising musical choices, despite the argument that “music is a tool used to realize specific advertising objectives” (Woodward, 1982, p. 17). People mostly agree that music can communicate a mood (Woodward, 1982, p. 14), but can it communicate a brand attribute? Arguably, musical selections have fairly intrinsic attributes (Kellaris, Cox, and Cox, 1993) that potentially could be matched with a brand's desired position or personality. Holbrook and Bertges (1981) argue that correctness in general musical perceptions are shared across audiences. Thus, musical choices by advertisers could be chosen according to the advertised brand's projected personality—either to uphold it or contradict it. For as Colburn (2001) contends, “If carefully chosen and blended into all media, ...[a] soundtrack can help mold a distinctive and differentiated brand personality” (p. 16). This study will explore the use of advertising music in cultivating brand personality.

CHAPTER 2

LITERATURE REVIEW AND RESEARCH QUESTIONS

Brand Personality

When considering how to position a brand, an advertiser or marketer sometimes considers its brand personality, which is “the set of human characteristics associated with a brand” (Aaker 1997, p. 347). Although some researchers refer to the human Big-5 personality factors to describe brand personality (Caprara, Barbaranelli, & Guido 2001), a notable study by Aaker (1997) devised a five dimensional brand personality structure unique for brands that she argued are generalizable across product categories. These 5 brand personality characteristics are: 1) Sincerity; 2) Excitement; 3) Competence; 4) Sophistication; 5) Ruggedness. Aaker created these five factors in her study by testing and categorizing trait descriptors taken from “personality scales from psychology, personality scales used by marketers (academics and practitioners), and original qualitative research [(which included consumer free-association)]” (Aaker, 1997, p. 349).

The use of brand personality in brand positioning as a motivational factor of consumers should be considered strongly in formulating and implementing advertising objectives due to the fact that researchers have found that brand personality is an important and effective consumer concept. For example, Sirgy (1982) found that a brand’s personality increasingly attracted a consumer (especially when tied into a consumer’s self-concept). Batra, Lehmann, and Singh (1993) supported Sirgy’s proposition for brand personalities that are congruent with consumer personalities. Biel (1993) commented that brand personality is evocative of feelings and associations for consumers, which can be an important motivator of

consumer response. Brand personality, therefore, is a concept that many researchers argue can offer strengths to an advertising campaign.

The recognition of the value of the brand personality concept extends beyond the academic world into the professional industry. Plummer (1984/1985), of Young and Rubicam New York, acknowledged the importance of the brand personality concept in professional advertising strategy. He noted both the agency use of the brand personality statement, which encapsulates the communication goals for the brand, as well as “the brand personality profiles, which are consumer perceptions of the brand” (p. 28). Plummer (1984/1985) also asserted that any consumer contact with the brand, whether direct or indirect, affects brand personality perceptions. (p. 28). Thus, as advertisements present contact with the brand, any characteristics suggested by the music in an advertisement could potentially shape the perception of the brand for consumers. Levy (1959) was another supporter of this concept of consumer motivation saying that consumers buy things according to what they mean and thus supported the idea that ads have symbolic messages (p. 118). Sen (2002) recognized the brand personality effect on the consumer side as well, commenting: “When product differences, particularly functional and rational differences are not perceived, the brand’s personality could and is a major differentiator and often drives the emotional reason for the purchase” (p. 1). It is evident, therefore, that many professionals support the notion that brand personality should be a strong consideration by advertisers in developing communication strategy.

Music arguably is a marketing variable that can play an important role in the development and communication of the brand personality position. Aaker (1997) noted: “Many have suggested that brand personality is created by a series of marketing variables” (p. 354). Music is most definitely a marketing variable in many instances and thus should be a consideration in terms of brand personality strategy and planning. Jackson (2003) was a

strong proponent of the inverse of this, emphasizing the importance of considering brand personality when creating a brand identity through music and other sound. Music and brand personality positioning arguably can go hand in hand.

Music in Advertising

Studies in the past examined a variety of musical aspects that relate to advertising. Bruner (1990) did an excellent overview of many music-related studies that relate to marketing and contributed suggestions for future studies. One frequently noted study in music/mass communication literature is a study by Gorn (1982) on music liking and product preferences. His findings, which suggest music liking could influence product preferences, were contradicted, however, by Kellaris & Cox (1989), who were unable to duplicate his results. Some researchers focused on music's relation to accompanying visuals (Hung 2000, Hung 2001; Bogerson & Schroeder, 2002). Others looked at music's emotive potentials and consumer involvement in relation to brand attitude formations (Bozman, Mueling, Pettit-O'Malley 1994), while yet others looked at consumer response differences between commercials with music versus commercials without music (Stout and Leckenby, 1988). Additionally, researchers studied music's relationship to consumer involvement (Macinnis & Park, 1991) as well as its relation to ad recall (Gail, 1990, Olsen, 1995). Roehm (2001) did a study that also looked at recall in reference to instrumental versus vocal versions of popular music in advertising. She found that instrumental versions were more effective on recall when a consumer was familiar with the song (Roehm 2001). Others have also studied the use of lyrics in advertising (Murray & Murray, 1996), and some have studied the idea of music suggesting meaning in commercials (Scott, 1990). However, few studies have looked at music in advertising in light of brand positioning choices. This study attempts to begin to look at that important concept.

Many researchers and marketers considered advertising music's relationship to the advertisement's key message. Macklin (1988) mentioned that advertising music should support the main message since music often can be distracting (p. 225-226). Park and Young (1986) agreed with central message incorporation saying that ad attitude may affect brand attitude when the peripheral cue is integrated into the main commercial concept (p. 22). Baskerville (1995) noted that successful advertising music suggests an immediate brand identity and product association upon its playing (p. 388-389). Mitch Litvak, a marketer for the L.A. Office, said, "'The most important thing is to know your brand's essence and match it properly to your artists'" (Pollack, 2003, p. S-3). Thus, many might argue that the characteristics that advertising music suggests should be extremely congruous with the intended positioning of the product or service.

Social Judgment Theory, Schema Theory and Schema Congruity Theory

Aspects of social judgment theory arguably act as precursors and companions to theories of schemas. Sherif and Hovland (1961) point out that "[w]hen one solicits an expression of an individual's attitude toward some social issue, person, or group, one typically finds that the process involves placement of the issue in a framework and assignment to a category" (p.5). They argue that this is a crucial aspect of attitudinal response. They go on to say that "an individual has internalized categories designating relative positions or 'social distance' for placement of the individual in a group, and that each category is endowed with certain qualities[, and that a] person's attitude is revealed in his favorable or derogatory reactions regulated by the category in question and by the attributes attached to that category" (p. 6). This current study depends upon schemas as an appropriate framework in requesting the subjects to make evaluations and judgments. Interestingly, Sherif and Hovland (1961) did a study on attitudinal positions in response to communication stands in a political election, and found that the moderate stand was assimilated into many of

the subjects' own stands to create a positive response (p. 152). This recalls and supports the more recent theory of schema congruity, which is explained in a moment.

Both the schema and schema congruity theories concern the idea that information is processed according to “‘schemata,’ [(schemas)] or patterns of information based on past events or experiences and stored in long-term memory” (Warlaumont, 1997, p. 39).

“Schemas may represent organized experience ranging from discrete features to general categories[...and] are abstract representations of environmental regularities (Mandler, 1985, p. 36-37). The idea of schemas can be traced back as far as Kant (1781), “who viewed schemas as directing our experience,” and Piaget (1953) continued the argument for schematic structuralism (Mandler, 1985, p. 36). Schema activation triggered by an experience can cause either integration/assimilation with or elaboration/accommodation of the pre-existing schemas, in other words, integrating the experience into an existing schema or elaborating to create a new schema (Mandler, 1985, p. 38; 108). Mandler (1985) proposes that one's activated schema affects how one evaluates an action or concept under examination (p.45).

Schema theory is “about how memory structures self-organize and how they use contextual information to guide perception” (Leman, 1995, p. 1). Schema theory maintains that “if a text conforms to a person's expectations, or schema, then perception will be smooth and logical; if not, it will seem incongruous, or ‘schema-inconsistent’” (Warlaumont, 1997, p. 41). Tesser (1978) used this idea to propose that “a) for various stimulus domains, persons have naïve theories or schemas that make some attributes of the stimuli salient and provide rules for inferences regarding other attributes; b) thought, under the direction of a schema, produces changes in beliefs, and these changes are often in the direction of greater schematic and evaluative consistency; c) attitudes are a function of one's beliefs.” (p. 221). This is a foretaste of schema congruity and its affect on beliefs and attitudes.

Schema theory has been used to describe and explain a variety of processes in a variety of fields. Leman (1995) argued that musical meaning formation is a product of the listening process and schema creation and re-use (p. 180), and J. M. Mandler (1984) used schemas in her analysis of stories, events, and scenes. Warlaumont (1997) also mentioned that “[t]he degree of dissimilarity between a person’s schema and message format appears to make a difference in attention, recognition, and memory” (p. 41).

Building upon schema theory, schema congruity theory, first truly developed by G. Mandler (1982), proposes that “[m]oderate incongruity of a product (or idea) and a category schema is supposed to be evaluated more favorably than extreme congruity or incongruity” (Meyers-Levy and Tybout, 1989, p. 39). Mandler’s theory declares that extreme congruity induces a positive response or evaluation because people enjoy the satisfaction of the predictability of their expectations. Extreme incongruity, on the other hand, is too frustrating to resolve, which makes responses more negative (Mandler, 1982, p. 13-14; 23). Moderate incongruity, however, often prompts arousal and desire to resolve the discrepancy, creating interest, and in turn, a more positive evaluation (Mandler, 1982, p. 22). The positive responses to extreme congruity tend to be milder than the positive responses to moderate incongruity because extremely congruous items are less likely to encourage extensive cognitive activity (Meyers-Levy and Tybout, 1989, p. 40). However, Mandler admitted that his hypothesis of moderateness may not hold true when the “relevant schema affect is extreme” (Meyers-Levy and Tybout, 1989, p. 40). Mandler (1982) suggested “that congruity is represented by a match between the attributes of an object/product and a relevant schema, whereas incongruity involves some sort of mismatch” (Meyers-Levy and Tybout, 1989, p. 41). Schema congruity theory is similar to Berlyne’s (1971)’s discussion of incongruity and affect in which he discusses the positive effect of a slight deviation from expectations due to the ensuing induced surprise and wonder.

Schema Congruity Theory, Mass Communication, and Advertising Music

A variety of mass communication studies used schema theory and/or schema congruity theory as a theoretical base. One researcher studied reality-style advertising through consumer schemas and perceptions and found that schema-inconsistency promoted involvement (Warlaumont, 1997, p. 49). Another pair of researchers (Schmidt and Hitchon, 1999) applied schema theory to alignment ads and found that ads presenting congruent issues were more credible than ads presenting an incongruent issue (p. 448). Hastie and Kumar (1979) did a schema theory study on stimulus congruity, specifically behavior and character trait congruity, and found that incongruent information increased recall. Loef, Antonides, and van Raaij (2002) looked at brand matching advertising (the ad appeal matching the ad attitude basis) in regard to brand knowledge (or salience) and found that brand knowledge influenced the effectiveness of brand-matching advertising. Meyers-Levy and Tybout (1989) looked at product evaluations in light of schema congruity and found that product evaluations were more positive when schemas were moderately incongruent, as Mandler's (1982) hypothesis proposed. Peracchio and Tybout's (1996) study found a similar adherence to the moderate incongruity theory of positive evaluation. However, they additionally added that a consumer having elaborate prior knowledge causes schema congruity to be less applicable in product evaluations. Stayman, Alden, and Smith (1992) also looked at product evaluations in terms of schema congruity and found in one of their studies that product evaluations were higher with schema congruity than with schema incongruity.

In terms of the application of these theories to advertising music, Scott (1990) mentions the schema concept in her discussion of the decoding of music in advertising saying, "understanding a complex message like an ad...involve[s] evoking several symbolic schemata...and the making and matching of hypotheses according to learned conventions" (p. 226). Scott (1990) also notes that "musical responses are not biologically embedded but

are thoroughly learned” (p. 227), a concept which lends itself to the notion that responses are shared due to similar past experiences, which she interprets as a shared cultural meaning (p. 227). Scott (1990) thus supports the idea of music meaning transmission derived from schemas based on cultural experience.

Some studies specifically looked at advertising music in terms of schema congruity. Hung (2000) studied music’s relation to visual imagery in advertising by creating congruent and incongruent ads with respect to soundtracks and visual images. She argued that when music and visual elements were congruous, the context and meanings were clear, and when music and visual elements were incongruous, an alternative meaning was developed to explain the discrepancy (p.30). Hung (2000) observed that music is never the only element in a commercial, and thus, the relationship of the music to other ad elements should be studied. Being a strong advocate of the semantic power of music, Hung (2000) proposed: “Recent research suggests that music comprises a sign system that could add meanings to advertising” (p.25). She also noted that while many researchers claim that music’s function is context-free, she believed that “stronger or weaker relationships with a common context could affect viewers' ability to decode the commercials” (Hung, 2000, p. 33). Bridging this with schema congruity theory, it could be argued that schemas create the necessary context with which to properly decode commercials.

Although they did not specifically address schema congruity theory, the research of MacInnis and Park (1991) looked at the fit of advertising music with the advertisement’s message and visuals. They found that the effect of the fit varied across consumer involvement levels. Furthermore, they unexpectedly found that “[w]hen fit is high, the ad is regarded as more pleasant” (p. 171), which they suggested might be because of the complementary relationship. They also found that the advertisement’s message was reinforced when the fit was high, which they suggested might increase ad credibility (p. 171).

Quite applicable to this current study, Kellaris, Cox, & Cox (1993) studied the attention-gaining value of music as well as the congruity of advertising music with the advertising message. They defined music-message congruency as “the congruency of meanings communicated non-verbally by music and verbally by ad copy” (p. 115). They distinguished their research from the research of MacInnis and Park (1991) because MacInnis and Park’s research dealt with song lyrics and message copy congruency (which they called “music’s fit with the main theme of the ad”). Kellaris, Cox, and Cox (1993) used unfamiliar instrumental music to see if it could present similar meanings as the meanings of the ad messages. On a college sample (which they argued were often musical ad targets), they did a manipulation check to test music on attention-gaining value, appeal, and familiarity as well as thoughts and evoked images. These results were used to create 30 second audio ads containing music and voiceover copy on various matched products embedded in a radio broadcast for use in the actual experiment—some were “matched” ads that contained congruent music and copy and the others were “mismatched” ads that contained incongruent music and copy. Non-musical ads were also tested as a control. Recall and recognition on varying levels, music and message “fit,” attitudes toward the ad and the brand, and demographics were tested. Kellaris, Cox, and Cox (1993) found significant relationships between music’s attention-gaining value and music-message congruency. Their findings suggest that “when congruency is high, attention-gaining music seems to contribute positively to [ad recall and recognition]. When congruency is low, attention-gaining music seems to serve more as a distraction from ad processing” (p. 121). They also found that nonmusical ads often scored as highly on recall and recognition as the musical ads.

Research Questions and Hypotheses

In light of previous research and the lack of work done on bridging advertising music with a brand positioning method, in particular brand personality, the following research

questions were developed in hopes of discovering potential relationships between musical attributes, brand attributes, and consumer perceptions.

RQ1: Can musical selections suggest attributes that coincide with Aaker's five brand personality factors? (Answered in the manipulation check.)

H1: Musical selections can suggest attributes that coincide with Aaker's five brand personality factors. This is based off research that suggests that "purely instrumental music can convey very specific meanings that are widely shared across listeners" (Kellaris, Cox, and Cox, 1993, p.115).

RQ2: Does the music chosen for advertising influence the way the brand is positioned in the consumer's mind?

H2: Music chosen for advertising will influence the way the brand is positioned in the consumer's mind. Specifically, ads with extremely congruent music will more effectively communicate the brand's position. This hypothesis is based on the research that suggests that advertising music should enhance and should suggest the advertisement's central message (e.g. Kellaris, Cox, and Cox, 1993). Any attempt at incongruity risks distraction from the message. The hypothesis is also consistent with "matching" principles used in advertising practices that seek integrated, reinforcing message components.

RQ3: Will consumers find the positioned claims more believable if the perceived musical attributes are congruent with the positioned claims?

H3: Consumers will find the positioned claims more believable if the perceived musical attributes are congruent with the positioned claims. This hypothesis is based on Mandler's (1982) work that says, "The phenomenal experience is one of acceptance and familiarity, and it arises out of the congruity between the evidence and the relational structure of the activated schema (one's

expectations)” (p. 20), as well as MacInnis and Park’s (1991) notion that high music/ad message “fit” may increase ad credibility (p. 171).

RQ4: Will liking of the music affect the perception of the positioned claims?

RQ5: Will liking of the music affect the liking of the brand?

CHAPTER 3

METHODS

Manipulation Check (Fall 2003)

Background

Utilizing the psychological theory of schemas, the researcher hypothesized that musical numbers arguably could be sorted into schemas by individuals according to previous knowledge of mode, tempo, phrasing, etc. and/or by experiences that tie musical types through emotional and intuitive memory and similarities. Thus, if musical characteristics could be schematized, attributes of music could potentially be linked with attributes of brands. The researcher's hypotheses depended upon the concept that individuals have the capability and tendency to schematize music, brands, and words/concepts into potentially similar categories or schemas due to experiential similarities. The researcher found this an arguably strong position for the experimental research due to Mandler's (2002) proposition that "[w]hen a categorical or a value judgment is sought—by an actor's intentions or by an experimenter's instructions—the most functionally useful level of abstraction is a general schema or the relational aspect of a schema. And even then what is constructed as a conscious, phenomenal accompaniment is not the awareness of congruity but the direct apprehension of category membership or evaluation" (p. 48).

To deviate from past music-message congruity studies, such as the studies done by MacInnis and Park (1991) and Kellaris, Cox, and Cox (1993), as well as to situate advertising music and brand positioning objectives in the same realm, this study built upon a previously established brand positioning method that the researcher hypothesized might potentially bridge with music's suggestive qualities. Due to the comprehensive, yet simple nature of the

factors, the brand positioning method of choice was use of Jennifer Aaker's five brand personality factors: 1) Sincerity, 2) Excitement, 3) Competence, 4) Sophistication, 5) Ruggedness.

Purpose and Sampling

The researcher devised a manipulation check in order to determine the following: 1) Whether or not music could suggest the same characteristics as Aaker's five brand personality factors; 2) Whether ad claim statements devised by the researcher could suggest the intended Aaker brand personality factor. The method used was a quasi-experiment of college students using a convenience sample of volunteers recruited in person by the researcher from two University of Georgia Advertising and Public Relations Research classes (each class had approximately 40 students). Students received extra credit as an incentive in return for participation. Human subjects' clearance was obtained (see Appendix K for consent form). The population of choice was college students with the reasoning that by college age most people are familiar with music, advertising, and the characteristics of both, and college students constitute a generally profitable target market for advertisers.

Take-Home Questionnaire

Ten ad claim statements used in the take-home section of the manipulation check were written by the researcher (see Appendix F for a sample of the take-home instrument). Each claim was written with the intention of suggesting one of Aaker's five brand personality factors (Two ad claim statements were created for each of the five factors making a total of ten statements). The researcher constructed the statements using the adjective descriptors Aaker listed under each of the five factors in her 1997 article "Dimensions of Brand Personality" (see Aaker's brand personality framework traits for each factor in Appendix C). In writing each of the ad claim statements, the researcher used most adjectives listed under

each factor except for the descriptors that referred directly to one of the factor names under question (e.g. sincerity). The researcher wrote each ad claim statement in a style that was hoped would both illustrate the intended brand personality characteristic and also sound like a realistic advertisement. The researcher decided to use fictitious cruise lines as the product/service category for the ads because it is a service product category that could be positioned in regard to any of the five brand personality factors. Adjacent letters of the alphabet were chosen and mixed up among the ten ad claims to represent the brand name of each cruise line to avoid name or reference bias.

First, subjects were asked to take home and read ten brand personality statements about five different fictitious cruise lines and rate on a 1-7 itemized rating scale how well each of the five Aaker brand personality characteristics described the claim made. They also were asked to choose which of the five characteristics best described the personality statement as well as rate on a 1-5 itemized rating scale how well they liked the brand described in each claim. There were two positioning statements that aimed to describe each brand personality characteristic. Thus, there was a total of seventy items for this section. A short demographics section was also attached. Subjects were asked to return their completed take-home portion of the survey at a scheduled in-person session time for which the students signed up on the day of their class's participant recruitment by the researcher.

In-Person Research Session

Sixteen different musical excerpts heard in this phase of the manipulation check were previously judged and chosen by the researcher with input from two other judges (the researcher's major professor and a friend of the researcher). The researcher felt that it was important to test true advertising music samples as opposed to other instrumental music due to the purpose of the study. Thus, all selections but one were chosen from an advertising agency's stock music CDs, and each selection was chosen according to how well the musical

selection's attributes seemed to suggest one of the five brand personality characteristics. Representing a variety of styles/genres was a consideration as well. (The remaining musical selection not chosen from the agency's stock CDs was taken from a stock music web site geared toward sport advertising and more [<http://www.musicforsport.com>] in order to include the 'hip-hop' style in the selections). All musical selections judged and chosen were instrumental selections without lyrics in order to allow for consumer evaluations on music alone without lyrical bias. The manipulation check tested three musical selections judged to represent each of the five brand personality factors and one "wild-card" selection, making a total of sixteen musical selections (see Appendix D, Table 1 for a list of the tested musical selections).

The researcher offered a number of out-of-class, in-person research session times to allow for a variety of volunteer schedules (see Appendix G for a sample of the in-person research session instrument). Sixteen total session times were held. At each in-person session, participants were asked to listen to sixteen different musical excerpts played by the researcher. The starting excerpt was systematically rotated for the various session times to avoid order bias. The subjects heard the selections once with a pause after each playing to read and answer the questions. Subjects rated on a 1-7 itemized rating scale how well each of the five Aaker brand personality characteristics described the musical selections they heard. They also chose which one of the five best described each musical selection. Finally, the subjects rated on a 1-5 itemized rating scale how much they liked each piece of music as well as how familiar they were with each musical excerpt. Thus, there was a total of 128 items in this section.

Manipulation Check Results (RQ1: H1)

Fifty-seven of sixty participants successfully completed and returned the take-home section of the study, and fifty-two of sixty participants successfully completed the in-person

research session questionnaires. The means of the various subjects' answers were tallied to determine: 1) The best representative brand personality ad claim statement for each Aaker personality factor (total of five), 2) The best five musical selections according to a match with each of Aaker's personality factors as well as the five most moderately rated and the five lowest rated selections for each factor.

Answers from the take-home ad claim questionnaire answers were statistically analyzed using means comparisons, frequency analyses of factor ratings, and “best” choices to choose the best representative ad claim for each factor. The ad claims that rated the highest for each of the brand personality factors on the 1-7 scales were chosen. Thus, from the ten ad claims tested on the take-home questionnaire, five representative claims were chosen for use in the experiment (one per each brand personality factor) (see Appendix E for a list of the five ad claims used in the experimental ads).

The in-person music session questionnaire answers were statistically analyzed using means comparisons, frequency analyses of factor ratings, and “best” choices to choose the best representative musical selection for each factor (rated closest to a 7 on its factor on a 1-7 scale) as well as selections that were moderately rated (closest to a 3.5 on a 1-7 scale) and lowest rated (closest to a 1 on a 1-7 scale) for each factor. From the sixteen musical excerpts tested at the in-person research sessions, eleven excerpts were chosen for use in the actual experiment (with overlap occurring in four instances) (see Appendix D, Table 2 for musical selections for the musical selections chosen and used in the actual experiment). The lowest rated musical examples ranged in means of brand personality perception on each factor from 1.15 (Low Ruggedness) to 2.38 (Low Competence) on a 1-7 scale. The moderately rated musical examples ranged in means of brand personality perception on each factor from 2.92 (Moderate Ruggedness) to 3.67 (Moderate Excitement). The highest rated, or best, musical examples ranged in means of brand personality perception on each factor from 4.67 (High

Competence) to 6.69 (High Sophistication). A series of paired-samples T-tests across the low, medium, and high means for each factor proved significant differences in means across low, moderate, and high selections within each personality dimension ($p < .001$) (above results not shown in Tables).

The first research question of this study asked if musical selections could suggest attributes that coincided with Aaker's five brand personality factors. The remainder of the study's questions hinged upon the answer to this question. The manipulation check showed that subjects indeed distinguished differences in suggested characteristics across the musical selections and were able to rate each musical selection successfully on brand personality factors. Thus, because the manipulation check illustrated that musical selections could suggest attributes that coincided with Aaker's five brand personality factors, the experiment was able to be developed accordingly, and the method proceeded.

Experiment (Spring 2004)

Purpose and Sampling

Using the data obtained from the manipulation check, an experiment was devised in order to determine the following: 1) Whether extreme congruity, moderate incongruity, or extreme incongruity of ad claim characteristics and the accompanying music (via suggested characteristics) affect the acceptance or believability of an ad claim; 2) Whether extreme congruity, moderate incongruity, or extreme incongruity of ad claim characteristics and the accompanying music (via suggested characteristics) effectively communicate the intended Aaker brand personality factor position; 3) Whether one's liking of a musical selection in an ad affects the perception of the brand's positioning personality; 4) Whether one's liking of a musical selection in an ad affects the liking of the brand presented in the ad. The method used was an experiment using a convenience sample of volunteers recruited in person by the researcher from one introductory undergraduate advertising class and one introductory public

relations class at the University of Georgia. As introductory courses, these classes consisted of a diverse group of students with respect to intended college major. Students received extra credit as an incentive in return for participation. Human subjects' clearance was obtained (see Appendix L for consent form).

Testing Stimuli Design

Twenty different audio ads were created using the data from the manipulation check. The ad claim that scored the highest mean on a 1-7 scale in the manipulation check for each Aaker brand personality factor was chosen, making a total of five ad claims. These five ad claims were separately read and recorded by the same professional male radio announcer. The recordings of these five ad claims were used to create: 1) Five control audio ads from the ad claims read aloud alone without any accompanying music; 2) Fifteen audio ads from the ad claims read aloud and mixed with accompanying musical excerpts. Audio (radio) ads were created instead of television ads to prevent the complications and influences of visuals on the music and ad claim ratings.

For the fifteen audio ads that included accompanying music, the music was chosen according to the following method: The musical excerpt that scored the highest statistically (closest mean to a 7 rating on the 1-7 scale) in the manipulation check for each Aaker brand personality factor was chosen; the musical excerpt that scored the most moderately (closest mean to a 3.5 rating on the 1-7 scale) in the manipulation check for each Aaker brand personality factor was chosen; and the musical excerpt that scored the lowest (closest mean to a 1 rating on the 1-7 scale) in the manipulation check for each Aaker brand personality factor was chosen.¹ The fifteen different ratings, (high, moderate, and low for each of the five

¹ The researcher had hoped that the musical excerpts that scored the highest on one factor would score the most moderately and the lowest on other factors, making a total of five representative excerpts. However, the manipulation check results showed that the low, moderate, and high ratings for each factor existed across multiple musical excerpts. Some musical excerpts produced low and moderate ratings that resulted in use on these conditions for more than one factor (see Appendix D). However, the highest rated musical excerpt proved

factors), produced statistical matches with eleven different musical excerpts from the tested sixteen excerpts in the manipulation check.

Fifteen different audio ads were created by pairing the highest scoring musical excerpt with the ad claim that also scored highest for the same factor (five total "Extremely Congruent" ads), the most moderately scoring musical excerpt with the ad claim that scored highest for the same factor (five total "Moderately Incongruent" ads), and the lowest scoring musical excerpt with the ad claim that scored highest for the same factor (five total "Extremely Incongruent" ads). A professional radio announcer mixed these audio ads so that the musical excerpts were equal in length (28 seconds) and so that the music ran the length of the ad, lowering in volume slightly as the ad claim statement was read. The announcer was instructed to read each claim in the same voice, but to portray each brand personality characteristic that the ad claim was supposed to illustrate through voice inflection changes as best as possible.

Independent Variables

The variables controlled by the researcher were the different treatment conditions: Groups were controlled to receive one ad per each brand personality factor. Across the six groups that heard musical ads, equal numbers of Extremely Congruent ads, Moderately Incongruent ads, and Extremely Incongruent ads were randomly assigned, ordered, and administered. The remaining two groups that served as a control heard one ad per brand personality factor without music, and the ad order for each of these groups again was randomly assigned. Overall, each of the twenty ads was heard twice (by two different treatment groups), and subjects were randomly assigned to the treatment conditions.

to be different across all five factors, allowing for five different excerpts for the highest representative excerpt per factor.

Dependent Variables

Dependent variables for this study included various measures of success for ad positioning perceptions, ad believability, and music and brand liking according to subject responses among treatment groups.

Experimental Design

Subjects were divided into eight different groups according to a session time for which they signed up on the day of their class's participant recruitment by the researcher. They were not told that the purpose of the study included a focus on music prior to administration of the experiment to avoid biased responses. Two sessions were offered, and subjects were assigned systematically with a random start to four different groups upon arrival at each session (making a total of eight groups across sessions). Each of the four test groups per session was administered the test separately and simultaneously by trained moderators. Group order and ad assignment and order within each group were randomly assigned.

Each group heard a series of five audio ads, one for each of the five brand personality factors (see Appendix H for a sample of the experiment instrument). Among six of the subject groups, the ads that included music were randomly assigned so that: 1) Each group heard one ad for each brand personality factor; 2) Each ad was tested on two different groups. After random ad assignment to groups, some ads were switched among groups by the researcher to avoid the duplication of accompanying music within the same group (which was a problem due to the statistical overlapping of some of the ratings from the manipulation check across factors). The remaining two groups (control) heard each ad claim read without any music, with ad order randomly ordered between groups. All subjects ranked on a 1-7 itemized rating scale using a semantic differential format how believable they found the claim in each ad, how well each ad suggested each of Aaker's five brand personality factors,

as well as how much they accepted the positioning of the ad claim. They also did an ordinal selection of which factor they felt best described the ad. Finally, they ranked on 1-7 itemized rating scales using a semantic differential format how well they liked the ad, how much they liked the brand described in the ad and how likely they would be to buy the brand described in the ad if they were planning a vacation cruise.

For all groups except the control groups, upon completion of this series of questions, a new packet of questions was distributed (see Appendix I), and the subjects were asked to answer a question on the first page of that packet asking in general how much they noticed the music in the ads on a 1-7 itemized rating scale using a semantic differential format. Upon completion of this question, the subjects were asked to listen to each ad they had heard again, this time paying more attention to the music in the ad. With each ad re-play, subjects rated on 1-7 itemized rating scales using a semantic differential format how well they thought the music fit the ad, how well they liked the music in the ad, how familiar they were with the music in the ad, and considering the music in the ad, overall how well they liked the ad. Finally, subjects filled out a short demographics section (see Appendix J).

CHAPTER 4

RESULTS

A total of 253 subjects completed the experimental sessions. After eliminating the answers of subjects who had previously participated in the researcher's manipulation check study and those who did not fill out enough of the questionnaire to warrant completion, 241 subjects remained as the answering subject pool. The findings presented here indicate the results that answer each of the research questions and refer to the hypotheses stated earlier. One should consider that this study is an exploratory study when considering the findings.

Music/Claim Congruity vs. Brand Positioning Perceptions (RQ2: H2)

The second research question (the first was answered in the manipulation check) asked if the music chosen for advertising influences the way the brand is positioned in the consumer's mind. The researcher hypothesized that music chosen for advertising will influence the way the brand was positioned in the consumer's mind—specifically, that ads with extremely congruent music would more effectively communicate the brand's position. This hypothesis is based on the research that suggested that advertising music should enhance and should suggest the advertisement's central message and that any attempt at incongruity risks distraction from the message (MacInnis and Park, 1991; Kellaris, Cox, and Cox, 1993). The hypothesis is also consistent with “matching” principles used in advertising practices that seek integrated, reinforcing message components.

In order to determine if the music chosen for advertising influences the way the brand is positioned in the consumer's mind, cross-tabulations were run on each congruity treatment—Extremely Incongruent (EI), Moderately Incongruent (MI), Extremely Congruent (EC) and the control, or “No Music” (NM)—and whether the intended brand personality

factor was correctly perceived or not. Differences in proportions via Z-scores were then computed between each treatment to determine if indeed there are significant differences across the number of subjects who perceive the correct brand personality factor positioning versus those who perceive the positioning incorrectly (See Tables 1-5).

A Pearson's Chi Square analysis was also run on each factor's groups. The Pearson's Chi Square analyses show significance at the $p < .001$ level in the Sincerity (Table 1), Excitement (Table 2), and Sophistication (Table 4) factors. Significance at the $p < .05$ level is found in the Ruggedness factor (Table 5), and no significance appears in the Competence factor (Table 3).

Analyzing the Z-scores, significant relationships are found between the Extremely Incongruent ad treatment groups and all other treatment groups (MI, EC, and NM) for the Sincerity factor ads ($p < .001$) and the Sophistication factor ads (EI vs. MI, $p < .01$; EI vs. EC and EI vs. NM, $p < .001$), showing increased correctness in perception with increased congruity or no music over the Extremely Incongruent ads. Although a significant relationship is not found between the Extremely Incongruent ad treatment groups and the Moderately Incongruent groups on the Excitement factor, this factor also shows significant relationships between the Extremely Incongruent ad treatment groups and the Extremely Congruent groups ($p < .05$) as well as between the Extremely Incongruent groups and the control (NM) groups ($p < .01$), again showing increased correctness of perception with increased congruity or no music.

In the Excitement factor ads and the Sophistication factor ads, significant relationships are also found between the Moderately Incongruent ad treatment groups and the Extremely Congruent groups ($p < .01$) as well as between the Moderately Incongruent groups and the control (NM) groups (Excitement: $p < .001$; Sophistication: $p < .01$), both showing increased correctness in consumer perception of the intended brand personality positioning of

the Extremely Congruent and control (NM) groups over the Moderately Incongruent groups. The Ruggedness factor also shows a significant relationship ($p < .05$) between the Moderately Incongruent ad treatment groups and the control (NM) groups, although no significant relationships are found between any other groups in that factor. The Competence factor shows no significance between any groups as far as correctness in intended brand personality perception and the music chosen/congruity of the ads.

The results support hypothesis (H2) because significant differences do exist across the musical excerpts and treatments in terms of consumer correct positioning perceptions in four out of the five factors, and thus, the choice of music does influence the way the brand is positioned in a consumer's mind. A general pattern of increased correctness of positioning perceptions with increased music/ad claim congruity also upholds the second hypothesis, although the no music and Moderately Incongruent ads were exceptions in some cases.

Music/Claim Congruity vs. Believability (RQ3: H3)

The third research question asked if consumers would find the positioned claims more believable if the perceived musical attributes were congruent with the positioned claims. The researcher hypothesized that consumers will find the positioned claims more believable if the perceived musical attributes are congruent with the positioned claims. This hypothesis is based on Mandler's (1982) work that said, "The phenomenal experience is one of acceptance and familiarity, and it arises out of the congruity between the evidence and the relational structure of the activated schema (one's expectations)" (p. 20), as well as MacInnis and Park's (1991) notion that high music/ad message "fit" may increase ad credibility (p. 171).

Significant relationships ($p < .001$) regarding believability are found for all of the brand personality factors except Competence (see Table 6 and Figure 1). Sincerity, Sophistication, and Ruggedness show significant differences at the $p < .001$ level that the Extremely Incongruent ads are rated less believable than any of the other three ad treatments

(Extremely Congruent, Moderately Incongruent, and control). Excitement significantly shows ($p < .001$) the Extremely Incongruent ad to be the least believable except in comparison to the Moderately Incongruent ad, which is significant ($p < .001$) in the opposite direction (Moderately Incongruent being less believable than the Extremely Incongruent ad).² The Competence factor shows significant differences ($p < .01$) in believability of the Extremely Congruent ads and the control ads over the Extremely Incongruent ads. Sincerity, Excitement, and Sophistication all show significant differences ($p < .01$) in believability of the Moderately Incongruent ads (higher in the Sincerity factor) and the Extremely Congruent ads (higher in the Excitement and Sophistication factors). Significant differences ($p < .05$) in the Sincerity and Excitement factors are observed between the believability ratings of the Extremely Congruent ads and the control ads (higher in both factors), and significant differences ($p < .05$) in believability in the Ruggedness factor are observed between the Moderately Incongruent ad (higher) and the control ad.

Looking at Figure 1, overall, within the sample all factors except Excitement show a pattern of the Extremely Incongruent ad being the least believable. The Competence, the Sophistication, and the Ruggedness factor show a pattern of the Extremely Congruent ad being the most believable, whereas the Moderately Incongruent ad is rated the most believable in the Sincerity factor and the control ad is rated the most believable in the Excitement factor.

These results support the third hypothesis (H3) in terms of the most incongruent ads being the least believable and the general patterns showing increased believability with increased congruity. However, discrepancies across the remaining treatments exist in terms of congruity and believability that make further research necessary.

² The researcher would like to note that the Moderately Incongruent ad in the Excitement factor seemed to rate unusually lower than what was intended. This may have been a limitation in the Excitement results for the Moderately Incongruent treatment.

Liking of the Music vs. Brand Positioning Perceptions (RQ4)

The fourth research question (RQ4) asked if liking of the music would affect the perception of the positioned claims. A simple linear regression analysis was run on each factor using the correct brand personality perception for each factor as the dependent variable and the treatment group (coded as a three-unit index), the liking of the ad ratings (first time asked), the fit of the music ratings, the familiarity of the music ratings, and the liking of the music ratings entered as covariates/independent variables (see Table 7).

All five factors show an overall significant R value (multiple correlation) at a $p < .001$ level. The adjusted R^2 value ranges from 23.8% in the Ruggedness factor to 54.1% in the Sophistication factor. The liking of the ad covariate proves to be significant at the $p < .001$ level across all five factors and is listed first in the model in all factors except Sophistication. The perception of how well the music fits the ad covariate shows significance at the $p < .001$ level in the Sophistication and Ruggedness factors and shows significance at the $p < .05$ level in the Sincerity and Excitement factors. The treatment group covariate, (with the three treatments coded from 1 to 3 as congruity level increased), shows significance at the $p < .001$ level in the Sincerity factor and at the $p < .01$ level in the Sophistication factor. Liking of the Music was entered in the second hierarchical block last in each model in the regression analysis and shows no significance across any of the factors except the Competence factor ($p < .05$). Thus, in four out of the five brand personality factors, covariates other than the liking of the music, explain the changes in the correctness of positioning perceptions, and even in the fifth factor, the liking of the music is only weakly correlated.

In an extra exploration using a one-way ANOVA, a means comparison was done on how much subjects liked the music in each ad per treatment group and per factor (see Table 8 and Figure 2). In comparing the means, significant relationships at the $p < .001$ level are found across all factors except Competence. Competence shows significance at the $p < .05$

level. The Competence and Sophistication factors show significance ($p < .001$) across all treatments, with each more congruent ad rating significantly higher in music liking than the other. Sincerity and Ruggedness show a significant relationship ($p < .001$) of music liking in the Moderately Incongruent ads over the Extremely Incongruent ads. The Sincerity and Ruggedness factors also show a significance ($p < .001$) of the Extremely Congruent ads' music liking over the Extremely Incongruent ads, and the Excitement factor shows a similar significance at the $p < .01$ level. The Excitement factor also shows a significance at the $p < .05$ level in the liking of the Extremely Congruent ad's music over the Moderately Incongruent ad's music. Overall, within the sample all factors show a linear pattern of increased liking of the music with increased congruity of the music and the ad claim.

In analyzing if the liking of the music affects the perception of positioned claims, the results show that generally, the covariates (particularly ad liking) fully mediate any direct impact of liking the music except for Competence. For this factor a partial mediation effect is observed.

Liking of the Music vs. Liking of the Brand (RQ5)

The fifth research question asked if liking of the music would affect the liking of the brand. A simple linear regression analysis was run on each factor using the liking of the brand rating for each factor as the dependent variable, and, again, the treatment group, the liking of the ad ratings (first time asked), the fit of the music ratings, the familiarity of the music ratings, and the liking of the music ratings entered as the covariates/independent variables (see Table 9).

All five factors show an overall significant R value (multiple correlation) at a $p < .001$ level. The adjusted R^2 value ranges from 49.7% in the Ruggedness factor to 70.2% in the Sophistication factor. The liking of the ad covariate proves to be significant at the $p < .001$ level across all five factors and is listed first in the model in all factors. The perception of

how well the music fit the ad covariate shows significance at the $p < .05$ level in the Sincerity factor. Liking of the Music was entered last as the second hierarchical block in the regression analysis and shows no significance across any of the factors except the Sophistication factor ($p < .05$). Thus, in four out of the five brand personality factors, other covariates other than the liking of the music, explain the changes in the correctness of positioning perceptions, and even in the fifth factor, the liking of the music is only weakly correlated.

As before, in an extra exploration using a one-way ANOVA, a means comparison was done on how much subjects liked the brand in each ad per treatment group and per factor (see Table 10 and Figure 3). In comparing the means, significant differences ($p < .001$) regarding the liking of the brand across treatments are found again in all factors except Competence. Significance ($p < .001$) is found in the Sincerity, Sophistication, and Ruggedness factors showing that the brand is more likable in both the Moderately Incongruent ads and the control ads than in the Extremely Incongruent ads. The Sincerity and Excitement factors also exhibit a significant ($p < .001$) stronger liking of the brand between the Moderately Incongruent ads (higher in the Sincerity factor) and the Extremely Congruent ads (higher in the Excitement factor). The Excitement factor shows a significance at a $p < .001$ level of the Moderately Incongruent ad over the control ad, while the Ruggedness factor shows a similar significance at the $p < .05$ level. The Ruggedness factor demonstrates significance at the $p < .01$ level of the Extremely Congruent ads' brand liking over the Extremely Incongruent ads, and the Sincerity and Excitement factors both demonstrate similar significance at the $p < .05$ level. The Sincerity factor also shows a significant difference at the $p < .05$ level of the control ad's brand liking over the Extremely Congruent ad.

Overall, within the sample all factors except Excitement and Competence show a pattern of the Extremely Incongruent ad having the least liked brand. The Sincerity and Ruggedness factors show a pattern of the Moderately Incongruent ad being the most liked

brand, whereas the Extremely Congruent ad is rated the most liked brand in the Competence and Sophistication factors. The control ad is rated the most liked brand in the Excitement factor.

Analyzing a possible causal relationship between liking of the music and liking of the brand shows that except for Sophistication, any direct effect of liking the music on liking the brand is fully mediated by the covariates. For Sophistication, a partial mediation effect was observed.

CHAPTER 5

DISCUSSION

The purpose of this study was to explore the possibility of correlating advertising music with an established advertising objective method—in this case, brand personality positioning. Although some past research existed on such topics as advertising music and visuals, advertising music and emotion, and advertising music and recall, and some researchers, such as Kellaris, Cox, and Cox (1993) had studied music-message congruity, no found study to date had investigated the topic of bridging an established advertising positioning method with advertising music as in this particular study. It was the hope of the researcher that some light could be shed upon the use of advertising music, the effects of advertising music, and consumers' responses to advertising music. The researcher also hoped perhaps to suggest a method of choosing advertising music according to a "legitimate expectation" as Woodward (1982) desired—in this case according to a brand's position or campaign objectives—rather than the "whimsy" that Woodward (1982) felt often existed in advertising music choices.

With the limited previous research in this area, this study explored new ground, but based much of its method on old ground—Aaker's established brand personality factors. Assuming that these brand personality factors offered a useful typology for brand positioning, this study attempted to bridge this positioning method with music. Thus, the questions for this study basically were: Is this bridge possible? If so, what is the best combination for an effective ad? What influences consumers in the process? And finally, what are the implications? What proceeds is a summary of what this study found, what it suggests, how it could have been improved, and suggestions for further research.

Bridging Brand Personality with Advertising Music

This study first looked at whether or not musical selections could suggest attributes that coincided with Aaker's five brand personality factors. Building upon the psychological concept of schemas, the researcher hypothesized that people would have particular notions of musical characteristics upon hearing music that could be described by these fairly universal adjective descriptors and concepts. Within one culture, it was predicted that people would have similar musical schemas that would lead to consistent conclusions across individuals about the music's characteristics (Note that this study used a similar target to test this hypothesis). This would allow for musical positioning in terms of brand personality positioning.

Indeed, in the manipulation check, subjects did possess the ability to distinguish a discernable characteristic from each musical selection, and they had distinct opinions on which characteristics were *not* well suggested by the music. Thus, this study found that advertising music could indeed be aligned with the brand personality concept.

Schema congruity theory's argument that moderate incongruity is often more effective than extreme congruity in reaching consumers due to its ignition of extra cognition as well as its increasing interestingness to the consumer called into question a method of positioning based upon a matching of the musical/brand personality characteristics. In other words—should one use a musical selection in an advertisement that highly suggests the same characteristic as one's brand position or claim? Or should one choose a musical selection that is moderately incongruent or even extremely incongruent? The experiment following the manipulation check addressed this question by testing all three combinations (Extremely Incongruent, Moderately Incongruent, or Extremely Congruent) as well as a control/no music combination across all five brand personality factor positions. The findings suggested that the combinations do have varying effects.

After finding the possible bridge with brand personality and music in the manipulation check, the first experimental question (RQ2) that seemed important to answer was whether or not the music chosen for advertising influenced the way the brand is positioned in the consumer's mind. This question was important because advertisers would not want to lose the communication of their brand's intended position due to the impact of accompanying music. In this study's design, the music was tested according to the congruity of its characteristics with the intended brand personality positioning. The researcher hypothesized that the ads with extremely congruent music would more effectively communicate the brand's position. This hypothesis is based on the research that suggests that advertising music should enhance and should suggest the advertisement's central message (e.g. MacInnis and Park, 1991; Kellaris, Cox, and Cox, 1993). The hypothesis is also consistent with "matching" principles used in advertising practices that seek integrated, reinforcing message components.

The results of the experiment show that the congruity level of the music with the ad positioning does affect the correctness in the perception of the intended brand personality position on four of the five factors. Competence was the only factor that did not show any significant differences across treatments. This may be due to the fact that Competence is a less familiar term to people and a harder concept to grasp verbally, as well as the fact that it appears to be weaker as a characteristic suggested by the music (evidenced by the fact that in the manipulation check, the highest rated musical selection on the Competence factor rated 4.67 out of an overall possible 7). The other four brand personality factors showed significant differences across some treatments that should be noted. Sincerity, Excitement and Sophistication demonstrated a general increase in correctness of perception of the intended positioning with more congruous ads or no music at all, although some discrepancies existed as to whether the Extremely Incongruent or Moderately Incongruent ad

was higher. Ruggedness supported the no music ad over the Moderately Incongruent ad. Thus, it can be suggested that increased congruity between advertising music or no music at all might increase correctness in consumer perceptions of the intended positioning. This contradicts the schema congruity theory of moderate incongruity being the most effective, but it supports the idea that advertising music should enhance the message of the ad.

The second important experimental question (RQ3) that the researcher set out to answer asked if congruity levels of the music with the ad claim's positioning would affect the believability of the positioned ad claims. Based on Mandler's (1982) discussion of acceptance often arising from familiarity that results from what is congruent with expectations and MacInnis and Park's (1991) notion that high music/ad message "fit" may increase ad credibility (p. 171), the researcher hypothesized that increased congruity would increase consumer believability. The experimental results generally show that Extremely Incongruent ads are the least (or almost the least in the Excitement factor) believable. Significant differences were found among the Moderately Incongruent ads, the Extremely Incongruent ads, and the control ads, but no general conclusions could be drawn from the varied results. However, the patterns in the means across the factors suggest a possible increased believability with increased congruity that deserves further exploration. This again contradicts the schema congruity theory, although it was supported on the Sincerity factor in this study. That is, the Moderately Incongruent ad in the Sincerity condition rated significantly higher in believability than the others.

Another question the researcher had was whether the liking of the music would affect the perception of the positioned claims. None of the factors showed significance in this relationship except the Competence factor in the experiment. Thus, in four of the factors it was found that liking of the music did not have a direct effect on the perception of the positioned claims—the relationship was explained away by other covariates. It could be

argued that the liking of the music influenced the perception of the positioning more in the Competence factor because subjects were less sure of the definition of Competence and thus more likely to rely upon another factors, such as liking of the music, in their positioning perception decisions. Liking of the ad and whether the subjects felt the music fit the ad did appear to affect the perception of the positioned claims, and thus, this should be further explored.

In an extra exploratory analysis, the researcher looked at the bivariate relationship between the liking of the music and the congruity of the ads for each factor. The liking of the music did show a pattern of increasing with increased congruity across all factors, although not all relationships were statistically significant. This suggested to the researcher that the subjects' awareness of congruity may have affected their liking of the music in the experiment. (It should be noted that in the instrument, the question of whether the music fit the ad was asked before the question regarding music liking in the experiment, which may have biased subjects' answers even more). Thus, liking of the music may be influenced by music/ad claim congruity, but this needs further research.

The final research question asked whether liking of the music affected liking of the brand. None of the factors showed a significant direct relationship except the Sophistication factor in the experiment. Thus, in four of the factors it was found that liking of the music did not have an effect on the liking of the brand—the relationship was explained away by other covariates. Again, liking of the ad and whether the subjects felt the music fit the ad did appear to affect the perception of the positioned claims, and thus, this should be further explored.

In another extra exploratory analysis, the researcher looked at the bivariate relationship between the liking of the brand and the congruity of the ads for each factor. Significance appeared in all factors except Competence. However, the results were so varied,

that any concrete conclusions were hard to draw. Thus, further research would be needed to explore this concept.

Overall, this study demonstrates that music can be linked to the brand personality concept and suggests that music and brand personality positioning congruity are related. Specifically, the patterns illustrate that in general, more congruent ads better portray the intended brand personality positioning among the ads with music. Ads with no music also performed well, but the strong emotive and evocative possibilities as well as the corporate value of music provide a means for argument in favor of using music over no music in advertising. This study also found suggestions that consumer believability in the ad claim may be enhanced by music-positioning congruity. Liking of the music was found to have little to no direct influence on positioning perceptions and liking of the brand. On the positioning, believability, and liking of the brand measures, it is fairly safe to conclude that advertisers and marketers should steer clear of Extremely Incongruent music due to the lower correctness in perceptions, believability, and liking of the brand.

Implications for Advertisers

This study has strong implications for advertisers because it suggests that music can be chosen and linked effectively using an established advertising concept—that of brand personality positioning. Thus, the daunting task of choosing effective advertising music may now have a more advertiser-friendly option. Plummer (1984/1985) reveals that a “brand personality statement is primarily a strategic tool for the creative [(in an agency)]...to see whether the ads or commercials that are produced are consonant with the personality expressed in the brand personality statement” (p. 29). Thus, since music is undeniably an element of many ads and commercials, this study’s bridge with a frequently used creative concept could prove quite valuable in the professional realm of commercial development and success. As Fru Hazlitt comments: “If you care about what your brand looks like then you

should most certainly care what it sounds like” (in Jackson, 2003, p. xii). Some professionals, such as Jackson (2003) have tapped into the value of branding through music (“sonic branding” is his term). This current study shows one potential method for capturing a brand’s essence through music, which is a crucial edge in modern branding.

Furthermore, this study supports the concept of ad congruity, which has been explored in the past, and its possible functional application to music. Congruity of advertising music with brand personality positioning appears to have potential effects on liking of the brand, liking of the music, liking of the ad, and more. These important questions should be investigated in future research. Advertisers and marketers should continue to probe into schema congruity when conceptualizing brand and advertising strategies. Tesser (1978) notes that “[schemas]...not only define the object but embed it in a large knowledge network which allows comprehension even when formal definitional criteria are not met” (p. 291). Thus, advertisers should note the strength that the concept of schema congruity in relation to advertising music offers because appealing to schema psychology arguably can situate the brand in a network of understanding and knowledge even if the ad does not clearly define everything. As this study suggests, music could play a key role in this psychological appeal.

This study analyzed generic instrumental advertising music only. In these times of integrated marketing, many advertisers jump at the opportunity to sign celebrity musical artists to perform or endorse brands and advertisements. More research needs to be done to bridge the brand personality/congruity theory shown in this research to such popular music with lyrics. However, the researcher notes that such popular music is of high expense. The fact that a potential bridge exists between the brand personality construct and instrumental music as demonstrated in this study offers a budget-friendly option to advertisers who wish to enhance their brand’s essence through music. Although music with lyrics may have similar

or additional benefits, this study supports instrumental music as a viable option of brand personality enrichment.

Overall, this study also provides empirical evidence and raises new questions that should motivate advertisers, marketers, and researchers alike to make more deliberated effort in choosing and studying advertising music. To tap into a blend of music and brand positioning would be beneficial to all involved in integrated marketing. Music that supports and enhances the brand's position could be used in everything from the advertisements to sponsored concerts, CDs, artists, and more.

Validity

The manipulation check prior to the administration of the experiment established strong construct validity through: 1) The input of several judges' opinions on the musical choices and probable positioning as well as the wording of the ad claims; 2) The agreement between subject responses and the judges pre-judgments; 3) The use of prior research and its vocabulary/descriptors as a basis for constructing the ad claims.

The manipulation check also secured strong content validity for the method as well because it allowed subjects to narrow down choices to the best representative claims and musical examples. Furthermore, judges gave their input into the most important questions to ask in the method, and the same questions were asked about each ad.

Criterion validity was obtained through the strong validity of the treatments and the validity of the independent measures that were results of the carefully controlled study.

Reliability

In the experiment, two groups per treatment were tested and two different session times were offered to establish stronger reliability of the measures. The researcher also trained all moderators identically and gave each of them identical protocols to follow in the

administration of the testing sessions. The questionnaires distributed were all identical across groups (except the control groups had fewer questions since they did not have music to rate). Also, analyses were replicated across factors and treatments, and relatively similar results were observed. Internally consistent patterns generally supported and replicated the causal predictions of the research hypotheses, establishing causal reliability.

Limitations

As is to be expected in such exploratory research, some limitations existed in this study. One limitation was the fact that the ad claims were designed according to a very broad scheme of brand personality factors. Expanding the positioning characteristics to more than five might have allowed for more realistically inclusive positioning options. Another limitation that may have affected the study was that the researcher personally judged the musical examples and only obtained them from a pre-selected pool of music. However, the manipulation check results appeared to support the researcher's choices. A third limitation was that an uneven number of subjects participated in each experimental group. This was due to an uneven number of participants signed up for the two different sessions due to volunteer schedules as well as elimination of some subjects from treatment groups who had previously participated in the manipulation check procedure. More even groupings would have been desirable. An additional possible limitation was that each subject group heard a series of five ads of various levels of congruity. If each group had heard one ad only, the study might have produced results less biased by previous ad exposure and congruity comparisons.

Another limitation noted was that due to the design of the ad claim statements using the brand personality adjective descriptors, it was impossible to give subjects a solid definition of each brand personality factor about which they were asked. Thus, differing ideas of each brand personality factor definition across subjects and lack of comprehension

may have influenced results. Sherif and Hovland (1961) comment on the influence of this limitation, saying that “complex verbal items [are] more easily interpreted in alternative ways” and can cause displacement that would not normally exist (p. 188). This may have been particularly important in the Competence factor results. Furthermore, the brands/service presented may have acted as a bias or limitation, as well as the age group of the sample population (these ages may not be general targets for all five brand personality positions). A larger, more diverse, random sample and population were desirable as well.

Future Research

With the lack of research in this area, this study is by no means comprehensive. Instead, it opens the door for future research. Some future studies could modify and improve upon the framework of this study. First, one could modify the method of this study by controlling for or testing for differences in important musical features, such as mode, rhythm/meter, tempo, instrumentation, etc. Also, it would be beneficial to test the ad claims and the musical examples on separate groups of students in a manipulation check, providing a definition of the five factors at least to those rating the music. More research should be done in terms of the impact of congruity of advertising music and brand positioning effect on liking of an ad, liking of a brand, intent to buy the brand, etc. This study presents evidence that some of these questions hold potential relevance that deserve further exploration. (The researcher also would like to emphasize that the question design and data collected from this study present possibilities for more in-depth secondary analyses of effects of music and music-positioning congruity on liking of the ad, the likelihood to buy the brand, and more that could be explored in the future.) Additionally, more research on music’s effectiveness versus the lack of music in an ad should be performed as has been done by Stout and Leckenby (1988).

Future researchers could also look at the perceptual differences across cultures, since Leman (1995) suggests that musical schemas may be different in different cultures (p.176). Aaker, Benet-Martinez, and Garolera (2001) did a cross-cultural brand personality assessment that would lend credence to such a study. Future research incorporating lyrics of music is extremely important to study as well, especially in these days of use of popular music. Some research regarding this was done by Roehm (2001) on popular music and by Murray and Murray (1996) in a cross-cultural context. The study of advertising music according to genre preferences is another valuable topic that should be studied. Such research could build upon general music genre preference studies such as the recent study by Rentfrow and Gosling (2003). Finally, it should be noted that pre-testing music's effectiveness could be of great importance, which also was suggested by Bozman, Mueling, and Pettit-O'Malley (1994).

Studies in advertising music should by no means be limited to the questions presented here or to ideas of congruity and positioning. Research in the advertising music realm is lacking and deserves much more attention due to music's ever increasing role in society and on humans as well as its increasingly important role in advertising and integrated marketing. To ignore or neglect the importance of advertising music is to ignore a phenomenon of critical value. Future research may open many doors to the power of advertising music that has yet fully to be realized.

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APPENDICES

APPENDIX A

TABLES

Table 1

Consumer Perceptions of Intended Brand Positioning across the Sincerity Factor Treatment Groups

Ad Treatment	Correct Perception N	Correct Perception %	Incorrect Perception N	Incorrect Perception %	Total N
EI	3	5.3	54	94.7	57
MI	31	58.5	22	41.5	53
EC	39	60.9	25	39.1	64
NM	49	73.1	18	26.9	67
Total	122	50.6	119	49.4	241

EI = Extremely Incongruent
MI = Moderately Incongruent

EC = Extremely Congruent
NM = No Music (Control)

Z (between EI and MI) = 5.5760***
Z (between EI and EC) = 6.1058***
Z (between EI and NM) = 7.5253***
Z (between MI and EC) = 0.2584
Z (between MI and NM) = 1.5884
Z (between EC and NM) = 1.3960
(Chi-Square = 64.538, df 3, p<.001)

***p<.001

Table 2

Consumer Perceptions of Intended Brand Positioning across the Excitement Factor Treatment Groups

Ad Treatment	Correct Perception N	Correct Perception %	Incorrect Perception N	Incorrect Perception %	Total N
EI	37	74.0	13	26.0	50
MI	41	62.1	25	37.9	66
EC	54	94.7	3	5.3	57
NM	66	98.5	1	1.5	67
Total	198	82.5	42	17.5	240

EI = Extremely Incongruent
MI = Moderately Incongruent

EC = Extremely Congruent
NM = No Music (Control)

Z (between EI and MI) = 1.2694
Z (between EI and EC) = 2.1366*
Z (between EI and NM) = 2.6220**
Z (between MI and EC) = 3.6058**
Z (between MI and NM) = 4.1977***
Z (between EC and NM) = 0.4218

*p<.05 **p<.01 ***p<.001

(Chi-Square = 39.290, df 3, p<.001)

Table 3

Consumer Perceptions of Intended Brand Positioning across the Competence Factor
Treatment Groups

Ad Treatment	Correct Perception N	Correct Perception %	Incorrect Perception N	Incorrect Perception %	Total N
EI	21	40.4	31	59.6	52
MI	18	31.0	40	69.0	58
EC	19	30.2	44	69.8	63
NM	26	38.8	41	61.2	67
Total	84	35.0	156	65.0	240

EI = Extremely Incongruent
MI = Moderately Incongruent

EC = Extremely Congruent
NM = No Music (Control)

Z (between EI and MI) = 0.9844
Z (between EI and EC) = 1.0888
Z (between EI and NM) = 0.1731
Z (between MI and EC) = 0.0879
Z (between MI and NM) = 0.8698
Z (between EC and NM) = 0.9801
(Chi-Square = 2.139, df 3, not sig.)

Table 4

Consumer Perceptions of Intended Brand Positioning across the Sophistication Factor
Treatment Groups

Ad Treatment	Correct Perception N	Correct Perception %	Incorrect Perception N	Incorrect Perception %	Total N
EI	15	23.4	49	76.6	64
MI	30	60.0	20	40.0	50
EC	57	95.0	3	5.0	60
NM	59	88.1	8	11.9	67
Total	161	66.8	80	33.2	241

EI = Extremely Incongruent
MI = Moderately Incongruent

EC = Extremely Congruent
NM = No Music (Control)

Z (between EI and MI) = 3.8782**
Z (between EI and EC) = 7.9689***
Z (between EI and NM) = 7.4033***
Z (between MI and EC) = 3.6556**
Z (between MI and NM) = 3.0072**
Z (between EC and NM) = 0.7764
(Chi-Square = 90.480, df 3, p<.001)

p<.01 *p<.001

Table 5

Consumer Perceptions of Intended Brand Positioning across the Ruggedness Factor
Treatment Groups

Ad Treatment	Correct Perception N	Correct Perception %	Incorrect Perception N	Incorrect Perception %	Total N
EI	42	72.4	16	27.6	58
MI	45	68.2	21	31.8	66
EC	43	86.0	7	14.0	50
NM	59	88.1	8	11.9	67
Total	189	78.4	52	21.6	241

EI = Extremely Incongruent
MI = Moderately Incongruent

EC = Extremely Congruent
NM = No Music (Control)

Z (between EI and MI) = 0.4667
Z (between EI and EC) = 1.4095
Z (between EI and NM) = 1.7508
Z (between MI and EC) = 1.8988
Z (between MI and NM) = 2.2949*
Z (between EC and NM) = 0.2247
(Chi-Square = 10.702, df 3, $p < .05$)

* $p < .05$

Table 6

Means Comparison of How Believable Subjects Found Each Ad per Treatment Group and per Factor

Treatment	N	Extremely Incongruent	Moderately Incongruent	Extremely Congruent	No Music (Control)	F value
Sincere ^a	236	3.1228	4.6923	4.0317	4.1356	16.620***
Excitement ^b	236	3.5200	2.8462	4.1636	4.3182	14.377***
Competence ^c	237	4.5962	4.8929	5.1905	5.0909	2.584
Sophistication ^d	234	2.9524	4.0000	4.5517	4.1875	17.233***
Ruggedness ^e	237	3.2982	4.7231	4.7959	4.1364	15.350***

***p<.001

EI = Extremely Incongruent
MI = Moderately Incongruent
EC = Extremely Congruent
NM = No Music (Control)

^aSINCERITY: (EI vs. MI, EI vs. EC, and EI vs. control, significantly different, p<.001, LSD; MI vs. EC, significantly different, p<.01, LSD; and EC vs. control, significantly different, p<.05, LSD)

^bEXCITEMENT: (EI vs. MI, EI vs. EC, and EI vs. control, significantly different, p<.001, LSD; MI vs. EC and EC vs. control, significantly different, p<.05, LSD)

^cCOMPETENCE: (EI vs. HC, significantly different, p<.01, LSD; EI vs. control, significantly different, p<.05, LSD)

^dSOPHISTICATION: (EI vs. MI, EI vs. EC, and EI vs. control, significantly different, p<.001, LSD; MI vs. EC, significantly different, p<.05, LSD)

^eRUGGEDNESS: (EI vs. MI, EI vs. EC, and EI vs. control, significantly different, p<.001, LSD; EC vs. control, significantly different, p<.01, LSD; MI vs. control, significantly different, p<.05, LSD)

Table 7

Regression Analysis of Liking of the Music on Correct Positioning Perception across the Five Brand Personality Factors
(N = 174)

Potential Variables in Model	Sin. Perception β Step entered	Excite. Perception β Step entered	Comp. Perception β Step entered	Soph. Perception β Step entered	Rugge. Perception β Step entered
Block 1 (Covariates)					
Treatment	.37*** 2			.26** 3	
Like ad 1	.61*** 1	.56*** 1	.52*** 1	.42*** 2	.43*** 1
Fit	.20* 3	.23* 2		.61*** 1	.29*** 2
Familiar					
Block 2					
Like Music	-.05 4	.02 3	.20* 2	.09 4	.002 3
Model Summary (R, adj. R ²)	R = .72*** adj. R ² = 50.5%	R = .59*** adj. R ² = 33.8%	R = .52*** adj. R ² = 30.9%	R = .74*** adj. R ² = 54.1%	R = .50*** adj. R ² = 23.8%

*p<.05 **p<.01 ***p<.001

Table 8

Means Comparison of How Much Subjects Liked the Music in Each Ad per Treatment Group and per Factor

Treatment	N	Extremely Incongruent	Moderately Incongruent	Extremely Congruent	F value
Sincere ^a	174	2.6140	3.8302	4.0000	13.837***
Excitement ^b	174	2.8800	3.1667	3.7931	4.119*
Competence ^c	174	2.3396	3.2241	4.0952	23.798***
Sophistication ^d	174	2.6094	3.7800	4.8667	37.659***
Ruggedness ^e	174	3.1034	4.1364	4.2400	9.704***

* $p < .05$ *** $p < .001$

EI = Extremely Incongruent

MI = Moderately Incongruent

EC = Extremely Congruent

^aSINCERITY: (EI vs. MI and EI vs. EC, significantly different, $p < .001$, LSD)

^bEXCITEMENT: (EI vs. EC, significantly different, $p < .01$, LSD; MI vs. EC, significantly different, $p < .05$, LSD)

^cCOMPETENCE: (all significantly different, $p < .001$, LSD)

^dSOPHISTICATION: (all significantly different, $p < .001$, LSD)

^eRUGGEDNESS: (EI vs. MI, EI vs. EC, significantly different, $p < .001$, LSD)

Table 9

Regression Analysis of Liking of the Music on Liking of the Brand across the Five Brand Personality Factors
(N=174)

Potential Variables in Model	Sincer. Like Brand β Step entered	Excite. Like Brand β Step entered	Comp. Like Brand β Step entered	Soph. Like Brand β Step entered	Rugge. Like Brand β Step entered
Block 1 (Covariates)					
Treatment					
Like ad 1	.73*** 1	.77*** 1	.80*** 1	.84*** 1	.71*** 1
Fit	.13* 2				
Familiar					
Block 2					
Like Music	-.04 3	.07 2	.02 2	.10* 2	.06 2
Model Summary (R, adj. R ²)	R = .78*** adj. R ² = 60.6%	R = .77*** adj. R ² = 58.9%	R = .80*** adj. R ² = 63.6%	R = .84*** adj. R ² = 70.2%	R = .71*** adj. R ² = 49.7%

*p<.05 ***p<.001

Table 10

Means Comparison of How Much Subjects Liked the Brand in Each Ad per Treatment Group and per Factor

Treatment	N	Extremely Incongruent	Moderately Incongruent	Extremely Congruent	No Music (Control)	F value
Sincere ^a	241	2.8947	4.6604	3.5625	4.1642	15.059***
Excitement ^b	241	3.3000	3.0000	4.0517	4.3731	10.888***
Competence ^c	241	4.1698	4.1552	4.4921	4.3134	0.715
Sophistication ^d	241	3.0000	4.0600	4.4833	4.1045	10.290***
Ruggedness ^e	241	3.1379	4.3485	3.9800	3.6716	6.518***

***p<.001

EI = Extremely Incongruent
MI = Moderately Incongruent
EC = Extremely Congruent
NM = No Music (Control)

^aSINCERITY: (EI vs. MI, EI vs. NM, and MI vs. EC, significantly different, p<.001, LSD; EI vs. EC and EC vs. NM, significantly different, p<.05, LSD)

^bEXCITEMENT: (EI vs. control, MI vs. EC, MI vs. NM, significantly different, p<.001, LSD; EI vs. EC, significantly different, p<.05, LSD)

^cCOMPETENCE: (no significance)

^dSOPHISTICATION: (EI vs. MI, EI vs. EC, and EI vs. NM, significantly different, p<.001, LSD)

^eRUGGEDNESS: (EI vs. MI, significantly different, p<.001, LSD; EI vs. EC, significantly different, p<.01, LSD; MI vs. NM, significantly different, p<.05, LSD)

APPENDIX B

FIGURES

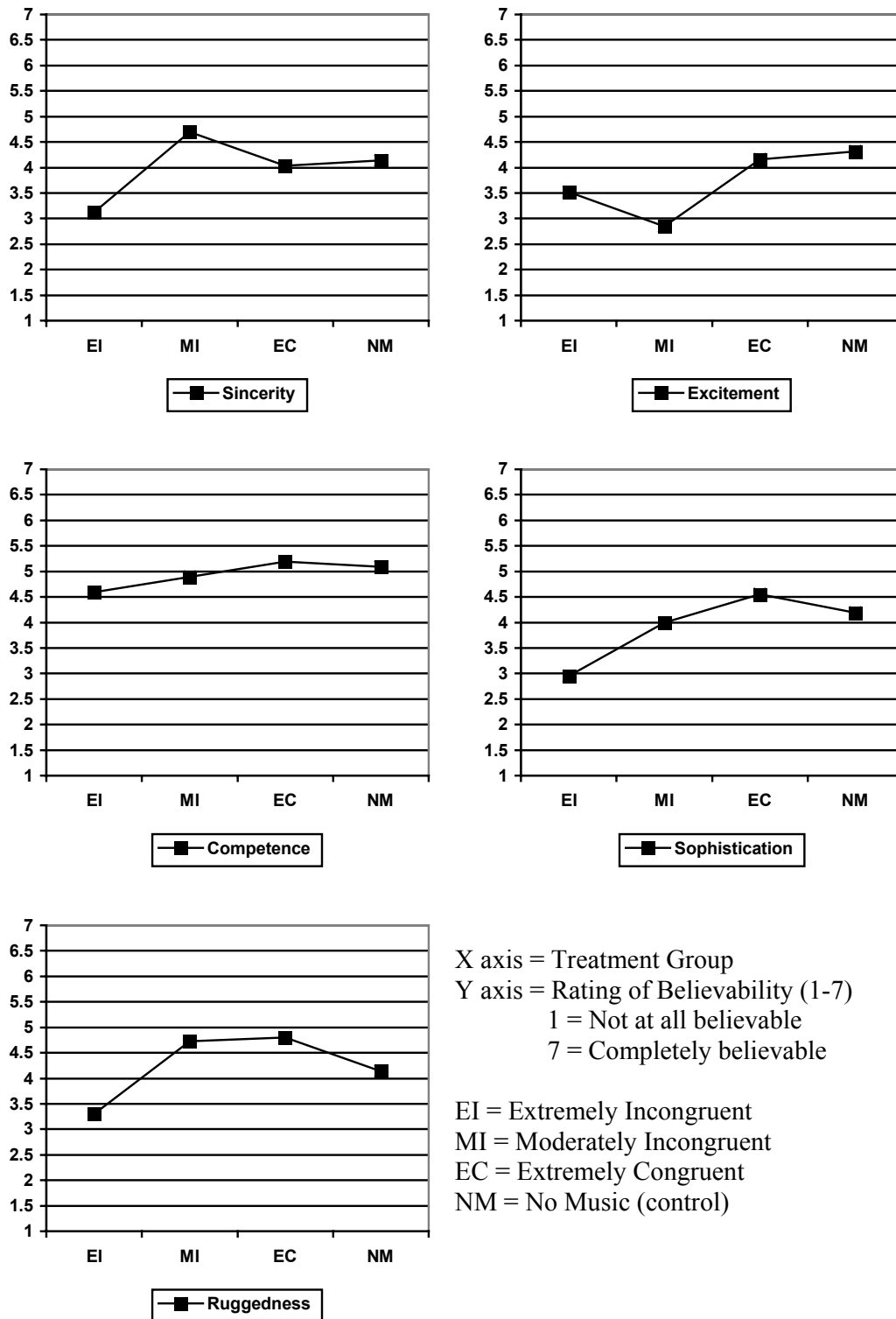


Figure 1

Means Comparison of How Believable Subjects Found Each Ad per Treatment Group and per Factor

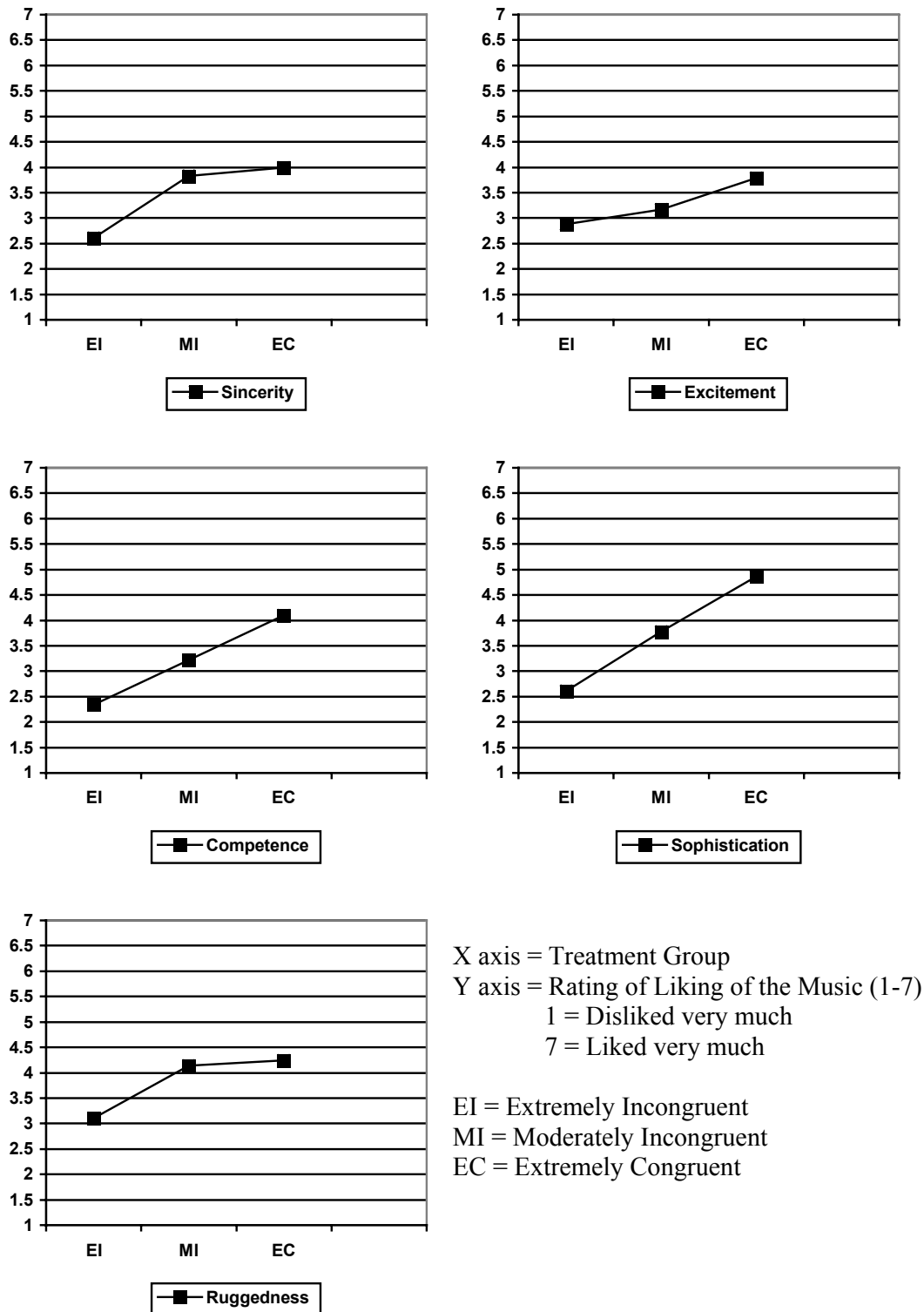


Figure 2

Means Comparison of How Much Subjects Liked the Music in Each Ad per Treatment Group and per Factor

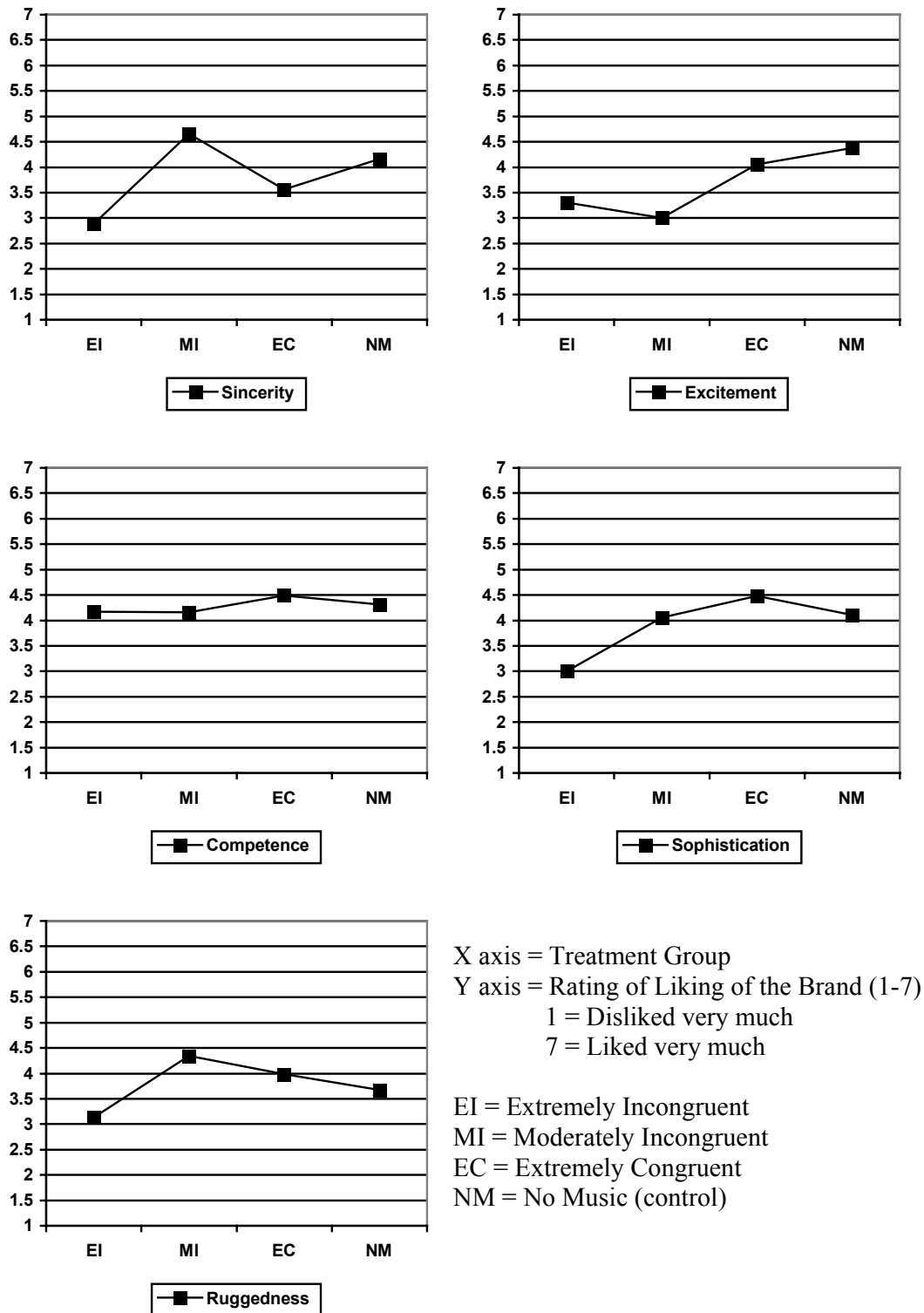


Figure 3

Means Comparison of How Much Subjects Liked the Brand in Each Ad per Treatment Group and per Factor

APPENDIX C

AAKER'S BRAND PERSONALITY FRAMEWORK

Aaker's Brand Personality Framework

Brand Personality Factor	Traits
Sincerity	Down-to-earth Family-oriented Small-town Honest Sincere Wholesome Original Cheerful Sentimental Friendly
Excitement	Daring Trendy Exciting Spirited Cool Young Imaginative Unique Up-to-date Independent Contemporary
Competence	Reliable Hard-working Secure Intelligent Technical Corporate Successful Leader Confident
Sophistication	Upper class Glamorous Good-looking Charming Feminine Smooth
Ruggedness	Outdoorsy Masculine Western Tough Rugged

*Boldface = Facet name Aaker distinguished in Traits list

APPENDIX D
MUSICAL SELECTIONS TESTED

Musical Selections Table 1

Musical Selections Chosen to Represent Each Brand Personality Factor that were Tested in the Manipulation Check In-Person Research Sessions

Pre-Judged Factor	Musical Selection
Sincerity	“Boxer”—Miller Lite (Asche & Spencer box set disc 3) “Pavilions” (Jill Fraser) “Satisfaction”—Lexus (Jill Fraser)
Excitement	“Rabble Rouser” (mdfmk—EMI) “Left Leg” (Nice and Smooth) “Bonus Track” (Nice and Smooth)
Competence	“Water”—Coors (Asche & Spencer box set disc 3) “Hill”—Lexus (Jill Fraser) “Pursuit”—Lexus (Jill Fraser)
Sophistication	The One Show (Asche & Spencer box set disc 1) “Memory”—Lexus (Jill Fraser) “HML” (Nice and Smooth)
Ruggedness	MTV (Asche & Spencer box set disc 1) “Lonely Road”—Lexus (Jill Fraser) “Machete”—Lexus (Jill Fraser)
(Wild-card—no specific factor)	“Urbanity” (http://www.musicforsport.com)

Musical Selections Table 2

Musical Selections Chosen to Represent Each Brand Personality Factor Treatment (EI, MI, and EC) that were Tested in the Experimental Ads

Factor	Treatment	Musical Selection
Sincerity	EI	“Rabble Rouser” (mdfmk—EMI)
	MI	“Pursuit”—Lexus (Jill Fraser)
	EC	“Pavilions” (Jill Fraser)
Excitement	EI	“Boxer”—Miller Lite (Asche & Spencer box set disc 3)
	MI	“Memory”—Lexus (Jill Fraser)
	EC	“Left Leg” (Nice and Smooth)
Competence	EI	“Rabble Rouser” (mdfmk—EMI)
	MI	MTV (Asche & Spencer disc 1)
	EC	“Hill”—Lexus (Jill Fraser)
Sophistication	EI	“Rabble Rouser” (mdfmk—EMI)
	MI	“Urbanity” (http://www.musicforsport.com)
	EC	The One Show (Asche & Spencer box set disc 1)
Ruggedness	EI	“Satisfaction”—Lexus (Jill Fraser)
	MI	“Urbanity” (http://www.musicforsport.com)
	EC	MTV (Asche & Spencer box set disc 1)

EI =Extremely Incongruent
MI = Moderately Incongruent
EC = Extremely Congruent

APPENDIX E

LIST OF ADVERTISING CLAIMS USED

TO REPRESENT EACH FACTOR IN THE EXPERIMENT

List of Advertising Claims Chosen from the Manipulation Check to Represent Each Factor in the Experiment

Sincerity:

Honestly, you know you deserve some wholesome vacation time just for you and your family. Why not take a trip with us—K Cruise Lines? Our cheerful staff will provide you with a range of original activities and down-to-earth ways to relax and have fun, leaving you with sentimental memories you only thought you'd live in your dreams.

Excitement:

This isn't your parents' cruise! Express your independence and go on our imaginative vacation only for the daring and the young! We promise you a unique experience that will remind you that your contemporary generation knows how to party! No boring family cruise here—we're a trendy, cool experience you'll never forget. H Cruise Lines—Let your imagination take charge.

Competence:

You're intelligent; we know you like to plan. But, vacations are a time to relax! Let us take care of the details for your next vacation. Sit back and let our hard-working, reliable staff show you a successful vacation without you having to lift a finger (unless you want to!). Have confidence in us, the leader in corporate cruises—We promise your vacation is secure in our hands. M Cruise Lines.

Sophistication:

Vacations should be glamorous. You only live once. Treat yourself and seat yourself in the lap of luxury and show your high class by joining us at J Cruise Lines. The atmosphere is charming, and everything from your lavish bed to the scenery to your waiter is perfectly good-looking. It all equates to one smooth, sweet ride. J Cruise Lines.

Ruggedness:

Forget the frills! Grab the reins and get on board! This vacation isn't for the weak! We know your outdoorsy self is longing to be a mate on board, so that's why we've designed our cruise so you get to jump right in the midst of maritime fun. You'll literally help sail the ship, along with a team of other tough adventurers. Learn the ropes of the sea and sail to your heart's delight. The great outdoors awaits. Join us—R Cruise Lines.

APPENDIX F

MANIPULATION CHECK TAKE-HOME INSTRUMENT

TAKE-HOME QUESTION PACKET
“Brand Personality and Advertising Music”

Thank you for participating in this study of brand personality and advertising music. This part of the study is interested in finding out which brand personality characteristics come to mind when you are presented with an advertising claim. If you were asked your impression of a particular person, you might answer with a personality attribute, such as *sincere*. In this study, you may think of each brand as if it were a person. This may sound unusual, but try to think of the characteristics that come to mind when you read each claim. Past research has shown that brands can be described by one of the following brand personality characteristics: 1) Sincerity, 2) Excitement, 3) Competence, 4) Sophistication, and 5) Ruggedness. You will be asked about how well you feel these characteristics describe a series of advertising claims.

First of all, I would like to ask you a few background questions.

Age: _____

Sex (circle one): M F

Race (circle one or combination): American Indian or Alaska Native
 Asian
 Black or African American
 Hispanic or Latino
 Native Hawaiian or Other Pacific Islander
 White

Year in School (circle one): 1st year
 2nd year
 3rd year
 4th year
 5th+ year (undergrad)
 Graduate

Major: _____

Minor: _____

State (or country if outside USA) of birth: _____

Formal musical training [e.g. school music classes, individual lessons, etc.] (circle one):

Yes No

If so:

Instrument(s): _____

Years played: _____

The following pages will ask you to read a series of advertising claims and answer a series of questions about each one. You will be asked to read each claim and see how well you feel each of the five brand personality characteristics (Sincerity, Excitement, Competence, Sophistication, & Ruggedness) describes the brand presented in each advertising claim. Don't worry about the specific definition of each brand personality characteristic—just think of each as the attributes that come to mind when you hear that word or concept. You will also be asked how well you like the brands described.

You can turn to the next page and start with the first advertising claim

ADVERTISING CLAIM #1:

Welcome to your finest vacation. Surround yourself with glamour and treat yourself to first class. The staff is charming, the atmosphere is smooth. Good-looking, feeling, tasting. You deserve deluxe, so we'll give you nothing less. N Cruise Lines.

Not at all describes 1 2 3 4 5 6 7 Perfectly describes

Using the above scale of 1 to 7, with 1 being NOT AT ALL describes and 7 being PERFECTLY describes, how well does Advertising Claim #1 describe the following brand personality characteristics (Place a number in the space provided):

Sincerity _____
 Excitement _____
 Competence _____
 Sophistication _____
 Ruggedness _____

Which brand personality characteristic BEST describes Advertising Claim #1? Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

How well do you like the brand described in Advertising Claim #1? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
 Very Much Very Much

ADVERTISING CLAIM #2:

Honestly, you know you deserve some wholesome vacation time just for you and your family. Why not take a trip with us—K Cruise Lines? Our cheerful staff will provide you with a range of original activities and down-to-earth ways to relax and have fun, leaving you with sentimental memories you only thought you'd live in your dreams.

Not at all describes 1 2 3 4 5 6 7 Perfectly describes

Using the above scale of 1 to 7, with 1 being NOT AT ALL describes and 7 being PERFECTLY describes, how well does Advertising Claim #2 describe the following brand personality characteristics (Place a number in the space provided):

Sincerity _____
 Excitement _____
 Competence _____
 Sophistication _____
 Ruggedness _____

Which brand personality characteristic BEST describes Advertising Claim #2? Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

How well do you like the brand described in Advertising Claim #2? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
 Very Much Very Much

ADVERTISING CLAIM #3:

Cruises don't have to be about pampering! Take a trip with O Cruise Lines and see the great outdoors via one fantastic ship! We promise you can be the cowgirl or cowboy that takes the reins and shows us your tough side. We only host adventurous, nature-loving mates—we know you don't want frills. Catch the wanderlust and see the world with us as nature intended.

Not at all describes 1 2 3 4 5 6 7 Perfectly describes

Using the above scale of 1 to 7, with 1 being NOT AT ALL describes and 7 being PERFECTLY describes, how well does Advertising Claim #3 describe the following brand personality characteristics (Place a number in the space provided):

Sincerity _____
 Excitement _____
 Competence _____
 Sophistication _____
 Ruggedness _____

Which brand personality characteristic BEST describes Advertising Claim #3? Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

How well do you like the brand described in Advertising Claim #3? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
 Very Much Very Much

ADVERTISING CLAIM #4:

Take a ride on the wild side with L Cruise Lines! Our unique vacations give a trendy, contemporary spin on cruises. Lots of cool activities and imaginative surroundings will make for a spirited trip you won't soon forget! So stay up-to-date on vacationing—take your independence on a cruise with us and we promise a daring good time!

Not at all describes 1 2 3 4 5 6 7 Perfectly describes

Using the above scale of 1 to 7, with 1 being NOT AT ALL describes and 7 being PERFECTLY describes, how well does Advertising Claim #4 describe the following brand personality characteristics (Place a number in the space provided):

Sincerity _____
 Excitement _____
 Competence _____
 Sophistication _____
 Ruggedness _____

Which brand personality characteristic BEST describes Advertising Claim #4? Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

How well do you like the brand described in Advertising Claim #4? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
 Very Much Very Much

ADVERTISING CLAIM #5:

Vacations should be glamorous. You only live once. Treat yourself and seat yourself in the lap of luxury and show your high class by joining us at J Cruise Lines. The atmosphere is charming, and everything from your lavish bed to the scenery to your waiter is perfectly good-looking. It all equates to one smooth, sweet ride. J Cruise Lines.

Not at all describes 1 2 3 4 5 6 7 Perfectly describes

Using the above scale of 1 to 7, with 1 being NOT AT ALL describes and 7 being PERFECTLY describes, how well does Advertising Claim #5 describe the following brand personality characteristics (Place a number in the space provided):

Sincerity _____
 Excitement _____
 Competence _____
 Sophistication _____
 Ruggedness _____

Which brand personality characteristic BEST describes Advertising Claim #5? Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness
 How well do you like the brand described in Advertising Claim #5? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
 Very Much Very Much

ADVERTISING CLAIM #6:

You're intelligent; we know you like to plan. But, vacations are a time to relax! Let us take care of the details for your next vacation. Sit back and let our hard-working, reliable staff show you a successful vacation without you having to lift a finger (unless you want to!). Have confidence in us, the leader in corporate cruises—We promise your vacation is secure in our hands. M Cruise Lines.

Not at all describes 1 2 3 4 5 6 7 Perfectly describes

Using the above scale of 1 to 7, with 1 being NOT AT ALL describes and 7 being PERFECTLY describes, how well does Advertising Claim #6 describe the following brand personality characteristics (Place a number in the space provided):

Sincerity _____
 Excitement _____
 Competence _____
 Sophistication _____
 Ruggedness _____

Which brand personality characteristic BEST describes Advertising Claim #6? Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness
 How well do you like the brand described in Advertising Claim #6? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
 Very Much Very Much

ADVERTISING CLAIM #7:

This isn't your parents' cruise! Express your independence and go on our imaginative vacation only for the daring and the young! We promise you a unique experience that will remind you that your contemporary generation knows how to party! No boring family cruise here—we're a trendy, cool experience you'll never forget. H Cruise Lines—Let your imagination take charge.

Not at all describes 1 2 3 4 5 6 7 Perfectly describes

Using the above scale of 1 to 7, with 1 being NOT AT ALL describes and 7 being PERFECTLY describes, how well does Advertising Claim #7 describe the following brand personality characteristics (Place a number in the space provided):

Sincerity _____
 Excitement _____
 Competence _____
 Sophistication _____
 Ruggedness _____

Which brand personality characteristic BEST describes Advertising Claim #7? Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

How well do you like the brand described in Advertising Claim #7? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
 Very Much Very Much

ADVERTISING CLAIM #8:

Take your next vacation on G Cruise Lines, a great get-away for the whole family. With a friendly staff, homemade meals just like momma made it, and a range of wholesome family activities, you'll honestly feel like you're in a real home away from home!

Not at all describes 1 2 3 4 5 6 7 Perfectly describes

Using the above scale of 1 to 7, with 1 being NOT AT ALL describes and 7 being PERFECTLY describes, how well does Advertising Claim #8 describe the following brand personality characteristics (Place a number in the space provided):

Sincerity _____
 Excitement _____
 Competence _____
 Sophistication _____
 Ruggedness _____

Which brand personality characteristic BEST describes Advertising Claim #8? Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

How well do you like the brand described in Advertising Claim #8? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
 Very Much Very Much

ADVERTISING CLAIM #9:

We know you. You're intelligent, reliable, and confident. That's why we made a vacation just like you. With Q Cruise Lines, every trip is a success—secure pleasure for you down to every technical detail. So let us be the leader for once—we promise to plan it like you would have, to a T. Q Cruise Lines.

Not at all describes 1 2 3 4 5 6 7 Perfectly describes

Using the above scale of 1 to 7, with 1 being NOT AT ALL describes and 7 being PERFECTLY describes, how well does Advertising Claim #9 describe the following brand personality characteristics (Place a number in the space provided):

Sincerity _____
 Excitement _____
 Competence _____
 Sophistication _____
 Ruggedness _____

Which brand personality characteristic BEST describes Advertising Claim #9? Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness
 How well do you like the brand described in Advertising Claim #9? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
 Very Much Very Much

ADVERTISING CLAIM #10:

Forget the frills! Grab the reins and get on board! This vacation isn't for the weak! We know your outdoorsy self is longing to be a mate on board, so that's why we've designed our cruise so you get to jump right in the midst of maritime fun. You'll literally help sail the ship, along with a team of other tough adventurers. Learn the ropes of the sea and sail to your heart's delight. The great outdoors awaits. Join us—R Cruise Lines.

Not at all describes 1 2 3 4 5 6 7 Perfectly describes

Using the above scale of 1 to 7, with 1 being NOT AT ALL describes and 7 being PERFECTLY describes, how well does Advertising Claim #10 describe the following brand personality characteristics (Place a number in the space provided):

Sincerity _____
 Excitement _____
 Competence _____
 Sophistication _____
 Ruggedness _____

Which brand personality characteristic BEST describes Advertising Claim #10? Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness
 How well do you like the brand described in Advertising Claim #10? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
 Very Much Very Much

APPENDIX G

MANIPULATION CHECK IN-PERSON RESEARCH SESSION INSTRUMENT

IN-PERSON RESEARCH SESSION QUESTION PACKET
“Brand Personality and Advertising Music”

Thank you for participating in this study of brand personality and advertising music. All information concerning you will be kept confidential. If information about you is published, it will be in a way that you cannot be recognized.

This part of the study is interested in finding out which personality characteristics come to mind when you are presented with a musical excerpt. The following pages will ask you to listen to a series of musical excerpts and answer a series of questions about each one. You will be asked to listen to each musical excerpt and see how well you feel each of the five brand personality characteristics (Sincerity, Excitement, Competence, Sophistication, & Ruggedness) describes the music you hear. This may sound unusual, but try to think of characteristics you feel the music suggests. For example, we often hear music that we automatically think of as *sad* or *exciting*. Don't worry about the specific definition of each brand personality characteristic—just think of each as the attributes that come to mind when you hear that word or concept. You will also be asked how well you like the music as well as how familiar you are with the music played. The purpose of doing this exercise is to see if music alone can suggest the same characteristics that apply to brands.

In a moment, you will hear a series of musical excerpts. Please listen carefully to each musical excerpt as it is played. When the musical excerpt is finished playing, please answer the 8 questions printed about each musical excerpt, which are numbered on your sheets. The moderator will pause and give you a minute to answer the 8 questions. Then, the moderator will re-play the musical excerpt again and give you a chance to re-listen and finish answering the 8 questions. When you have finished answering the 8 questions following each musical excerpt, put your pen down and look up to let the moderator know you are done. When everyone in the group is done with the 8 questions from one excerpt, the moderator will play the next musical excerpt. There will be 16 total musical excerpts. If, at any time, you experience discomfort due to the volume level of the music being played, please raise your hand, and the moderator will adjust the volume level. You may hear some music that you dislike. Please answer the questions to the best of your ability.

You can turn to the next page and wait for the first musical excerpt to be played

MUSICAL EXCERPT #1

Not at all suggests 1 2 3 4 5 6 7 Perfectly suggests

Using the above scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does the musical excerpt you hear suggest the following brand personality characteristics (Place a number in the space provided):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

Which brand personality characteristic BEST describes the musical excerpt you just heard?
Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

How well did you like the musical excerpt you just heard? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
Very Much Very Much

How familiar did the musical excerpt you just heard seem to you? Please circle ONE and only ONE:

Extremely Unfamiliar Neutral Familiar Extremely
Unfamiliar Familiar

MUSICAL EXCERPT #2

Not at all suggests 1 2 3 4 5 6 7 Perfectly suggests

Using the above scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does the musical excerpt you hear suggest the following brand personality characteristics (Place a number in the space provided):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

Which brand personality characteristic BEST describes the musical excerpt you just heard?
Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

How well did you like the musical excerpt you just heard? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
Very Much Very Much

How familiar did the musical excerpt you just heard seem to you? Please circle ONE and only ONE:

Extremely Unfamiliar Neutral Familiar Extremely
Unfamiliar Familiar

MUSICAL EXCERPT #3

Not at all suggests 1 2 3 4 5 6 7 Perfectly suggests

Using the above scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does the musical excerpt you hear suggest the following brand personality characteristics (Place a number in the space provided):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

Which brand personality characteristic BEST describes the musical excerpt you just heard?
Please circle ONE and only ONE:

Sincerity	Excitement	Competence	Sophistication	Ruggedness
-----------	------------	------------	----------------	------------

How well did you like the musical excerpt you just heard? Please circle ONE and only ONE:

Disliked	Disliked	Neutral	Liked	Liked
Very Much				Very Much

How familiar did the musical excerpt you just heard seem to you? Please circle ONE and only ONE:

Extremely	Unfamiliar	Neutral	Familiar	Extremely
Unfamiliar				Familiar

MUSICAL EXCERPT #4

Not at all suggests 1 2 3 4 5 6 7 Perfectly suggests

Using the above scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does the musical excerpt you hear suggest the following brand personality characteristics (Place a number in the space provided):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

Which brand personality characteristic BEST describes the musical excerpt you just heard?
Please circle ONE and only ONE:

Sincerity	Excitement	Competence	Sophistication	Ruggedness
-----------	------------	------------	----------------	------------

How well did you like the musical excerpt you just heard? Please circle ONE and only ONE:

Disliked	Disliked	Neutral	Liked	Liked
Very Much				Very Much

How familiar did the musical excerpt you just heard seem to you? Please circle ONE and only ONE:

Extremely	Unfamiliar	Neutral	Familiar	Extremely
Unfamiliar				Familiar

MUSICAL EXCERPT #5

Not at all suggests 1 2 3 4 5 6 7 Perfectly suggests

Using the above scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does the musical excerpt you hear suggest the following brand personality characteristics (Place a number in the space provided):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

Which brand personality characteristic BEST describes the musical excerpt you just heard?
Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

How well did you like the musical excerpt you just heard? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
Very Much Very Much

How familiar did the musical excerpt you just heard seem to you? Please circle ONE and only ONE:

Extremely Unfamiliar Neutral Familiar Extremely
Unfamiliar Familiar

MUSICAL EXCERPT #6

Not at all suggests 1 2 3 4 5 6 7 Perfectly suggests

Using the above scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does the musical excerpt you hear suggest the following brand personality characteristics (Place a number in the space provided):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

Which brand personality characteristic BEST describes the musical excerpt you just heard?
Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

How well did you like the musical excerpt you just heard? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
Very Much Very Much

How familiar did the musical excerpt you just heard seem to you? Please circle ONE and only ONE:

Extremely Unfamiliar Neutral Familiar Extremely
Unfamiliar Familiar

MUSICAL EXCERPT #7

Not at all suggests 1 2 3 4 5 6 7 Perfectly suggests

Using the above scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does the musical excerpt you hear suggest the following brand personality characteristics (Place a number in the space provided):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

Which brand personality characteristic BEST describes the musical excerpt you just heard?
Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

How well did you like the musical excerpt you just heard? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
Very Much Very Much

How familiar did the musical excerpt you just heard seem to you? Please circle ONE and only ONE:

Extremely Unfamiliar Neutral Familiar Extremely
Unfamiliar Familiar

MUSICAL EXCERPT #8

Not at all suggests 1 2 3 4 5 6 7 Perfectly suggests

Using the above scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does the musical excerpt you hear suggest the following brand personality characteristics (Place a number in the space provided):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

Which brand personality characteristic BEST describes the musical excerpt you just heard?
Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

How well did you like the musical excerpt you just heard? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
Very Much Very Much

How familiar did the musical excerpt you just heard seem to you? Please circle ONE and only ONE:

Extremely Unfamiliar Neutral Familiar Extremely
Unfamiliar Familiar

MUSICAL EXCERPT #9

Not at all suggests 1 2 3 4 5 6 7 Perfectly suggests

Using the above scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does the musical excerpt you hear suggest the following brand personality characteristics (Place a number in the space provided):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

Which brand personality characteristic BEST describes the musical excerpt you just heard?
Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

How well did you like the musical excerpt you just heard? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
Very Much Very Much

How familiar did the musical excerpt you just heard seem to you? Please circle ONE and only ONE:

Extremely Unfamiliar Neutral Familiar Extremely
Unfamiliar Familiar

MUSICAL EXCERPT #10

Not at all suggests 1 2 3 4 5 6 7 Perfectly suggests

Using the above scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does the musical excerpt you hear suggest the following brand personality characteristics (Place a number in the space provided):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

Which brand personality characteristic BEST describes the musical excerpt you just heard?
Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

How well did you like the musical excerpt you just heard? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
Very Much Very Much

How familiar did the musical excerpt you just heard seem to you? Please circle ONE and only ONE:

Extremely Unfamiliar Neutral Familiar Extremely
Unfamiliar Familiar

MUSICAL EXCERPT #11

Not at all suggests 1 2 3 4 5 6 7 Perfectly suggests

Using the above scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does the musical excerpt you hear suggest the following brand personality characteristics (Place a number in the space provided):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

Which brand personality characteristic BEST describes the musical excerpt you just heard?
Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

How well did you like the musical excerpt you just heard? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
Very Much Very Much

How familiar did the musical excerpt you just heard seem to you? Please circle ONE and only ONE:

Extremely Unfamiliar Neutral Familiar Extremely
Unfamiliar Familiar

MUSICAL EXCERPT #12

Not at all suggests 1 2 3 4 5 6 7 Perfectly suggests

Using the above scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does the musical excerpt you hear suggest the following brand personality characteristics (Place a number in the space provided):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

Which brand personality characteristic BEST describes the musical excerpt you just heard?
Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

How well did you like the musical excerpt you just heard? Please circle ONE and only ONE:

Disliked Disliked Neutral Liked Liked
Very Much Very Much

How familiar did the musical excerpt you just heard seem to you? Please circle ONE and only ONE:

Extremely Unfamiliar Neutral Familiar Extremely
Unfamiliar Familiar

MUSICAL EXCERPT #13

Not at all suggests 1 2 3 4 5 6 7 Perfectly suggests

Using the above scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does the musical excerpt you hear suggest the following brand personality characteristics (Place a number in the space provided):

Sincerity _____

Excitement _____

Competence _____

Sophistication _____

Ruggedness _____

Which brand personality characteristic BEST describes the musical excerpt you just heard?
Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

How well did you like the musical excerpt you just heard? Please circle ONE and only ONE:

Disliked Very Much	Disliked	Neutral	Liked	Liked Very Much
-----------------------	----------	---------	-------	--------------------

How familiar did the musical excerpt you just heard seem to you? Please circle ONE and only ONE:

Extremely Unfamiliar	Unfamiliar	Neutral	Familiar	Extremely Familiar
-------------------------	------------	---------	----------	-----------------------

MUSICAL EXCERPT #14

Not at all suggests 1 2 3 4 5 6 7 Perfectly suggests

Using the above scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does the musical excerpt you hear suggest the following brand personality characteristics (Place a number in the space provided):

Sincerity _____

Excitement _____

Competence _____

Sophistication _____

Ruggedness _____

Which brand personality characteristic BEST describes the musical excerpt you just heard?
Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

How well did you like the musical excerpt you just heard? Please circle ONE and only ONE:

Disliked Very Much	Disliked	Neutral	Liked	Liked Very Much
-----------------------	----------	---------	-------	--------------------

How familiar did the musical excerpt you just heard seem to you? Please circle ONE and only ONE:

Extremely Unfamiliar	Unfamiliar	Neutral	Familiar	Extremely Familiar
-------------------------	------------	---------	----------	-----------------------

MUSICAL EXCERPT #15

Not at all suggests 1 2 3 4 5 6 7 Perfectly suggests

Using the above scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does the musical excerpt you hear suggest the following brand personality characteristics (Place a number in the space provided):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

Which brand personality characteristic BEST describes the musical excerpt you just heard?
Please circle ONE and only ONE:

Sincerity	Excitement	Competence	Sophistication	Ruggedness
-----------	------------	------------	----------------	------------

How well did you like the musical excerpt you just heard? Please circle ONE and only ONE:

Disliked	Disliked	Neutral	Liked	Liked
Very Much				Very Much

How familiar did the musical excerpt you just heard seem to you? Please circle ONE and only ONE:

Extremely	Unfamiliar	Neutral	Familiar	Extremely
Unfamiliar				Familiar

MUSICAL EXCERPT #16

Not at all suggests 1 2 3 4 5 6 7 Perfectly suggests

Using the above scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does the musical excerpt you hear suggest the following brand personality characteristics (Place a number in the space provided):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

Which brand personality characteristic BEST describes the musical excerpt you just heard?
Please circle ONE and only ONE:

Sincerity	Excitement	Competence	Sophistication	Ruggedness
-----------	------------	------------	----------------	------------

How well did you like the musical excerpt you just heard? Please circle ONE and only ONE:

Disliked	Disliked	Neutral	Liked	Liked
Very Much				Very Much

How familiar did the musical excerpt you just heard seem to you? Please circle ONE and only ONE:

Extremely	Unfamiliar	Neutral	Familiar	Extremely
Unfamiliar				Familiar

APPENDIX H

INSTRUMENT USED FOR CONTROL GROUP

AND EXPERIMENTAL TREATMENT (EI, MI, and EC) GROUPS

QUESTION PACKET
“Positioning in Advertisements”

Thank you for participating in this study of positioning in advertisements.

This study is interested in finding out your reactions to the ads you hear and the brands presented in each ad. The following pages will ask you to listen to a series of radio ads and answer a series of questions about each one, such as how much you believed the ad claim, how well you liked the ad, how well you liked the brand, and so on.

Take a moment to look at question #2 on the first page. This question asks you how well the ad suggests each of the following five characteristics: Sincerity, Excitement, Competence, Sophistication, and Ruggedness. When answering this question, do not worry about the specific definition of each of these characteristics—instead, just think of the attributes that come to mind as you hear that word or concept and see how well you feel the ad holistically suggests those attributes.

In a moment, you will hear a series of ads. Please listen carefully to each ad as it is played. When the ad is finished playing, please answer the 7 questions printed about each ad, which are numbered on your sheets. The moderator will pause and give you a minute to answer the 7 questions. When you have finished answering the 7 questions following each ad, put your pen down and look up to let the moderator know you are done. When everyone in the group is done with the 7 questions from one ad, the moderator will play the next ad. There will be 5 total ads. If, at any time, you experience discomfort due to the volume level, please raise your hand, and the moderator will adjust the volume level. You may hear some ads that you dislike. Listen closely to each ad because you will only hear each once before the next ad is played. All of the ads will ask the same questions, so take a minute now to read over the 7 questions on the first page to familiarize yourself with them since you will only hear each ad once. (Pause)

Please answer the questions to the best of your ability.

Thank you for participating in this study of positioning in advertisements. Please listen to each ad when it is played. Then, answer the questions on your sheet that accompany each ad. There will be a total of 5 ads.

AD #1

- 1) On a scale of 1 to 7, with 1 being NOT AT ALL believable and 7 being COMPLETELY believable, how believable did you find the ad claim? Please circle ONE and only ONE of the numbers below:

Not at all believable 1 2 3 4 5 6 7 Completely believable

- 2) Using a similar scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does Ad #1 suggest the following characteristics (Place a number in the space provided beside EACH characteristic):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

- 3) Considering these same 5 characteristics below, which characteristic BEST describes the ad? Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

- 4) On a scale of 1 to 7, with 1 being NOT AT ALL accept and 7 being COMPLETELY accept, how much did you accept the positioning of the ad claim? Please circle ONE and only ONE of the numbers below:

Not at all accept 1 2 3 4 5 6 7 Completely accept

- 5) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, how much did you like the ad? Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

- 6) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, how much did you like the brand described in the ad? (The brand being the service offered by the particular cruise line). Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

- 7) On a scale of 1 to 7, with 1 being NOT AT ALL likely and 7 being EXTREMELY likely, if you were planning a vacation cruise, how likely would you be to buy the brand described in the ad? (The brand being the service offered by the particular cruise line). Please circle ONE and only ONE of the numbers below:

Not at all likely 1 2 3 4 5 6 7 Extremely likely

AD #2

- 1) On a scale of 1 to 7, with 1 being NOT AT ALL believable and 7 being COMPLETELY believable, how believable did you find the ad claim? Please circle ONE and only ONE of the numbers below:

Not at all believable 1 2 3 4 5 6 7 Completely believable

- 2) Using a similar scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does Ad #2 suggest the following characteristics (Place a number in the space provided beside EACH characteristic):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

- 2) Considering these same 5 characteristics below, which characteristic BEST describes the ad? Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

- 3) On a scale of 1 to 7, with 1 being NOT AT ALL accept and 7 being COMPLETELY accept, how much did you accept the positioning of the ad claim? Please circle ONE and only ONE of the numbers below:

Not at all accept 1 2 3 4 5 6 7 Completely accept

- 4) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, how much did you like the ad? Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

- 5) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, how much did you like the brand described in the ad? (The brand being the service offered by the particular cruise line). Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

- 7) On a scale of 1 to 7, with 1 being NOT AT ALL likely and 7 being EXTREMELY likely, if you were planning a vacation cruise, how likely would you be to buy the brand described in the ad? (The brand being the service offered by the particular cruise line). Please circle ONE and only ONE of the numbers below:

Not at all likely 1 2 3 4 5 6 7 Extremely likely

AD #3

- 1) On a scale of 1 to 7, with 1 being NOT AT ALL believable and 7 being COMPLETELY believable, how believable did you find the ad claim? Please circle ONE and only ONE of the numbers below:

Not at all believable 1 2 3 4 5 6 7 Completely believable

- 2) Using a similar scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does Ad #3 suggest the following characteristics (Place a number in the space provided beside EACH characteristic):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

- 3) Considering these same 5 characteristics below, which characteristic BEST describes the ad? Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

- 4) On a scale of 1 to 7, with 1 being NOT AT ALL accept and 7 being COMPLETELY accept, how much did you accept the positioning of the ad claim? Please circle ONE and only ONE of the numbers below:

Not at all accept 1 2 3 4 5 6 7 Completely accept

- 5) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, how much did you like the ad? Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

- 6) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, how much did you like the brand described in the ad? (The brand being the service offered by the particular cruise line). Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

- 7) On a scale of 1 to 7, with 1 being NOT AT ALL likely and 7 being EXTREMELY likely, if you were planning a vacation cruise, how likely would you be to buy the brand described in the ad? (The brand being the service offered by the particular cruise line). Please circle ONE and only ONE of the numbers below:

Not at all likely 1 2 3 4 5 6 7 Extremely likely

AD #4

- 1) On a scale of 1 to 7, with 1 being NOT AT ALL believable and 7 being COMPLETELY believable, how believable did you find the ad claim? Please circle ONE and only ONE of the numbers below:

Not at all believable 1 2 3 4 5 6 7 Completely believable

- 2) Using a similar scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does Ad #4 suggest the following characteristics (Place a number in the space provided beside EACH characteristic):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

- 3) Considering these same 5 characteristics below, which characteristic BEST describes the ad? Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

- 4) On a scale of 1 to 7, with 1 being NOT AT ALL accept and 7 being COMPLETELY accept, how much did you accept the positioning of the ad claim? Please circle ONE and only ONE of the numbers below:

Not at all accept 1 2 3 4 5 6 7 Completely accept

- 5) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, how much did you like the ad? Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

- 6) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, how much did you like the brand described in the ad? (The brand being the service offered by the particular cruise line). Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

- 7) On a scale of 1 to 7, with 1 being NOT AT ALL likely and 7 being EXTREMELY likely, if you were planning a vacation cruise, how likely would you be to buy the brand described in the ad? (The brand being the service offered by the particular cruise line). Please circle ONE and only ONE of the numbers below:

Not at all likely 1 2 3 4 5 6 7 Extremely likely

AD #5

- 1) On a scale of 1 to 7, with 1 being NOT AT ALL believable and 7 being COMPLETELY believable, how believable did you find the ad claim? Please circle ONE and only ONE of the numbers below:

Not at all believable 1 2 3 4 5 6 7 Completely believable

- 2) Using a similar scale of 1 to 7, with 1 being NOT AT ALL suggests and 7 being PERFECTLY suggests, how well does Ad #5 suggest the following characteristics (Place a number in the space provided beside EACH characteristic):

Sincerity	_____
Excitement	_____
Competence	_____
Sophistication	_____
Ruggedness	_____

- 3) Considering these same 5 characteristics below, which characteristic BEST describes the ad? Please circle ONE and only ONE:

Sincerity Excitement Competence Sophistication Ruggedness

- 4) On a scale of 1 to 7, with 1 being NOT AT ALL accept and 7 being COMPLETELY accept, how much did you accept the positioning of the ad claim? Please circle ONE and only ONE of the numbers below:

Not at all accept 1 2 3 4 5 6 7 Completely accept

- 5) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, how much did you like the ad? Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

- 6) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, how much did you like the brand described in the ad? (The brand being the service offered by the particular cruise line). Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

- 7) On a scale of 1 to 7, with 1 being NOT AT ALL likely and 7 being EXTREMELY likely, if you were planning a vacation cruise, how likely would you be to buy the brand described in the ad? (The brand being the service offered by the particular cruise line). Please circle ONE and only ONE of the numbers below:

Not at all likely 1 2 3 4 5 6 7 Extremely likely

APPENDIX I

ADDITIONAL INSTRUMENT PART USED

FOR EXPERIMENTAL TREATMENT (EI, MI, and EC) GROUPS

Considering all five ads you just heard, on a scale of 1 to 7, with 1 being NOT AT ALL noticed and 7 being COMPLETELY noticed, in general, how much did you notice the music in the ads? Please circle ONE and only ONE of the numbers below:

Not at all noticed 1 2 3 4 5 6 7 Completely noticed

Now that you have heard the ads once, please listen to each one again, this time paying close attention to the music in the ad. Then, answer the questions on your sheet that accompany each ad.

AD #1

- 1) On a scale of 1 to 7, with 1 being DID NOT FIT at all and 7 being FIT very well, how well did you think the music fit the ad? Please circle ONE and only ONE of the numbers below:

Did not fit at all 1 2 3 4 5 6 7 Fit very well

- 2) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, how well did you like the music in the ad? Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

- 3) On a scale of 1 to 7, with 1 being NOT AT ALL familiar and 7 being EXTREMELY familiar, how familiar did the music in the ad seem to you? Please circle ONE and only ONE of the numbers below:

Not at all familiar 1 2 3 4 5 6 7 Extremely familiar

- 4) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, now considering the music in the ad, how well did you like the ad? Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

AD #2

- 1) On a scale of 1 to 7, with 1 being DID NOT FIT at all and 7 being FIT very well, how well did you think the music fit the ad? Please circle ONE and only ONE of the numbers below:

Did not fit at all 1 2 3 4 5 6 7 Fit very well

- 2) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, how well did you like the music in the ad? Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

- 3) On a scale of 1 to 7, with 1 being NOT AT ALL familiar and 7 being EXTREMELY familiar, how familiar did the music in the ad seem to you? Please circle ONE and only ONE of the numbers below:

Not at all familiar 1 2 3 4 5 6 7 Extremely familiar

- 4) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, now considering the music in the ad, how well did you like the ad? Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

AD #3

- 1) On a scale of 1 to 7, with 1 being DID NOT FIT at all and 7 being FIT very well, how well did you think the music fit the ad? Please circle ONE and only ONE of the numbers below:

Did not fit at all 1 2 3 4 5 6 7 Fit very well

- 2) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, how well did you like the music in the ad? Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

- 3) On a scale of 1 to 7, with 1 being NOT AT ALL familiar and 7 being EXTREMELY familiar, how familiar did the music in the ad seem to you? Please circle ONE and only ONE of the numbers below:

Not at all familiar 1 2 3 4 5 6 7 Extremely familiar

- 4) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, now considering the music in the ad, how well did you like the ad? Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

AD #4

- 1) On a scale of 1 to 7, with 1 being DID NOT FIT at all and 7 being FIT very well, how well did you think the music fit the ad? Please circle ONE and only ONE of the numbers below:

Did not fit at all 1 2 3 4 5 6 7 Fit very well

- 2) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, how well did you like the music in the ad? Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

- 3) On a scale of 1 to 7, with 1 being NOT AT ALL familiar and 7 being EXTREMELY familiar, how familiar did the music in the ad seem to you? Please circle ONE and only ONE of the numbers below:

Not at all familiar 1 2 3 4 5 6 7 Extremely familiar

- 4) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, now considering the music in the ad, how well did you like the ad? Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

AD #5

- 1) On a scale of 1 to 7, with 1 being DID NOT FIT at all and 7 being FIT very well, how well did you think the music fit the ad? Please circle ONE and only ONE of the numbers below:

Did not fit at all 1 2 3 4 5 6 7 Fit very well

- 2) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, how well did you like the music in the ad? Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

- 3) On a scale of 1 to 7, with 1 being NOT AT ALL familiar and 7 being EXTREMELY familiar, how familiar did the music in the ad seem to you? Please circle ONE and only ONE of the numbers below:

Not at all familiar 1 2 3 4 5 6 7 Extremely familiar

- 4) On a scale of 1 to 7, with 1 being DISLIKED very much and 7 being LIKED very much, now considering the music in the ad, how well did you like the ad? Please circle ONE and only ONE of the numbers below:

Disliked very much 1 2 3 4 5 6 7 Liked very much

APPENDIX J

DEMOGRAPHICS SECTION ATTACHED

TO BOTH CONTROL GROUP INSTRUMENTS

AND EXPERIMENTAL TREATMENT (EI, MI, and EC) GROUP INSTRUMENTS

Demographics

Finally, I would like to ask you a few background questions.

Age: _____

Sex (circle one): Male Female

Race (circle one or combination): American Indian or Alaska Native
 Asian
 Black or African American
 Hispanic or Latino
 Native Hawaiian or Other Pacific Islander
 White

Year in College (circle one): 1st year
 2nd year
 3rd year
 4th year
 5th+ year (undergrad)
 Graduate

Intended Major: _____

Intended Minor: _____

State (or country if outside USA) of birth: _____

Formal musical training [e.g. school music classes, individual lessons, etc.] (circle one):

Yes No

If “yes”:

Instrument(s): _____

Years played: _____

Did you participate in the extra credit study I performed for Dr. Lariscy’s & Dr. Tinkham’s Advertising and Public Relations Research Methods classes last fall (2003)? (Circle one):

Yes

No

For which professor’s class are you receiving extra credit for participating today? (Circle ONE and only ONE):

Dr. Hamilton

Dr. Lariscy

APPENDIX K
MANIPULATION CHECK CONSENT FORM

CONSENT FORM

I, _____, agree to take part in a research study titled “Brand personality positioning and advertising music matching” which is being conducted by Kelly E. Burke, Grady College of Journalism and Mass Communication, University of Georgia (706-353-3494) under the direction of Dr. Spencer Tinkham, Advertising and Public Relations Department, Grady College of Journalism and Mass Communication, University of Georgia (706-542-4986). I do not have to take part in this study; I can stop taking part at any time without giving any reason, and without penalty. I can ask to have information related to me to the extent that it can be identified as mine returned to me, removed from the research records, or destroyed.

The purpose of this study is to determine: a) of a series of given brand personality statements, which five most clearly project their intended positioning to the audience, and b) of a series of musical excerpts, which are most perceived to match and mismatch each of the five brand personality attributes. The ultimate future purpose is to use the data to determine if musical choices in advertising can be chosen according to the advertised brand’s projected personality—either to uphold it or contradict it.

The benefits that I may expect from it are:

- Extra credit for my class in the form of 10 extra points added to the “Out-of-class Exercises” portion of my final grade (If I complete only the first section of the study, I will only receive 50% credit for my participation).
- My participation in this research may also lead to information that could benefit the advertising industry by creating a method to improve and facilitate musical advertising choices. It may also lead to information that could benefit consumers by finding a way to make advertising music better enhance the perceived claim.

If I volunteer to take part in this study, I will be asked to do the following things:

- My part in this study will include one-hour of in-person session time, scheduled from several time options given to me by the researcher, and it will be administered in a classroom of the Grady College of Journalism and Mass Communication, University of Georgia. My part will also include an approximately 30 minute take-home quasi-experiment section to be handed out at least one week prior to my in-person session and to be returned by me to the researcher at my scheduled in-person session.
- I will be briefly trained by a moderator (the researcher), who will describe the brand personality concept in general terms to me. The moderator will also inform me of what is expected of me in the study. I will be asked to read and sign this consent form. I then will be asked to take home and read 10 personality statements about 10 different fictitious cruise lines and rate on a 1-7 scale how well brand personality characteristics describe the claim made. I will also be asked to choose which of the 5 *best* describes the personality statement as well as how well I like each brand described in the advertising claims. Thus, there will be a total of 70 items for this section. Finally, I will be asked to fill out a short demographics section that will be attached to the take-home portion.
- Several session time options to do the in-person research will be offered to me from which I will choose one to attend. I will be asked to bring my take-home section (described above) to my scheduled in-person session with the researcher. At my scheduled session, I will be asked to listen to 16 different musical excerpts. I will be asked to rate on a 1-7 scale how well each of the 5 personality characteristics describes the musical selections I hear. I will also be asked to choose which of the 5 personality characteristics *best* describes each musical selection. Finally, I will be asked to rate how much I like each musical excerpt as well as how familiar each musical excerpt seems to me. Thus, there will be a total of 128 items in this section.

The discomforts or stresses that may be faced during this research are:

- Hearing some musical selections that I may not like (common).
- Hearing music at a volume level that is of discomfort to me (rare). (The moderator (the researcher) will adjust the volume level if discomfort is experienced).

No risks are expected.

My participation may be terminated by the investigator without regard to my consent if I do not complete and turn in the take-home portion of the research process by the time of my in-person session.

The results of my participation will be confidential. No information about me, or provided by me during the research, will be shared with others without my written permission, except if required by law. I will be assigned a pseudonym and this will be used in all reports from this research. The only document revealing my identity: my consent form, will be stored in a locked cabinet in the major professor's office separately from the locked cabinet containing the collected data. My consent form will be destroyed by December 1, 2006.

The only people who will know that I am a research subject are the researcher, my undergraduate Advertising and Public Relations Research Methods class professor, and other same in-person session subject members.

The researcher will answer any further questions about the research, now or during the course of the project, and can be reached by telephone at: 706-353-3494. The researcher can also be reached by email at: kelly17@uga.edu.

I understand that I am agreeing by my signature on this form to take part in this research project and understand that I will receive a signed copy of this consent form for my records.

Kelly Elizabeth Burke

Name of Researcher

Telephone: 706-353-3494

Email: kelly17@uga.edu

Signature

Date

Name of Participant

Signature

Date

Please sign both copies of this form, keep one and return the other to the researcher.

Additional questions or problems regarding your rights as a research participant should be addressed to Chris A. Joseph, Ph.D. Human Subjects Office, University of Georgia, 606A Boyd Graduate Studies Research Center, Athens, Georgia 30602-7411; Telephone (706) 542-3199; E-Mail Address IRB@uga.edu

APPENDIX L
EXPERIMENT CONSENT FORM

CONSENT FORM

I, _____, agree to take part in a research study titled "Positioning in Advertisements" which is being conducted by Kelly E. Burke, Grady College of Journalism and Mass Communication, University of Georgia (706-353-3494) under the direction of Dr. Spencer Tinkham, Advertising and Public Relations Department, Grady College of Journalism and Mass Communication, University of Georgia (706-542-4986). I do not have to take part in this study; I can stop taking part at any time without giving any reason, and without penalty. I can ask to have information related to me to the extent that it can be identified as mine returned to me, removed from the research records, or destroyed.

The purpose of this study is to determine how well I like and believe certain ad claims. In order to make this study a valid one, some information about my participation will be withheld until after the study.

The benefits that I may expect from it are:

- Extra credit for my ADPR 3850 or ADPR 3100 class. (If I choose not to participate in this research study, a non-research extra credit alternative is available. I may contact my instructors to find out more about this alternative).
- My participation in this research may also lead to information that could benefit the advertising industry.

If I volunteer to take part in this study, I will be asked to do the following things:

- My part in this study will include one-hour of in-person session time, scheduled from two options given to me by the researcher, and it will be administered in a reserved classroom of the Grady College.
- The researcher will inform me of what is expected of me in the study. I will be asked to read and sign this consent form and turn it in at the end of class (or the day of the study if I am absent from class when they are handed out).
- Two session time options to do the in-person research will be offered to me from which I will choose one to attend. At my scheduled session, I will be asked to listen to 5 different radio ads. I will be asked to rank on a 1-7 Stapel scale how well I believe the claim in each ad and how well I accept the positioning of the brand presented. I will also be asked about characteristics of the ad, how much I like each ad and brand, how likely I would be to buy the brand, as well as a series of short demographics questions.

The discomforts or stresses that may be faced during this research are:

- Hearing some ads that I may not like (common).
- Hearing ads at a volume level that is of discomfort to me (rare). (The researcher will adjust the volume level if discomfort is experienced).

No risks are expected.

My participation may be terminated by the investigator without regard to my consent if I do not attend my research session.

The results of my participation will be confidential. No information about me, or provided by me during the research, will be shared with others without my written permission, except if required by law. I will be assigned a pseudonym and this will be used in all reports from this research. The only document revealing my identity: my consent form, will be stored in a locked cabinet in the major professor's office separately from the locked cabinet containing the collected data. My consent form will be destroyed by February 1, 2007.

The only people who will know that I am a research subject are the researcher, my undergraduate ADPR 3850 or ADPR 3100 class professor, and other same in-person session subject members.

The researcher will answer any further questions about the research, now or during the course of the project, and can be reached by telephone at: 706-353-3494. The researcher can also be reached by email at: kelly17@uga.edu.

I understand that I am agreeing by my signature on this form to take part in this research project and understand that I will receive a signed copy of this consent form for my records.

Kelly Elizabeth Burke**Name of Researcher****Telephone:** 706-353-3494**Email:** kelly17@uga.edu_____
Signature_____
Date_____
Name of Participant_____
Signature_____
Date

Please sign both copies of this form, keep one and return the other to the researcher.

Additional questions or problems regarding your rights as a research participant should be addressed to Chris A. Joseph, Ph.D. Human Subjects Office, University of Georgia, 606A Boyd Graduate Studies Research Center, Athens, Georgia 30602-7411; Telephone (706) 542-3199; E-Mail Address IRB@uga.edu